



# DOMITOR



Provenance and Early Cinema:  
Preservation, Circulation, and Repurposing

Fifteenth International Conference  
Rochester, NY, USA 2018



## Domitor Fifteenth International Conference

# Provenance and Early Cinema: Preservation, Circulation, and Repurposing

June 13–16, 2018 | Conference

June 11–12, 2018 | The Nitrate Touch: Graduate Student Workshop

Rochester, New York, USA

### Table of Contents

Welcome Letter (English)	5
Welcome Letter (French)	7
Program	10
Getting Around	
At the George Eastman Museum	24
Restaurants, Cafés, & Pubs	26
Transportation, Necessities, & Attractions	28
University of Rochester	29
Acknowledgments	31
Advertisements	32

Cover: *The Luck of the Red Lion* (Hay Plumb, Hepworth, UK, 1912)

All film images are from the Davide Turconi Collection, courtesy George Eastman Museum.

### Conference Program Committee

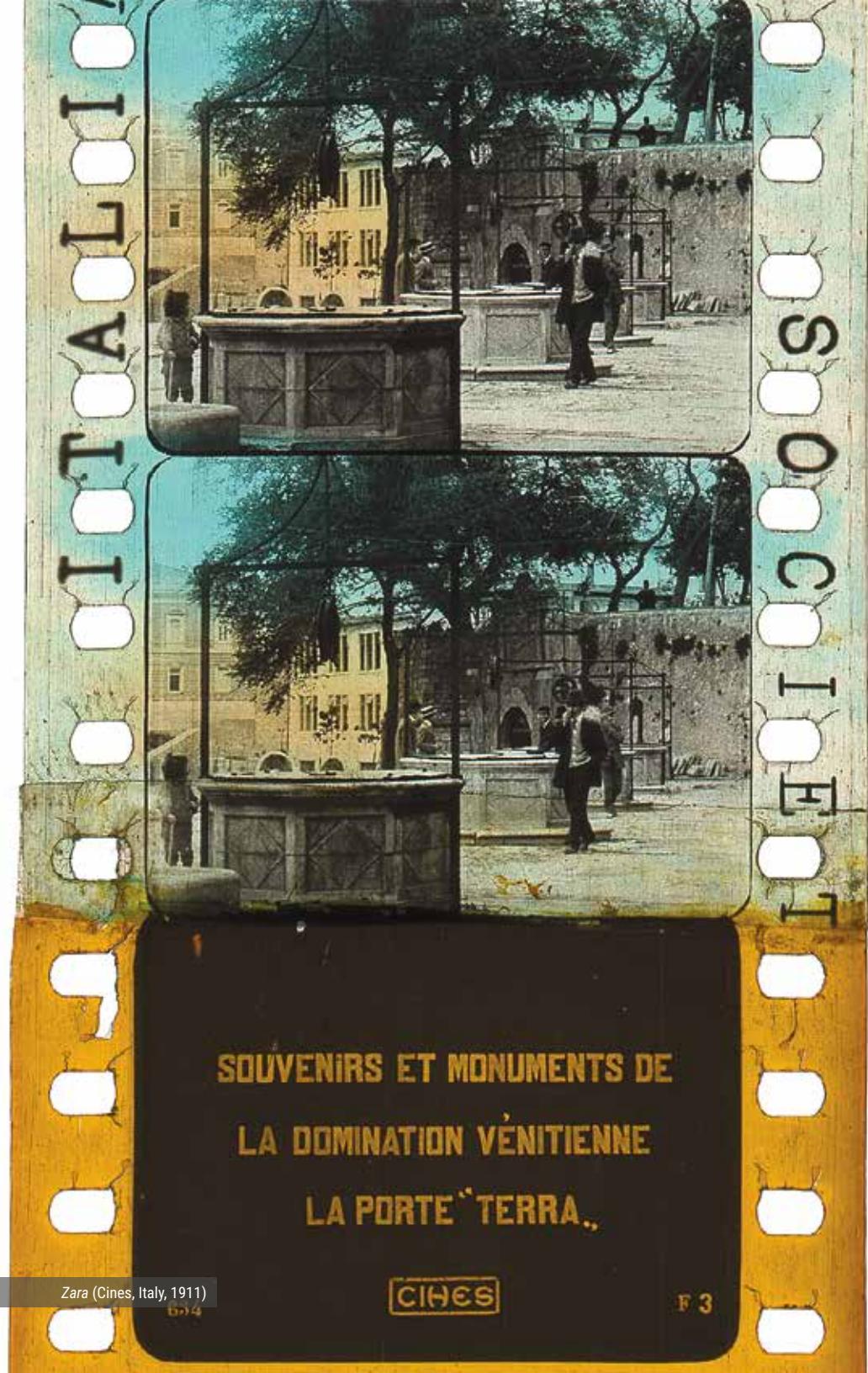
Joanne Bernardi  
Paolo Cherchi Usai  
June J. Hwang  
Tami Williams  
Caroline Yeager  
Joshua Yumibe

Domitor Executive Committee	
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## Domitor Fifteenth International Conference

### Provenance and Early Cinema: Preservation, Circulation, and Repurposing

Rochester, New York, USA | June 13–16, 2018

Welcome to the Fifteenth International Domitor Conference, sponsored by the George Eastman Museum (home of the Nitrate Picture Show and the L. Jeffrey Selznick School of Film Preservation) and the University of Rochester (which hosts the Selznick Graduate Program in Film Preservation). The George Eastman Museum has been instrumental in the endeavor of discovering, protecting, and promoting early cinema. It thus serves a fitting location for this year's conference, thirty years after the project of the inaugural Domitor conference, founded on this shared commitment to preserving and promoting the early history and archival legacy of cinema.

