

COLLOQUE DE CULPEPER (VIRGINIE, USA) 2022

17E COLLOQUE INTERNATIONAL DOMITOR - ENTIÈREMENT EN LIGNE

9-12 JUIN 2022

Le cinéma des premiers temps et les droits d'auteur et de reproduction



Le Rembrandt de la rue Lepic / The Rembrandt in Rue Lepic. (Gaumont, Jean Durand, France, 1911)

PROGRAMME DU COLLOQUE

Jeudi 9 juin

10:00 AM – 10:15 AM (EDT NY) / 16:00 – 16:15 (CEDT – Paris)

Introduction

Tami Williams (University of Wisconsin-Milwaukee)

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

10:15 AM – 11:45 AM (EDT NY) / 16:15 – 17:45 (CEDT – Paris)

Panel 1: Le droit d'auteur et le cinéma des premiers temps dans un contexte international

Ian Christie (Birkbeck College), "Product, Artwork or Performance? Identifying Films in Law in the Early 20th Century"

Zvi S. Rosen (Southern Illinois University School of Law), "The Legal Context of Copyright in Early Motion Pictures in America"

Claudy Op den Kamp (Bournemouth University / Library of Congress), "Ainsworth Rand Spofford and the Formation of the Paper Print Collection"

Lance Lomax (Texas Tech University), "Conflicting Voices: Copyright, Censorship, and Audience in Japan's Early Motion Picture Industry"

12:00 PM – 1:00 PM (EDT – NY) / 18:00 – 19:00 (CEDT – Paris)

Panel 2: Conservation et identification

Alexis Ainsworth (Library of Congress), "The Paper Print Collection at the Library of Congress"

Tracey Goessel (Film Preservation Society), "The Biograph Project: A Joint Endeavor with the Library of Congress, the Museum of Modern Art, Film Preservation Society and Multiple Other Archives"

Lorena Bordigoni, "From San Cristobal to Lodz, the Long Journey of Two Early Argentinian Films"

1:15 PM – 3:00 PM (EDT – NY) / 19:15 – 21:00 (CEDT – Paris)

Panel 3: Les droits d’auteur et de reproduction, pré-cinéma et intermédialité

Frank Ming (Columbia University), “The Case of Muybridge: A Photographer’s Problem in Motion”

Michael Cowan (University of Iowa), “Marey, Pettigrew and the Wings of the Insect”

Valentine Robert (University of Lausanne), “Early Cinema Sued by Painting”

Artemis Willis (Massachusetts Institute of Technology), “Lola Yberri: Early Woman Media Pioneer”

Paula Amad (University of Iowa), “‘Pictures that move and ship that fly’: ‘Professor’ F.W. Brinton and the Kinship between Early Aviation and Early Cinema”

Vendredi 10 juin

10:00 AM – 11:30 AM (EDT – NY) / 16:00 – 17:30 (CEDT – Paris)

Panel 4: Études de cas post-coloniales dans le cinéma des premiers temps

Alison Griffiths (City University of New York), “The Inter-Tribal Indian Ceremonial, Gallup, NM: Cultural Memory, Repatriation, and Home Movie Footage”

Grazia Ingravalle (Queen Mary University of London), “Panorama of Calcutta, India, From the River Ganges (1899): Copies, Rights, and Cultural Ownership”

Aboubakar Sanogo (Carleton University), “An African Pioneer of Cinema: Albert Samama Chikly”

Mark Williams (Dartmouth College), “Surveying ‘The Idea of Africa’ within U.S. Archival Silent Era Film Collections”

11:45 AM – 1:15 PM (EDT – NY) / 17:45 – 19:15 (CEDT – Paris)

Panel 5: Privation et piratage

Jane M. Gaines (Columbia University), “What Piracy Tells Us About Motion Picture Technology That We Didn’t Want to Know”

Hunter Koch (University of Chicago), “Edison, the Plaintiff: Copyright, Patents, and the Technical Dimensions of Early Cinema Piracy”

Janelle Blankenship (University of Western Ontario), "Imposters and Patent Wars: Max Skladanowsky's Creative Copy Culture Revisited"

Tami Williams (University of Wisconsin-Milwaukee), "Choreographies, Copies, and Rights: Discipline and Defiance in Modern Dance and Early Cinema"

