

THE BALLET GIRL

ROB ROY



**DOMITOR** 

**Viscera, Skin, and Physical Form: Corporeality and Early Cinema**

Fourteenth International Domitor Conference  
Stockholm, Sweden 2016



# Viscera, Skin, and Physical Form: Corporeality and Early Cinema

Fourteenth International Domitor Conference

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*Cover image:*  
*The Poster Girls and the Hypnotist* (1899, American Mutoscope and Biograph)

All other film images are from the Davide Turconi Collection, courtesy George Eastman Museum, except for pages 9 and 17, courtesy of the Desmet Collection at the EYE Film Institute Netherlands.

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Past President of Domitor

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Doron Galili  
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## Viscera, Skin, and Physical Form: Corporeality and Early Cinema

Fourteenth International Domitor Conference  
Stockholm, Sweden 2016

Dear all,

Welcome to the Fourteenth International Domitor Conference, sponsored by Stockholm University and the Swedish Film Institute. Both institutions have been instrumental in discovering, protecting, and promoting early film heritage globally, so it is fitting that the first Domitor conference in Stockholm showcases their partnership.

Domitor, the international society for the study of early cinema, is a non-profit, bilingual association for scholars interested in all aspects of early cinema from its beginnings to 1915. The theme for this year's conference, "Viscera, Skin, and Physical Form: Corporeality and Early Cinema" speaks to the interdisciplinary interests of the association and its members; the call for papers prompted over 100 proposals, testifying to the continued growth and relevance of the organization's mission.

The Thirteenth conference in Chicago and Evanston was a success by nearly all measures. The Fourteenth continues the tradition of small conferences focused on a common theme, which we are sure you will enjoy. This conference features 48 presentations in 16 panels over four days, along with two roundtable discussions on topics of current interest, and the usual Domitor General Assembly of the attending membership.

Simultaneous translation of the Domitor presentations continues to be a priority, even as costs have skyrocketed in the past years. Given the number of French-language presentations this year, we have compromised by providing simultaneous interpretation only on Thursday, June 16.

During each day we will provide lunch and refreshments. There will be catered dinners on two of the four nights and one reception hosted by the Swedish Film Institute on the opening evening. We have also organized a number of screenings and special events. They are, in order:

### Tuesday, June 14

- An evening reception hosted by the Swedish Film Institute
- Screening of a selection of early films from the Swedish Film Institute curated and presented by Camille Blot-Wellens and Jon Wengström, with live musical accompaniment by silent film accompanist Robert Israel

### Wednesday, June 15

- "From the Frenzy of the Visible to the Origin of Porno": A selection of films curated and presented by Linda Williams (UC, Berkeley), with live musical accompaniment by silent film accompanist Robert Israel

## **Thursday, June 16**

- Domitor General Assembly, at which the membership discusses the business and goals of the organization
- "From Rovaniemi to the Antipodes: A Showman's Amazing Journey": An illustrated "Show and Tell" lecture by Erkki Huhtamo (UCLA) with live musical accompaniment by silent film accompanist Robert Israel

## **Friday, June 17**

- Screening of *Alkohol* (Stern-Film, 1919, Lind & Dupont, 77 min.) Courtesy of Deutsche Kinemathek, with live musical accompaniment by silent film accompanist Robert Israel

In addition, we will screen a few cinematic tidbits prior to each lunch.

The Domitor 2016 Program Committee devised the theme, selected the proposals, and set the direction of the conference spiritually and logically. The Committee is especially grateful to:

- Bryony Dixon, British Film Institute
- Archives françaises du film/Centre national du cinéma et de l'image animée
- La Fondazione Cineteca Italiana di Milano
- Thomas C. Christensen, Danske Filminstitut
- Martin Körber, Deutsche Kinemathek
- Monty George, Digitalworx
- Domitor Executive Committee
- Filmoteca Española
- Jugoslovenska Kinoteka
- Kinsey Institute Collections
- Mike Mashon, Library of Congress
- Lobster Films
- Nasjonalbiblioteket, Mo i Rana
- Bo Berglund, Camille Blot-Wellens, Bart van der Gaag, Elizabeth Castaldo-Lundén
- And Jon Wengström, the head archivist at the Swedish Film Institute, who has supported and facilitated the committee's work in numerous ways

We hope you have a very good week and please contact us if we can help you during your stay in Stockholm.