Domitor, the international society for the study of early cinema, is a nonprofit, bilingual association for scholars interested in all aspects of early cinema from its beginnings to 1915. The theme of this year's conference, "Provenance and Early Cinema: Preservation, Circulation, and Repurposing," is inspired by art historical approaches, museum and archival film practices, and historical and aesthetic methods for tracing and, at times, repurposing the material circulation of early films. The nature of provenance speaks to the transversal, intermedial, and cross-disciplinary interests of the association and its members. The call for papers prompted close to one hundred proposals, testifying to the continued growth and relevance of Domitor's mission.

The fourteenth conference in Stockholm was a success by all measures. The fifteenth continues the tradition of small, thematic conferences focused on a topic that is at the heart of our field, and which we are sure you will find both stimulating and enjoyable. This conference features fifty-four presentations in eighteen panels over four days. This year, the conference is preceded by our second biennial graduate workshop, an exciting new opportunity for collaboration and growth that we hope to continue as we move forward.

Translation of the Domitor presentations remains a priority, even as costs continue to rise. This year, we are pleased to provide simultaneous interpretation for all French-language presentations on Thursday, June 14.

Each day, we will provide lunch and refreshments, as well as two evening receptions and two evenings of screenings complementing the Domitor program.

*Continued ...*

## **Wednesday, June 13**

- Opening Night Reception: Celebrating Domitor Provenance, Potter Peristyle, George Eastman Museum
- Fifty-Seven Prints of Early Films (1896–1918) from the George Eastman Museum – Part I, Dryden Theatre, George Eastman Museum

## **Thursday, June 14**

- Fifty-Seven Prints of Early Films (1896–1918) from the George Eastman Museum – Part II, Dryden Theatre, George Eastman Museum

## **Friday, June 15**

- Domitor General Assembly, at which the membership discusses the business and goals of the organization
- Reception and Book Release: Domitor Chicago Proceedings, *The Image in Early Cinema: Form and Material*, Potter Peristyle, George Eastman Museum

## **Saturday, June 16**

- Closing Remarks, 4:30 p.m.

The Domitor 2018 Program Committee—Joanne Bernardi, Paolo Cherchi Usai, June Hwang, Tami Williams, Caroline Yeager, and Joshua Yumibe—devised the theme, selected the proposals, and set the direction of the conference, spiritually and logically. The committee is especially grateful to Tara Najd Ahmadi, Philip C. Carli, Jared Case, Spencer Christiano, Sam Lane, Sophia Lorent, Deborah Stoiber, and Patrick Tiernan, for their contributions to the evening screenings and daily conference panels; Allen Buell, Mary Scholl, the students of the L. Jeffrey Selznick School of Film Preservation, and the University of Rochester graduate students, for their invaluable assistance; Amy Schelemanow, for designing the Domitor conference program; the many volunteers at the George Eastman Museum, who helped make the festival possible; and the Domitor Executive Committee, for its continued support.

We hope you have a wonderful week, and please reach out to us if we can be of any assistance to you during your stay in Rochester.

### **The Domitor 2018 Program Committee**

- Tami Williams, University of Wisconsin-Milwaukee, President of Domitor
- Joshua Yumibe, Michigan State University, Vice-President of Domitor
- Paolo Cherchi Usai and Caroline Yeager, George Eastman Museum
- Joanne Bernardi and June Hwang, University of Rochester

## **Quinzième Colloque International de Domitor**

Le cinéma des premiers temps et la question de la provenance: préservation, circulation et réutilisation

Rochester, New York, États-Unis | 13–16 juin 2018

Bienvenue à la quinzième édition du colloque international de Domitor, parrainé conjointement par le George Eastman Museum (créateur du Nitrate Picture Show et de la L. Jeffrey Selznick School of Film Preservation) et la University of Rochester (qui accueille les élèves du programme de master de la Selznick School). Le George Eastman Museum a joué un rôle-clé dans la découverte, la protection et la promotion du cinéma des premiers temps. C'est donc à juste titre que le musée se voit confier l'accueil de ce colloque, 30 ans après le projet du colloque inaugural de Domitor, fondé sur des valeurs communes aux deux institutions: la conservation et la promotion de l'histoire et du patrimoine des premiers temps du cinéma.

Domitor, l'association internationale de recherche sur le cinéma des premiers temps, est un organisme à but non lucratif, bilingue, ouvert aux chercheurs intéressés par tous les aspects de la recherche sur le cinéma de ses débuts à 1915. Le thème du colloque de cette année, «Le cinéma des premiers temps et la question de la provenance», s'inspire d'approches en histoire de l'art, de pratiques de musées et archives cinématographiques et de méthodes, historiques et esthétiques, utilisées pour déterminer, et quelquefois transformer, la circulation physique des films des premiers temps. La nature de la question de la provenance se veut proche du fort intérêt que portent Domitor et ses membres aux approches transversales, interdisciplinaires et d'intermédialité. L'appel à communication a suscité plus d'une centaine de propositions, qui témoignent de la pertinence et du développement continu de la mission de l'organisation.

La quatorzième édition du colloque à Stockholm fut un succès à tous les égards. Ce quinzième colloque perpétue notre tradition de colloques thématiques, centrés sur un sujet au cœur de notre discipline, et dont nous espérons que vous le trouverez aussi plaisant que stimulant. Sur une période de quatre jours, le colloque présentera 55 conférences réparties en 18 panels. Cette année, le colloque sera précédé de la seconde édition du séminaire des doctorants, une opportunité nouvelle de collaboration et d'apprentissage que nous espérons renouveler dans les années à venir.