1:30 PM – 3:00 PM (EDT – NY) / 19:30 – 21:00 (CEDT – Paris)

Panel 6: Censure et legislation

Nadi Tofighian (Stockholm University), "Evil, Indecent and Immoral Films: Colonial Censorship in the Philippines"

Marina Dahlquist (Stockholm University), "Pre-Censorship Regimes and Practices: Film Rights, Title Changes and Piracy in Stockholm 1908-1911"

Özde Çeliktemel-Thomen (Middle East Technical University), "Tracing Early Film Censorship in the Late Ottoman Empire"

Luca Mazzei (University of Rome) and Maria Assunta Pimpinelli (Centro Sperimentale di Cinematografia), "War and Law: Unexpected Consequences of the Italo-Turkish War (1911-1912) on Italian Copyright and Censorship Lawmaking"

Samedi 11 juin

10:00 AM – 11:30 AM (EDT – NY) / 16:00 – 17:30 (CEDT – Paris)

Panel 7: Distribution internationale

Kathy Bowrey (University of New South Wales, Australia), "How Hollywood Came to Dominate Early 20th Century Film Distribution without Significant International Copyrights"

Dimitrios Latsis (University of Alabama), "Across the Border, Around the Law: Copyright, Ontology and the Johnson-Willard Fight film"

Rafael de Luna Freire (Fluminense Federal University), "Films are industrially produced, so they can't be anyone's monopoly': An Exemplary Legal Case in Brazil, in 1912"

Danielle Crepaldi Carvalho (Fundação Biblioteca Nacional), "Copyright in Times of Family Businesses: The Pathé and Gaumont Film Exhibition Contracts in the Correspondence between the Ferrez Family and Achille Nevière (Brazil-Paris, 1914-1915)"

11:45 AM – 12:45 PM (EDT – NY) / 17:45 – 18:45 (CEDT – Paris)

Panel 8: Marketing et déclarations de droits d’auteur frauduleux

Julie K. Allen (Brigham Young University), “Copyright and Copycat Marketing: Capitalizing on Quo Vadis? (1913) in Australia”

Joël Lehmann (University of Montreal), “Le Sacre d’Édouard VII (1902) : un renversement de perspective”

Veronica Johnson (National University of Ireland, Galway), “Competing Copyright Claims and the Emergence of a Female Film Company Owner: Ireland 1919”

1:00 PM – 2:00 PM (EDT – NY) / 19:00 – 20:00 (CEDT – Paris)

Assemblée générale et cocktail virtuel

Dimanche 12 juin

10:00 AM – 11:30 AM (EST – NY) / 16:00 – 17:30 (CEDT – Paris)

Panel 9: Indemnisation, vie privée et droits à l’image

Paolo Tosini (Centro Sperimentale di Cinematografia), “Re-editing a Revolution: Charles Pryor and the Circulation of Films on the Mexican Revolution”

Stéphanie Salmon (Fondation Jérôme Seydoux-Pathé), “Le paiement par redevances aux opérateurs de prise de vues chez Pathé”

Elyse Singer (The Graduate Center, City University of New York), “Release Forms: Disability and Privacy Rights in Early Cinema”

Jessica Lake (Australian Catholic University), “Spectacles of Maternal Monstrosity, Medical Men and Rights to Privacy in Early Cinema”

11:45 PM – 1:15 PM (EST – NY) / 17:45 – 19:15 (CEDT – Paris)

Panel 10: L’infamie et la diffamation

Anna Kovalova (European University of St. Petersburg), “The Banned Superstar: Jesus Christ on Early Russian Screen”

Kiki Loveday (University of California, Santa Cruz), “Sapho Kiss: Copyright and Queer Reproduction in Early Cinema (1896-1905)”

Vassiliki Tsitsopoulou (Indiana University, Bloomington), “Paramount, Société des Cinéromans and Defamation in Fiction Film: Comparing two French Court Decisions from the 1920s”

Martin L. Johnson (University of North Carolina at Chapel Hill) “Imposters, Notoriety, and the Right Of Publicity in The Battle of Cameron Dam (1913)”

1:15 PM – 1:30 PM (EST – NY) / 19:15 – 19:30 (CEDT – Paris)

Conclusions et remerciements

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