## **The Domitor 2016 Program Committee**

Scott Curtis (Northwestern University), Past President of Domitor

Marina Dahlquist (Stockholm University)

Doron Galili (Stockholm University)

Jan Olsson (Stockholm University)

# **Viscères, peau et plastique : la corporalité et le cinéma des premiers temps**

**Quatorzième congrès international de Domitor**  
Stockholm, Suède 2016

Chers collègues,

Bienvenue au Quatorzième congrès international de Domitor, parrainé conjointement par l'Université de Stockholm et l'Institut suédois du film. Ces deux institutions ont été déterminantes dans la découverte, la préservation et la promotion du patrimoine cinématographique des premiers temps, au niveau mondial. C'est donc à juste titre que le premier congrès de Domitor qui se tient à Stockholm mette en lumière ce partenariat.

Domitor, l'association internationale de recherche sur le cinéma des premiers temps, est une société bilingue, à but non lucratif, regroupant des chercheurs intéressés par le cinéma des premiers temps sous tous ses aspects, de ses débuts à 1915. Le thème du congrès de cette année, « Viscères, peau et plastique : la corporalité et le cinéma des premiers temps » relève des intérêts interdisciplinaires de notre association et de ses membres; l'appel à contributions a suscité plus de cent propositions, témoignant du développement croissant et de la pertinence de notre association.

Le treizième congrès à Chicago et Evanston fut un succès sur presque tous les plans. Le quatorzième continue notre tradition de petits congrès centrés sur un thème commun – que vous apprécierez, nous en sommes convaincus. Ce congrès présente 48 conférences réparties en 16 panels sur quatre jours, avec deux tables rondes sur des sujets d'actualité, et l'habituelle Assemblée Générale des membres de Domitor.

La traduction simultanée des présentations Domitor demeure une priorité, malgré l'augmentation fulgurante des coûts au cours des dernières années. Étant donné le nombre de présentations en français cette année, nous avons trouvé le compromis de ne fournir la traduction simultanée que lors de la journée du jeudi 16 juin.

Nous offrirons chaque jour le repas de midi et les rafraîchissements. Sur les quatre soirs du congrès, deux dîners seront offerts, et une réception se tiendra en guise de soirée d'ouverture à l'Institut suédois du film. Nous avons également prévu des projections et des événements spéciaux, organisés comme suit:

## **Mardi 14 juin**

- Réception dînatoire à l'Institut suédois du film.
- Projection d'une rétrospective de films des premiers temps conservés à l'Institut suédois du film, sélectionnés et présentés par Camille Blot-Wellens and Jon Wengström, avec accompagnement musical en live par l'accompagnateur de films muets Robert Israel.

### **Mercredi 15 juin**

- « De la frénésie du visible à l'origine du porno » : une rétrospective de films organisée et présentée par Linda Williams (UC, Berkeley), avec accompagnement musical en live par Robert Israel.

### **Jeudi 16 juin**

- Assemblée Générale de Domitor lors de laquelle les membres discuteront des activités et des objectifs de l'association.
- « De Rovaniemi aux Antipodes : l'extraordinaire voyage d'un forain » : une conférence illustrée d'Erkki Huhtamo (UCLA), avec accompagnement musical en live par Robert Israel.

### **Vendredi 17 juin**

- Projection d'*Alkohol* (Stern-Film, 1919, Lind & Dupont, 77 min.), avec l'aimable collaboration de la Deutsche Kinemathek, accompagnement musical en live par Robert Israel.

En outre, nous projetterons des extraits de films avant chaque lunch.