Les traductions des interventions à Domitor restent une priorité, malgré des coûts toujours plus importants. Cette année, nous sommes heureux d'offrir la traduction simultanée de toutes les présentations en langue française qui auront lieu le jeudi 14 juin.

*Page suivante ...*

Nous offrirons chaque jour le repas de midi et les rafraîchissements. En complément du programme de Domitor, nous avons aussi prévu deux réceptions et deux soirées de projections.

### **Mercredi 13 juin**

- Soirée d'ouverture: Célébrer la Provenance Domitor, Potter Peristyle, George Eastman Museum
- Cinquante-sept copies de films des premiers temps (1896-1918) de la collection George Eastman Museum – Première partie, Dryden Theatre, George Eastman Museum

### **Jeudi 14 juin**

- Cinquante-sept copies de films des premiers temps (1896-1918) de la collection George Eastman Museum – Deuxième partie, Dryden Theatre, George Eastman Museum

### **Vendredi 15 juin**

- Assemblée Générale de Domitor, durant laquelle les membres discutent des affaires en cours et des objectifs de l'association
- Réception et sortie du livre: Domitor Chicago Proceedings, La forme et le matériel de l'image au cinéma, Potter Peristyle, George Eastman Museum

### **Samedi 16 juin**

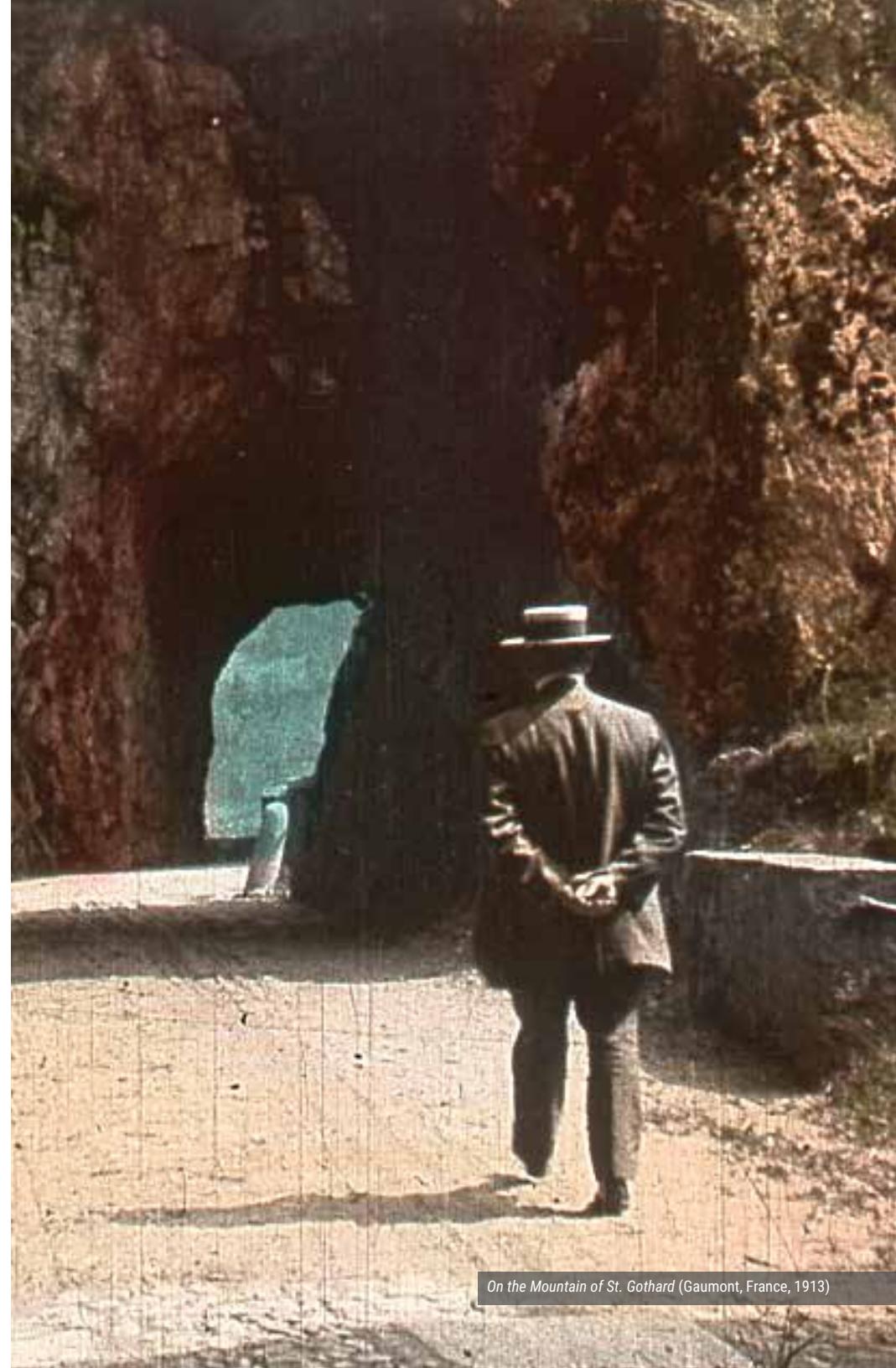
- Clôture de la conférence, 16h30.

