

Women and the Silent Screen IX

Co-sponsored by Shanghai Theater Academy and *Contemporary Cinema*

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Histories, Her-stories, and Methods 默片后的女性：历史与方法论

国际学术研讨会征稿通知

A historical materialist ... takes cognizance of [a revolutionary chance in the fight for the oppressed past] in order to blast a specific era out of the homogenous course of history—blasting a specific life out of the era or a specific work out of the lifework.

—Walter Benjamin, *Theses on the Philosophy of History*

Unmarked examines the implicit assumptions about the connections between representational visibility and political power which have been a dominant force in cultural theory in the last ten years. ... By exposing the blind spot within the theoretical frame itself, it may be possible to construct a way of knowing which does not take surveillance of the object, visible or otherwise, as its chief aim.

—Peggy Phelan, *Unmarked: The Politics of Performance*

I was worried about the presumed self-evident value of bionarrative. ... I kept asking people to interrogate how the story of having a “life” itself coasts on a normative notion of human biocontinuity: what does it mean to have a life, is it always to add up to something? Would it be possible to talk about a biography of gesture, of interruption, of reciprocal coexistences (and not just amongst intimates who know each other)? Shouldn't life writing be a primary laboratory for theorizing “the event?”

—Lauren Berlant, “Life Writing and Intimate Publics: A Conversation with Lauren Berlant”

Discovering that a seemingly privileged glimpse of Weber's creativity is staged in no way discounts the reality of her career as a director, screenwriter, and performer. ... It captures the challenges of narrating the career of an artist who left behind no papers, no diaries, no memoir, and whose professional life must be reconstructed entirely through ephemeral traces, many of them staged for publicity purposes, as these photos evidently were. And, finally, the pull these photographs exert testifies to the strength of our own libidinal investments as historians, so eager for evidence of women's contributions to early moviemaking that we willfully misread a contrived portrait as a genuine vestige of creative enterprise.

—Shelley Stamp, *Lois Weber in Early Hollywood*

历史唯物主义者认识到（能够拯救被压迫历史的革命性时刻），因此必须从历史单一同质的轨道中爆破出一个特别的时段—爆破出生命或从生命作品中爆破出特别的作品。

—本雅明《历史哲学论纲》

本书《未标记》审视过去十年文化理论中一个重要假定，即再现中的瞩目程度与政治权力直接联系。。。通过揭示理论框架本身的盲点，我们有可能建构一种新的认知方式，其目标并不在于对客体的监察，不管其瞩目性如何。

—Peggy Phelan, 《未标记：表演的政治性》

我怀疑关于生命/生活书写的貌似显而易见的真实性。。。我追问关于自然“生命”存在这样的故事如何强化我们关于人类生命持续性的常规认识：生命存在（有生命）是究竟意味着什么；这是否总有最终结果？我们是否有可能讨论关于姿势，断裂，互动共存（不限于亲密的人之间）的传记？关于生命的写作难道不应该是对“事件”理论化的最佳实验室吗？

—Lauren Berlant 《关于生命的写作和亲密的公共群：与 Lauren Berlant 对话》

这组貌似体现了 Lois Weber 的创作时刻的照片其实是摆拍的。但这并不减弱她作为导演，编剧和演员的真实性。。。但我们必须意识到当一位艺术家没有留下任何个人档案，日记，回忆录，而要了解她的生平事业，我们只能通过追寻一些蛛丝马迹，而这又如这组照片一样，很多是以宣传为目的，我们所面临的挑战是巨大的。这组照片的吸引力也说明了我們作为历史学家的力比多能量投射。我们如此热切地追寻女性对早期电影的贡献，以至于我们经常故意将摆拍误读为女性真实的制作事业。

—Shelley Stamp, Lois Weber 和早期好莱坞

With this array of ruminations in mind, this conference invites colleagues to reflect upon the methods of historiography centered on women film workers in the silent era. Who and what become the visible subjects of this historiography, and why? What roles does the film historian play in relation to the subject, the medium, the time and the location? What are the methods of writing history? What does historiography do? What does the future of historiography, and indeed the Women Film Pioneers Project, look like? We are particularly interested in exploring life-writing (autobiography and biography) as a problematic, and its methodological value for alternative feminist film historiographies.

第九届女性与默片国际研讨会主题为: 为默片时期女性电影工作者进行历史书写及方法论。谁, 抑或什么成为这种历史书写的主角, 为什么会成为主角? 电影史家在针对该主角, 电影媒体, 历史时段和地点中扮演什么角色? 历史书写的方法论何在? 这种历史书写的未来什么样? 生命书写(自传或传记)作为历史书写的渠道之一有哪些局限性? 它对女性主义电影历史书写又有哪些方法论上的价值?

As the first proud Asian hosts for the conference, we also welcome proposals addressing the theme of “crossing” as undertaken by silent-era women film workers in various forms. They may encompass but are not confined to the following aspects:

- Geographical border-crossing and correlated self-repositioning
- Multitasking and shuttling between variant roles behind and in front of the camera, in the studio, on the set, in exhibition venues, on the screen, and in producing film discourse and criticism
- Practices and performances that confront gender/sexuality, race, class and national constraints
- Corporeal, authorial and managerial gestures and voices that are expressive, collaborative, transgressive or subversive.

作为本会首个亚洲举办单位, 我们也欢迎大家投稿讨论默片女性电影工作者所做出的各种形式的“跨越”努力。论文可以讨论(但不局限于)以下议题:

- 地理位置的跨界及自我重新定位
- 镜头前后, 银幕上下的多重工作, 可涉及电影公司, 片场, 放映场所, 银幕上, 及电影评论。
- 直接挑战性别/性向, 种族, 阶级及国籍约束的表演策略和其它与电影工作有关的行为
- 肢体性, 作者性及管理性姿势及声音, 它们可以是自我表述, 合作的, 僭越的, 或颠覆的

Other proposals considering any aspect of women’s involvement in silent cinema (including the silent-sound overlapping period) will also be considered.

450 English words or 1200 Chinese characters proposals for 20-minute presentations should be sent to Dr. Chuanfa Wan (chfwan@aliyun.com) (Shanghai Theater Academy) and Dr. Yiman Wang (yw3@ucsc.edu) (UC Santa Cruz) by Nov. 1, 2016. Please include a short biographical statement.

我们也欢迎其它关于默片(包括声默更迭)时期任何有关女性电影工作者的投稿。

投稿时请将提纲(中文1200字, 或英文450字)及简短作者简介 email 给 万传法教授 (chfwan@aliyun.com) (上海戏剧学院) 及王亦蛮教授(yw3@ucsc.edu) (加州大学圣克鲁兹分校)。截止日期2016年11月1日。

国内学者: 若您的会议提纲获审通过, 我们将会给您寄送正式通知, 并请于2017年4月30日前将会议论文(10000字左右)提交到上述邮箱。

NB: Presentations can be in English or Chinese (please specify in your proposal). Simultaneous translation will be provided whenever possible.

大会小组发言每人20分钟, 有讨论。发言可用中文或英文。大会将尽可能提供翻译。

2016年6月11日