Le comité organisateur de Domitor 2016 a conçu le thème, sélectionné les propositions et établi l'orientation du congrès sur le plan intellectuel et logistique. Le comité aimerait particulièrement remercier:

- Bryony Dixon, British Film Institute
- Le CNC, Archives françaises du film/Centre national du cinéma et de l'image animée
- La Fondazione Cineteca Italiana di Milano
- Thomas C. Christensen, Danske Filminstitut
- Martin Körber, Deutsche Kinemathek
- Monty George, Digitalworx
- Le comité exécutif de Domitor
- Filmoteca Española
- Jugoslovenska Kinoteka
- Kinsey Institute Collections
- Mike Mashon, Library of Congress
- Lobster Films
- Nasjonalbiblioteket, Mo i Rana
- Bo Berglund, Camille Blot-Wellens, Bart van der Gaag, Elizabeth Castaldo-Lundén
- Et Jon Wengström, l'archiviste en chef de l'Institut suédois du film, qui a soutenu et facilité le travail du comité à de nombreux égards.

Nous espérons que vous passerez une très belle semaine, et restons à votre disposition pour toute assistance durant votre séjour à Stockholm.

### **Le comité organisateur de Domitor 2016 :**

Scott Curtis (Northwestern University), Président sortant de Domitor

Marina Dahlquist (Stockholm University)

Doron Galili (Stockholm University)

Jan Olsson (Stockholm University)



*Arthème opérateur* (Eclipse, 1913, Ernest Servaës)

# Program

**Tuesday**  
**June 14**

All panels will be in Bio Mauritz at the Filmhuset of the Swedish Film Institute.

All screenings will be in Bio Victor.

**9:00**

Registration

**9:30**

Opening remarks

**9:45-11:10**

**Panel 1: Bodies and Early Optical Apparatuses**

Chair: Alison Griffiths (Baruch College)

Janelle Blankenship (Western University, Canada), “Powerful Limelight . . . Blistered his Skin”: The Hand of the Projectionist”

Alison Reiko Loader (Concordia University), “A Rational and Entertaining Species of Amusement to Bipeds of All Ages: The Splendid Camera Obscura”

Artemis Willis (University of Chicago), “Anatomy of a Lantern Gag”

**11:10**

Break

**11:30-12:30**

**Panel 2: Animations and Metamorphosis**

Chair: Ian Christie (Birkbeck, University of London)

Tom Gunning (University of Chicago), “Impossible Bodies: Metamorphosis of the Body in Trick Films and Early Animation”

Donald Crafton (University of Notre Dame), “The Troublesome Heads of Georges Méliès”

**12:30**

**Screening: “Setting the Table”**

*La Table à rallonge* (Pathé, 1913, Roméo Bosetti?, 8 minutes) Courtesy of the Danish Film Institute

**12:45**

Lunch on site

**13:45-15:00**

**Panel 3: Projections in Intermedial Contexts**

Chair: Doron Galili (Stockholm University)

Michael Cowan (University of St Andrews) and Katharina Loew (University of Massachusetts Boston), “Space, Body, Projection: The Kino-Variété (1913-1914)”

Ludwig Vogl-Bienek (University of Trier), “Body and Screen: Corporeality in Live Performances of the Historic Art of Projection”

Ian Christie (Birkbeck, University of London), “Ghosts in the Machinery”

**15:15-16:00**

**Roundtable: The Media Ecology Project**

Mark Williams (Dartmouth College), Allain Daigle (University of Wisconsin – Milwaukee), Tami Williams (University of Wisconsin – Milwaukee)

**16:00**

Break

cont'd next page

## 16:15-17:35

### Panel 4: Turn of the Twentieth Century and Imaging Technologies

Chair: William Boddy (Baruch College)

Dimitrios Latsis (Internet Archive), “The Naked, Absolute Fact’: Muybridge’s Locomotion Nudes and Their Afterlives in Early Cinema”

John Fullerton (Stockholm University), “Lumière Agents in Mexico: The ‘Body’ of Film as a Late-Nineteenth-Century Discourse”

Linda Bertelli (IMT Institute for Advanced Studies, Italy), “Towards an Economy of the Body”

## 17:45

Reception hosted by the Swedish Film Institute

## 19:00

### Program I (75 min.)

A selection of films from the Swedish Film Institute, curated and presented by Camille Blot-Wellens and Jon Wengström.

All films will be shown in 35mm. Titles are in Swedish with English subtitles.  
Running times are approximate.

Live musical accompaniment by Robert Israel.

*Calino veut se suicider* (Gaumont, 1910, Roméo Bosetti, 7 min.)

*L'œuvre de Jacques Serval* (Pathé, 1909, Michel Carré, 10 min.)