Le comité organisateur de Domitor 2018 – Joanne Bernardi, Paolo Cherchi Usai, June Hwang, Tami Williams, Caroline Yeager et Joshua Yumibe – ont conçu le thème, sélectionné les candidatures et donné la direction, spirituelle et logistique, du colloque. Le comité tient à remercier tout particulièrement Tara Najd Ahmadi, Philip C. Carli, Jared Case, Spencer Christiano, Sam Lane, Sophia Lorent, Deborah Stoiber et Patrick Tiernan, pour leur aide durant les soirées de projection et les sessions journalières; Allen Buell, Mary Scholl et les élèves de la L. Jeffrey Selznick School of Film Preservation et du master de l'Université de Rochester, pour leur aide précieuse; Amy Schelemanow, pour l'élaboration graphique du programme du colloque Domitor; les nombreux bénévoles du Musée George Eastman, qui ont contribué à rendre le festival possible; et le conseil exécutif de Domitor, pour son soutien renouvelé.

Nous vous souhaitons une excellente semaine. N'hésitez pas à nous contacter si nous pouvons vous être utile lors de votre séjour à Rochester.

### **Le comité du programme Domitor 2018**

- Tami Williams, Université de Wisconsin-Milwaukee, Présidente de Domitor
- Joshua Yumibe, Michigan State University, Vice-Président de Domitor
- Paolo Cherchi Usai et Caroline Yeager, George Eastman Museum
- Joanne Bernardi et June Hwang, Université de Rochester



*On the Mountain of St. Gotthard (Gaumont, France, 1913)*

## PROGRAM

**Please note:** • All events are in the Dryden Theatre unless otherwise noted.  
• No food or drink is allowed in the theater.

## Wednesday, June 13

8:30–9:00 a.m. Registration

9:00–9:20 a.m. Opening Remarks

9:20–10:20 a.m.

### Panel 1: Provenance: From Analog to Digital

Chair: Tami Williams

• Paolo Cherchi Usai (George Eastman Museum)

"Film Provenance: A Framework for Analysis"

• Barbara Flueckiger (University of Zurich)

"Shattered Provenance in the Digitization of Early Film"

10:20 a.m. Break

10:40 a.m.–Noon

### Panel 2: Archival Collections and Connections

Chair: Joanne Bernardi

• Camille Blot-Wellens (Université Paris 8 and Université de Lausanne)

"Origins in Archives, Origins of Archives"

• Grazia Ingravalle (Brunel University London)

"Beyond Film Artifacts: A Material History of Early Films at the George Eastman House"

• Nadi Tofighian (Stockholm University and Linnaeus University)

"Writing Film History in Philippine Archives"

Noon Lunch on Site | Curtis Theatre | George Eastman Museum

## PROGRAM

1:00–2:20 p.m.

### Panel 3: Piracy, Duping, and Copyright

Chair: Paolo Cherchi Usai

• Charles "Buckey" Grimm (Independent Scholar)

"History of the Library of Congress Paper Print Collection"

• Hunter Koch (Columbia University)

"Duped History: The Problem of Motion Picture Piracy in the Early Cinema Archive"

• Jane Gaines (Columbia University)

"Piratical Practices before 1906: Why Researchers Find Exactly What They Are Looking For"

2:20 p.m. Break

2:40–4:00 p.m.

### Panel 4: Paper Histories

Chair: Caroline Yeager

• Richard Abel (University of Michigan)

"How Do Censored Films in Chicago (1914–1915) Complicate the Provenance of Surviving Film Prints and Their Analysis?"

• Norie Taniguchi (Waseda University)

"How Newspaper, Novel, and Attached Illustration Shape Japanese National Film"

4:00 p.m. Break

4:20–5:40 p.m.

### Panel 5: Canons of History

Chair: Jared Case

• Ian Christie (Birkbeck, University of London)

"Establishing a Canon: Issues of Provenance"

• Ned Thanhouser (Thanhouser Company Film Preservation, Inc.)

"Lost and Found: Thanhouser Film's Provenance"

• Vassiliki Tsitsopoulou (Indiana University Bloomington)

"On a 'Balkan War' Propaganda Film: Issues of Provenance and Attribution"

6:00 p.m.

### Opening Night Reception: Celebrating Domitor Provenance |

Potter Peristyle | George Eastman Museum

7:30 p.m.

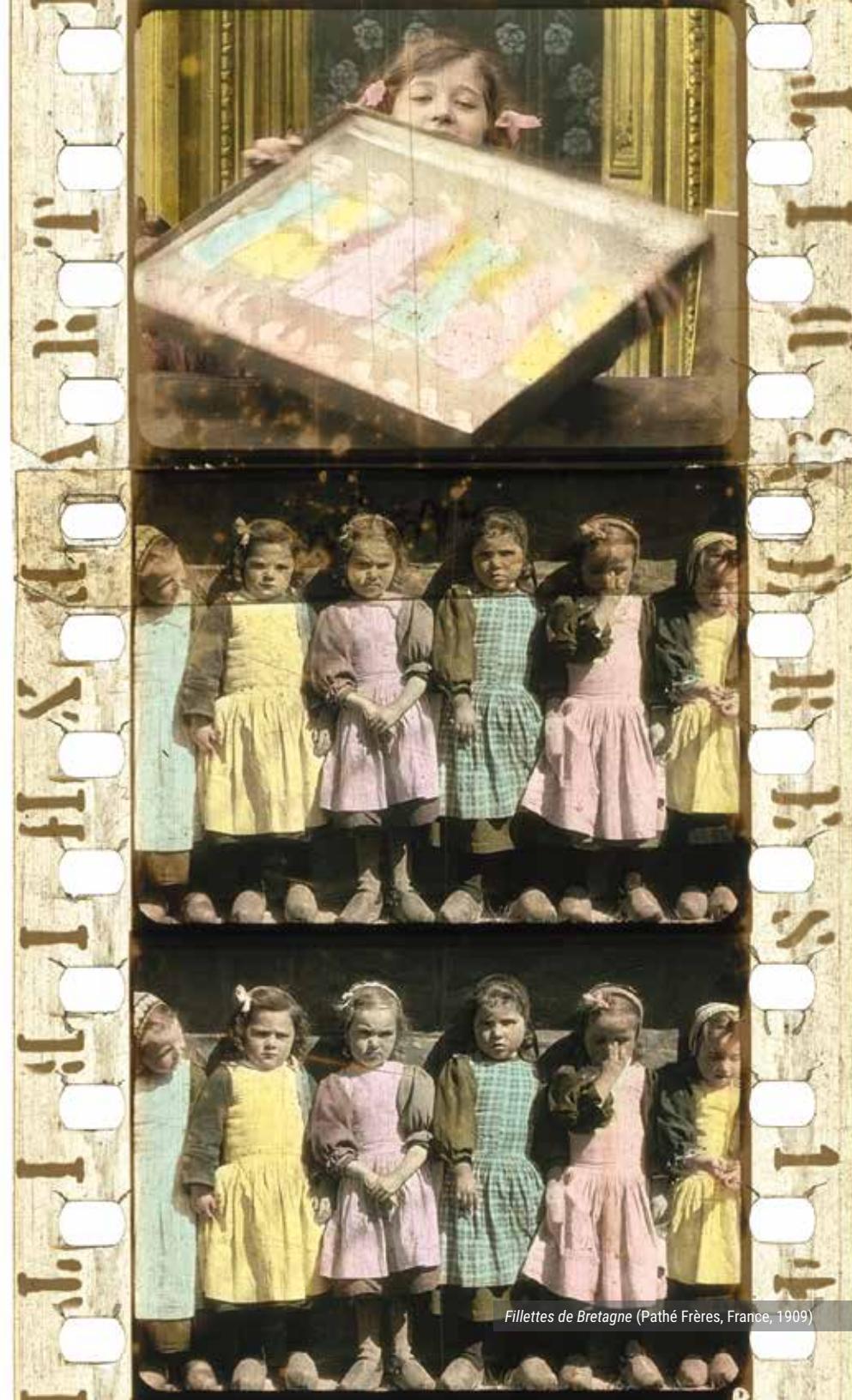
### Screening | **Fifty-Seven Prints of Early Films (1896–1918) from the George Eastman Museum – Part I**

(Running time: ca. 90 mins.)

The George Eastman Museum holds one of the largest collections of films made between 1894 and 1915, collected over a period of seventy years and rescued from oblivion through the systematic preservation of these rare and often unique treasures. In two consecutive evenings, we are presenting a sample of the most fascinating works—often endowed with gorgeous colors—created by the pioneers of cinema during the first decades of its existence.

The program, co-curated by Paolo Charchi Usai and Tara Najd Ahmadi, is held in conjunction with the biannual conference of Domitor, the association for the study of early cinema, organized by the museum between June 13 and 16, in collaboration with the University of Rochester and with the participation of the most eminent scholars in this burgeoning field of research. The selection for the two special events is international in scope: all the major producing countries from the period are represented in the programs.

A detailed list of the films to be exhibited will be distributed before each show. The screenings will feature the piano accompaniment of Philip C. Carli.



*Fillettes de Bretagne* (Pathé Frères, France, 1909)

## Thursday, June 14

Today's translation services provided by Language Intelligence, Ltd.  
 Petra Henderson, Director; Didier Devynck, translator. languageintelligence.com

**9:00–10:20 a.m.**

### Panel 6: Issues in the Archives

Chair: Louis Pelletier

- **Teresa Castro** (Université Paris 3 Sorbonne Nouvelle)  
 "Ré-interroger les films des Archives de la Planète (1908–1931)"
- **Julia Eisner** (King's College, London)  
 "Lotte Eisner: Pioneer of the Art and Craft of Collecting"
- **Bujor T. Rîpeanu** (L' Académie roumaine)  
 "Le cinéma des premiers temps et la question de la provenance: le cas roumain"

**10:20 a.m.** Break

**10:40 a.m.–Noon**

### Panel 7: Provenance through Transmedia

Chair: Clara Auclair

- **Priska Morrissey** (Université Rennes 2)  
 "Les costumes du cinéma des premiers temps: de la scène vers l'écran"
- **Vito Adriaensens** (Columbia University)  
 "Blue Birds in Dutch Gardens: A Symbolist Genealogy from Maurice to Maurice"
- **Sébastien Dupont Bloch** (Université Paris 1 Panthéon-Sorbonne)  
 "Jean Kemm in the Box"

**Noon** Lunch on Site | Curtis Theatre | George Eastman Museum

**1:00–2:20 p.m.**

### Panel 8: Circulating Views

Chair: Michael Cowan

- **Allyson Nadia Field** (University of Chicago)  
**Dino Everett** (University of Southern California)  
 "Something Good – Negro Kiss: Material Evidence of the Film Artifact & Early African American Screen Performance"
- **Roland Cosandey** (Université de Lausanne)  
 "Les trois vies ou une histoire de la transmission comme histoire de réception: Le cas des films de la visite de Guillaume II en Suisse (1912) conservés à la Cinémathèque suisse"
- **Debashree Mukherjee** (Columbia University)  
 "Proscription, Spectrality, and Archival Returns: Tracking a Lost Film"

**2:20 p.m.** Break

**2:40–4:00 p.m.**

### Panel 9: French Cinema in a Global Context

Chair: Priska Morrissey

- **Germain Lacasse** (Université de Montréal)  
 "La Passion de l'Historiographe, de sa 'provenience' à sa provenance"
- **Clara Auclair** (University of Rochester)  
 "Thinking (with) Provenance: Drawing Trajectories in the Francis Doublier Collection at the George Eastman Museum"
- **Danielle Crepaldi Carvalho** (Universidade de São Paulo)  
 "Pathé's Films in Brazil: The Archives of 'Marc Ferrez & Sons'"

**4:00 p.m.** Break

4:20–5:40 p.m.