*L'astrologue* (Gaumont, 1907, 4 min.)

*Les suicides de Lapurée* (Pathé, 1909, 9 min.)

*The Fatal Hand* (Paul's Animatograph Works, 1907, J. H. Martin, 7 min., English titles)

*Les flammes diaboliques* (Pathé, 1907, Segundo de Chomón, 4 min.)



Unidentified André Deed film (Pathé Frères)

# Program

## Wednesday June 15

**9:00-10:30**

### **Panel 5: Spectatorship and Disturbances at Early Film Screenings**

Chair: Marina Dahlquist (Stockholm University)

Maggie Hennefeld (University of Minnesota), “‘Don’t Show Your Teeth’: Women’s Laughter and the Living Film Spectator”

Mireille Berton (University of Lausanne), “‘Keep It Dark’: the Fatale Attraction of the Female Viewer’s Body”

Annie Fee (University College London), “Wounded Veterans and Recuperative Cinema Culture in Wartime Paris”

**10:30**

Break

**11:00-12:30**

### **Panel 6: The Performing Body**

Chair: Lynn Spigel (Northwestern University)

Ansje van Beusekom (Utrecht University), “Funny Walks: Performing Bodies Outdoors”

Vassiliki Tsitsopoulou (Indiana University), “Race, Mimetic Embodiment, and Urban Space in an Early-ish Greek Film”

Gunnar Iversen (Norwegian University of Science and Technology), “Bodies in Motion: Dancing and Boxing in Early Norwegian Cinema”

**12:30**

### **Screening: “Chicken and Eggs”**

*De l’Oeuf à la broche* (Pathé, 1909, 3 min.) Courtesy of the British Film Institute

*Canards parisiens* (Parnaland, 1902-1904, 1 min.) Courtesy of Filmoteca Española

**12:45**

Lunch on site

**14:00-15:30**

### **Panel 7: Bodies without Boundaries: Tableaux Vivants and Living Statues in Early Cinema**

Chair: Vito Adriaensens (Columbia University)

Vito Adriaensens (Columbia University), “Ovidian Violence: Georges Méliès’ Explosive Screen Bodies”

Valentine Robert (University of Lausanne), “Nudity in Early Cinema, or the Pictorial Transgression”

Daniel Wiegand (Stockholm University), “Furious Sculptures: From the Frozen Life in Tableaux Vivants to Life Unleashed in Film”

**15:30**

Break

**16:00**

### **Roundtable: The Promise of Cinema**

Nicholas Baer (Purchase College, State University of New York), Michael Cowan (University of St Andrews), Anton Kaes (University of California, Berkeley), Katharina Loew (University of Massachusetts Boston)

cont’d next page

**17:00-18:30**

**Panel 8: Projecting the Human Body: A Transmedial Perspective**

Chair: Don Crafton (University of Notre Dame)

Sarah Dellmann (Utrecht University) and Ine van Dooren (Screen Archive South East, University of Brighton), "The Extraordinary Human Body: From Spectacle to Medical Case"

Frank Kessler (Utrecht University) and Sabine Lenk (University of Antwerp), "Inside the Human Body: The Unseen World Exposed"

Richard Crangle (University of Exeter) and Joe Kember (University of Exeter), "Temperance Bodies: Emotional Movement in Social Mission Shows"

**18:30**

Break

**19:00**

**Program II**

"From the Frenzy of the Visible to the Origin of Porno": A selection of films curated and presented by Linda Williams (University of California, Berkeley), with live musical accompaniment by Robert Israel

*Après le bal* (Georges Méliès, 1897) Lobster Films

*Le Couche de la mariée* (Eugène Pirou, 1896) Swedish Film Institute

*Le Couche de la mariée* (Pathé, 1907) Archives françaises du film/Centre national du cinéma et de l'image animée: film restored by [■■■] from nitrate elements from the Filmarchiv Austria

*La Puce* (Pathé, 1907) Archives françaises du film/Centre national du cinéma et de l'image animée: film restored by [■■■] from nitrate elements from the Filmarchiv Austria