## Panel 10: Archives in the Middle and Near East

Chair: Kaveh Askari

- Morgan Corriou (Université Paris 8 Vincennes-Saint-Denis)

"Le chouff'o'graphe Chikli. Circulations cinématographiques entre la Tunisie et la France au début du XXe siècle"

- Nezih Erdogan (Istanbul Sehir University)

"Lumière? Méliès? Cinevitagraphe? Film History and the Challenges of the First Film Screenings in Istanbul"

7:30 p.m.

## Screening | **Fifty-Seven Prints of Early Films (1896–1918) from the George Eastman Museum – Part II**

(Running time: ca. 90 mins.)



Au pays de l'or (Pathé Frères, France, 1908)



Bruxelles (Nordisk, Denmark)

## Friday, June 15

9:00–10:20 a.m.

### Panel 11: Frames and Slides

Chair: Colin Williamson

- Janelle Blankenship (University of Western Ontario)  
"Skladanowsky's Lantern Slides: A Multi-layered Provenance"

- Mark Lynn Anderson (University of Pittsburgh)  
"The Natural History of Early Cinema at the Los Angeles Museum in the 1930s"

- Joshua Yumibe (Michigan State University)  
"Dreaming in Color: The Davide Turconi Collection"

10:20 a.m. Break

10:40 a.m.–Noon

### Panel 12: Technologies of Vision

Chair: Josh Romphf

- Patrick Ellis (Georgia Institute of Technology)  
"What Made the Mechanicals Move? Postcards in Transit"
- Allain Daigle (University of Wisconsin-Milwaukee)  
"Glass Empires: Nationalism and Lens Production, 1914–1918"
- Phillip Roberts (University of York)  
"Material History and the Residue of Forgotten Lives, or the Politics of Provenance"

Noon Lunch on Site | Curtis Theatre | George Eastman Museum

1:00–2:20 p.m.

### Panel 13: Case Studies from the Media Ecology Project

Chair: Dimitrios Latsis

- Grant Wiedenfeld (Sam Houston State University)  
"The Camera Setup to Shot Ratio: A New Measure of Griffith Provenance at Biograph via the Paper Print Collection"

- Dan Streible (New York University)  
"Manifestations of Early Cinema: Paper, Film, Digital Video, and Metadata"

- Bret Vukoder (Carnegie Mellon University)  
Mark Williams (Dartmouth College)  
"The Great War at Scale: New Opportunities for Provenance in World War I Collections at the National Archives"

2:20 p.m. Break

2:40–4:00 p.m.

### Panel 14: Experimental Pedagogy

Chair: Ian Christie

- Eszter Polonyi (Pratt Institute)  
"The Gems of an Unsung 16mm Public Film Archive"
- Christina Corfield (University of California, Santa Cruz)  
"The Peep Box's 'Expanding View' as Virtual Reality"
- Colin Williamson (Pace University)  
"Curating Early Cinema: Muybridge, Science, and the Art of Visual Education in the Classroom"

4:00 Break

4:20–5:40 p.m. General Assembly

6:00 p.m.

**Reception and Book Release: Domitor Chicago Proceedings, *The Image in Early Cinema: Form and Material*** | Potter Peristyle | George Eastman Museum

## Saturday, June 16

9:00–10:20 a.m.

### Panel 15: Distribution, Exchange, Exhibition

Chair: Patrick Ellis

- **Jan Olsson** (Stockholm University)  
"Palimpsests of Provenance"
- **Paul Moore** (Ryerson University)  
"Magical Exchange: A Provenance for the Film Exchange in North America"
- **Michael Cowan** (University of St Andrews)  
"Toward a Provenance of the Cine-Club: The 'Kosmos Klub für künstlerische und wissenschaftliche Kinematographie' (1913–1915)"

10:20 Break

10:40 a.m.–Noon

### Panel 16: Useful Cinemas

Chair: Constance Balides

- **Martin L. Johnson** (University of North Carolina at Chapel Hill)  
"Establishing the Provenance of Early Advertising Films: Film Catalogs and the Creation of the Non-theatrical Market"
- **Marina Dahlquist** (Stockholm University)  
"A Journey on the World's Most Northerly Railway: Renaming and Remaking of Swedish Industrial Films"
- **Gregory Waller** (Indiana University Bloomington)  
"Ownership, Exploitation, Repurposing: Tracking the Footage of the 1911–1913 Australian Antarctic Expedition"

Noon Lunch on Site | Curtis Theatre | George Eastman Museum

1:00–2:20 p.m.

### Panel 17: Early Cinema and the Avant-Garde

Chair: Sarah Keller

- **André Habib** (Université de Montréal)  
"Finding Early Cinema in the Avant-Garde: Research and Investigation"
- **Ken Eisenstein** (Bucknell University)  
"Ernie Gehr's *The Collector* (2003) and Ernie Gehr the Collector"
- **Charlie Keil** (University of Toronto)  
**Christina Stewart** (University of Toronto)  
"Provenance on Ice: *Dawson City: Frozen Time* and the Dawson City Collection"

2:20 p.m. Break

2:40–4:30 p.m.