*Une Joueuse enragé* (1905) Lobster Films

*Féeries Nues* (1905) Lobster Films

*Flagrant délit d'adultere* (Pathé, c. 1899) Archives françaises du film/Centre national du cinéma et de l'image animée: film restored by [■■■] from nitrate elements from the Filmarchiv Austria

*Les Cartes érotiques* (c. 1910) Lobster Films

*La Passe* (c. 1910) Lobster Films

*The Lover Comes* (c. 1910) Nasjonalbiblioteket, Mo i Rana

*3 Gouttes de la Rosse*, Jugoslovenska Kinoteka

*Country Stud Horse* (c. 1915) Kinsey Institute Collections

*KKK Night Riders* (c. 1920) Kinsey Institute Collections

*Getting His Goat* (c. 1920) Kinsey Institute Collections

**20:30**

Dinner on your own



[Narren-grappen]. [United States], Joker Film, [1908], unknown

# Program

Thursday  
June 16

**9:00-10:20**

**Panel 9: Bodies, Senses and Space**

Chair: Tami Williams (University of Wisconsin – Milwaukee)

Martin Barnier (Université Lumière Lyon 2), “Le corps dans l'espace: son et relief”

Sébastien Dupont-Bloch (Université Paris 1), “Paul Capellani, le corps à l'épreuve du cinématographe”

Judith Thissen (Utrecht University), “Perfuming Devices, Deodorizing Discourses: Movie Audiences, Middle-Class Respectability, and Pure Air”

**10:20**

Break

**10:40-12:30**

**Panel 10: Natural Sciences and the Body**

Chair: Trond Lundemo (Stockholm University)

Jérémie Houillère (Université Rennes 2/Université de Montréal), “Les ‘chirurgiens fin de siècle’ de la presse illustrée et du cinéma”

Benjamin Schultz-Figueroa (University of California, Santa Cruz), “Celluloid Specimens: Animal Origins for the Moving Image”

Luis Alonso-García, Daniel Sánchez-Salas, and Begoña Soto-Vázquez (Universidad Rey Juan Carlos), “Dr. Tomas Maestre's Films: Bodies and Minds around 1915 in Spain”

Rodolphe Gahéry (Université Paris Ouest Nanterre La Défense), “Corps mis en scène, corps mis en cage: les premiers cinématographes au temps des zoos humains”

**12:30**

**Screening: “Bubble Trouble”**

*Lo champagne di Polidor* (Pasquali, 1913, 5 min.) Courtesy of the Fondazione Cineteca Italiana di Milano

*Restitution forcée* (Parnaland, c.1900, 1 min.) Courtesy of the Filmoteca Española

**12:45**

Lunch on site

**13:30-15:00**

**Panel 11: Faces, Makeup, Hair**

Chair: Sabine Lenk (University of Antwerp)

Alice Maurice (University of Toronto Scarborough), “Making Faces: Make-up and Character in Early Cinema”

Jean-Claude Seguin (Université Lumière Lyon 2), “Cheveux et pilosités dans le cinéma des origines”

Oksana Chefranova (Yale University), “Breathing Faces, Blinking Eyes: On Cinematic Visage in Russian Films of the 1910s”

**15:00**

Break

**15:20-16:40**

**Panel 12: Moving! Conceptions of Bodily Spectatorship in the Early 1910s**

Chair: Frank Kessler (Utrecht University)

Stephanie Werder (University of Zürich), “Perils of Cinema: The German Cinema Debate and the ‘Nerve-Racking’ Medium”

Kristina Köhler (University of Zürich), “Moving the Spectator, Dancing with the Screen: Dance Instruction Films in the Early 1910s”

Pierre Stotzky (Université de Lorraine), “Les usages du corps chez le spectateur de cinéma des années 10”

cont'd next page

**16:40**

Break

**17:00**

Domitor General Assembly

**18:30**

Break

**19:00**

Program III

"From Rovaniemi to the Antipodes: A Showman's Amazing Journey": An illustrated "Show and Tell" lecture by Erkki Huhtamo (University of California, Los Angeles), with live musical accompaniment by Robert Israel

**20:30**

Catered dinner on site



*La Pêche aux homards* (Pathé Frères, 1910)

# Program

**Friday**  
**June 17**

**9:00-10:30**

**Panel 13: Risk, Danger, Death**

Chair: Jan Olsson (Stockholm University)

Charlie Keil (University of Toronto) and Denise McKenna (University of Southern California), "Risky Business: The Early Film Actor's Laboring Body Invites Discourses of Danger"

Gary D. Rhodes (The Queen's University of Belfast), "Death by a Thousand Cuts: Onscreen Executions in Early American Cinema"

Sarah Keller (University of Massachusetts Boston), "'Supposing him dead': The Mortal Coil and Early Cinema"

**10:30**

Break

**11:00-12:30**

**Panel 14: Masculine Bodies On and Off Screen**

Chair: Artemis Willis (University of Chicago)

W. D. Phillips (Texas Tech University), "Smokers, Club Films, and Blue Movies: The Pornographic Dispositif"

Frank Gray (University of Brighton), "Uniformed and Marching in Hastings"

Ivo Blom (Vrije Universiteit Amsterdam), "Media Muscle: Italian Strong Men Analyzed and Contextualized"

cont'd next page

**12:30**

**Screening: "Wine Vicissitudes"**

*Fatty's Wine Party* (Keystone, 1915, 15 min.) Courtesy of the British Film Institute and the Library of Congress

**12:45**

Lunch on site

**14:00-15:30**

**Panel 15: Film, Sociology, and Criminology**

Chair: Valentine Robert (University of Lausanne)

Trond Lundemo (Stockholm University), "The Public and the Crowd: The Life of Images in Early Cinema"

April Miller (Arizona State University), "Carceral Corporeality and Female Deviance in Early Cinema"

Christina Petersen (Eckerd College), "'The Best Synonym of Youth': G. Stanley Hall, Mimetic Play, and Early Cinema's Embodied Youth Spectator"

**15:30**

Break

**16:00-17:30**

**Panel 16: Locating Race and Ethnicity**

Chair: Scott Curtis (Northwestern University)

Denis Condon (Maynooth University), "The Taste of the Moment Seems All for 'Pictures': Irish Historical Bodies before the Early Cinema Screen"

Joanna Hearne (University of Missouri), "Before and After Images: Iconographies of Social Reform in Early 'Indian Dramas'"

Laura Horak (Carleton University), "Bodies and Borders: Reading Sexual and Ethnic Secrets on the Surface of the Body in Mauritz Stiller's Erotic Melodramas"

**17:30**

Closing remarks

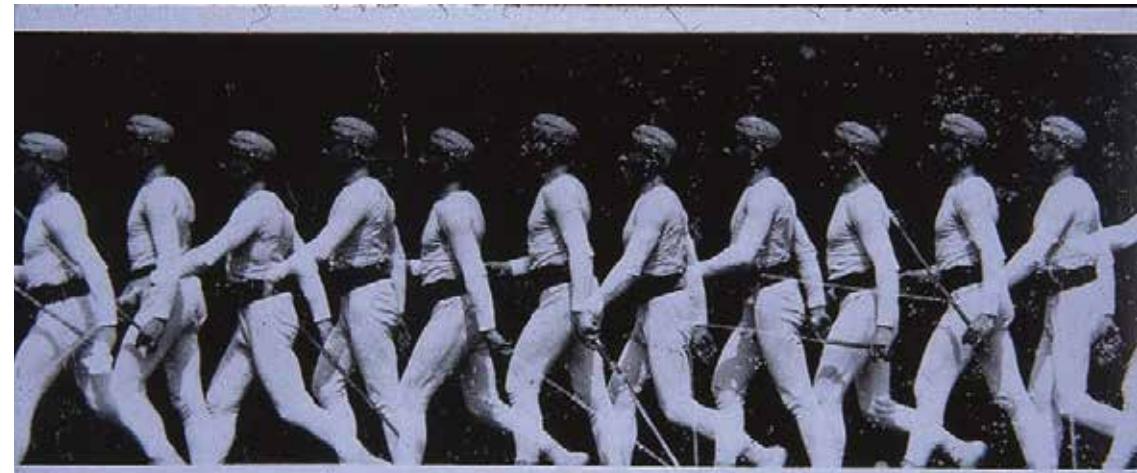
**18:00**

**Program IV**

*Alkohol* (Stern-Film, 1919, Lind & Dupont, 77 min.) Courtesy of Deutsche Kinemathek, with live musical accompaniment by silent film accompanist Robert Israel