### Panel 18: Recycled History

Chair: Jane Gaines

- **Kim Tomadjoglou** (Independent Scholar)  
"Archival Object or Object Lesson? Bricolage as Process and as Concept in the Edmund Padilla Collection"
- **Jennifer Bean** (University of Washington)  
"The Vengeance of Prints: Early Cinema's 'Misuse Value' in the Age of Globalization"
- **Kaveh Askari** (Michigan State University)  
"Circulation Worries"
- **Tami Williams** (University of Wisconsin-Milwaukee)  
"Gender and the Film d'archive: Repurposing Early Film Prints"

4:30 p.m. Closing Remarks (End of Conference)



Hund des Freiwilligen (Pathé Frères, France)

## The George Eastman Museum

F&S 10A–5P, SU 11A–5P  
 Exhibitions: F 11:30A, 1P; S&SU 1P  
 Free admission for Domitor conference attendees includes all exhibitions.

### Exhibitions On View

**David Levinthal: War, Myth, Desire** (Main Galleries)—The first museum retrospective of the artist's work in more than twenty years, this exhibition of 121 photographs includes works from all of Levinthal's major series to date, as well as some that have rarely or never been exhibited previously. In association with the exhibition, the museum has collaborated with the team behind the podcast *Today Then* to produce audio features that include the voices of community members, experts in subjects related to Levinthal's art, the exhibition curator, and the artist. *Major support provided by the Henry Luce Foundation with additional support by the Robert Mapplethorpe Foundation.*

**Dreaming in Color: The Davide Turconi Collection of Early Cinema** (Project Gallery)—Hundreds of nitrate film frames dating from the early years of cinema are digitally reproduced and organized into slideshows examining different aspects of the material. *Generously supported by the Michigan State University Foundation.*

**History of Photography Gallery**—A history is told through objects from the collection. Current rotation features works produced by women photographers, artists, printers, and entrepreneurs.

**From the Camera Obscura to the Revolutionary Kodak** (Mansion)—Features a walk-in camera obscura with a view of the West Garden and explores the evolution of early photographic processes.

## While in the Dryden Theatre

For the enjoyment of all audience members, food and drink are not allowed in the theater (including food containers).

The theater will be cleared at meal breaks.

Lost & Found is located at the box office. The museum is not responsible for lost or missing items; please do not leave personal items unattended.

Emergency exits are located at the front and rear of the theater and at the back of balcony. Front exits (next to the screen) are to be used only in an emergency.