**20:00**

**Closing Dinner at Spring Restaurant  
Karlavägen 110**



Étienne-Jules Marey

# Acknowledgements



**Swedish  
Film Institute**

• Nasjonalbiblioteket  
National Library of Norway



The Swedish Research Council  
British Film Institute  
Fondazione Cineteca Italiana di Milano  
Kinsey Institute Collections  
Lobster Films



**Stockholm  
University**



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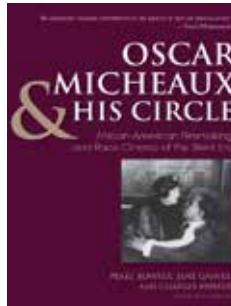
The field of cinema and media studies is diverse, challenging, multi-cultural, and multi-disciplinary. SCMS brings together those who contribute to the study of film and media to facilitate scholarship and represent their professional interests, standards, and concerns.

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**INTERNATIONAL 15<sup>th</sup> DOMITOR CONFERENCE**

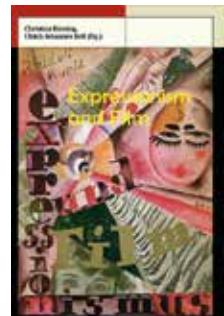
**PLEASE JOIN US FOR DOMITOR 2018!**  
George Eastman Museum • Rochester, New York • June 13–16, 2018  
WE HOPE TO SEE YOU THERE!



*"An extremely valuable contribution to the history of African American art."* —Toni Morrison

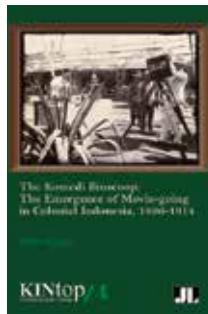
Both artist and showman, Oscar Micheaux stirred controversy in his time as he confronted issues such as lynching, miscegenation, peonage and white supremacy, passing, and corruption among black clergymen. Now prominent scholars examine Micheaux's surviving silent films, his fellow producers of race films who alternately challenged or emulated his methods, and the cultural activities that surrounded and sustained these achievements.

*Paper* 978-0-253-02135-9 \$40.00 *eBook* 978-0-253-02155-7 \$39.99



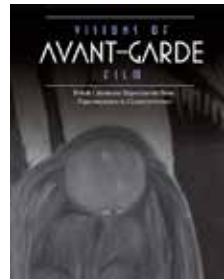
*Expressionism and Film*, originally published in German in 1926, is not only a classic of film history, but also an important work from the early phase of modern media history. Written with analytical brilliance and historical vision by a well-known contemporary of the expressionist movement, it captures Expressionism at the time of its impending conclusion—as an intersection of world view, resoluteness of form, and medial transition. Though one of the most frequently cited works of Weimar culture, Kurtz's groundbreaking work has never been published in English. Its relevance and historical contexts are analyzed in a concise afterword by the Swiss scholars Christian Kiening and Ulrich Johannes Beil.

*Paper* 978-0-86196-718-6 \$35.00 *eBook* 978-0-86196-922-7 \$34.99



*The Komedie Bioscoop* traces the emergence of a local culture of movie-going in the Netherlands Indies from 1896 until the First World War in 1914. Focusing on the cinema as a social institution in which technology, race, and colonialism converged, moving picture venues in the Indies—ranging from canvas or bamboo tents to cinema palaces of brick and stone—are perceived as liminal spaces in which daily interactions across boundaries could occur within a multi-ethnic and increasingly polarized colonial society.

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Warsaw- and London-based filmmakers Franciszka and Stefan Themerson are often recognized internationally as pioneers of the 1930s Polish avant-garde. Yet, from the turn of the century to the end of the 1920s, Poland's literary and art scenes were also producing a rich array of criticism and early experiments with the moving image that set the stage for later developments in the avant-garde. In this comprehensive and accessible study, Kamila Kuc draws on myriad undiscovered archival sources to tell the history of early Polish avant-garde movements—Symbolism, Expressionism, Futurism, and Constructivism—and to reveal their impact on later practices in art cinema.

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