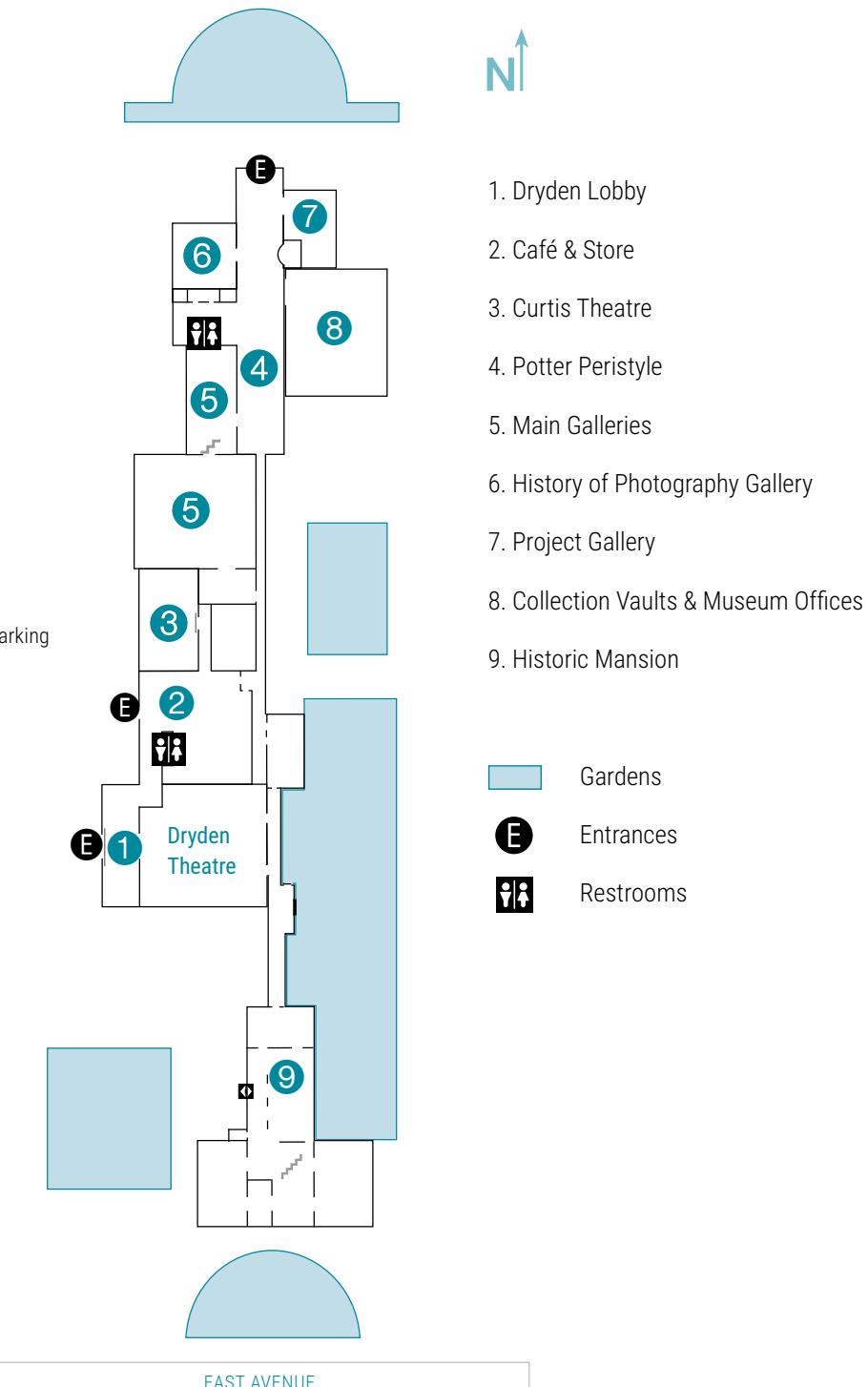
## The Eastman Museum Café

F 9A–10P, S 8:30A–7P, SU 9A–5P  
 Serving soups, salads, sandwiches, baked goods, coffee, tea, & gelato

## The Eastman Museum Store

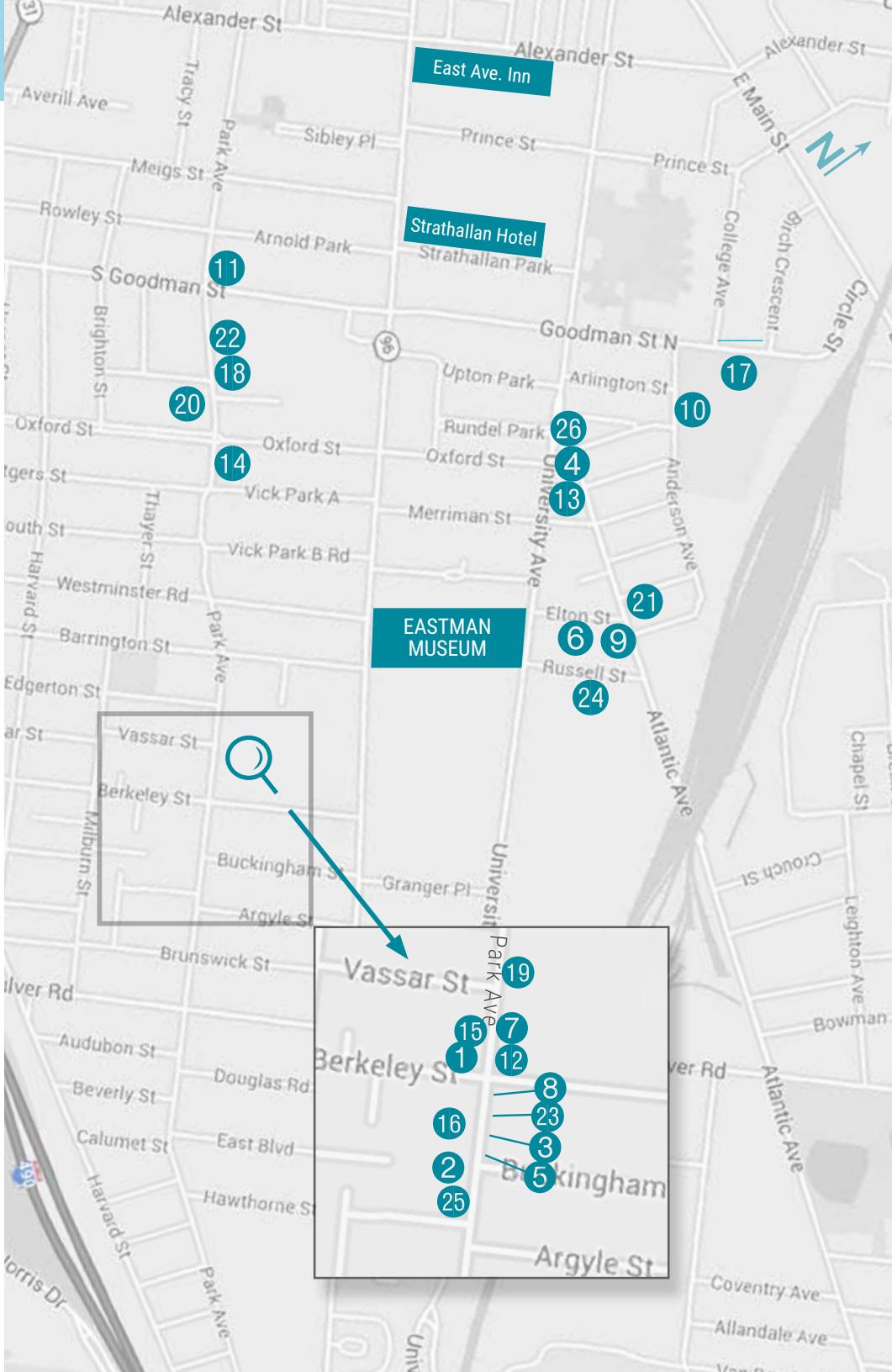
F 9A–7:30P, S 8:30A–7P, SU 9A–5P  
 Special extended hours: Open till 7:30P, June 13–15.

UNIVERSITY AVENUE



## Within walking distance

1. **Blu Wolf Bistro** F 11A–12A, S&SU 9A–12A  
Gastropub with burgers, sandwiches, entrees & full bar
  2. **Chester Cab Pizza** F&S 11A–12A, SU 12–10P Pizza, wings & subs
  3. **Dorado** F&S 11:30A–12A, SU 11:30A–9P  
Small cantina with full bar & Latin fare
  4. **Edibles** F 11A–2:30P & 5–10P, S 11A–3P & 5–10P Bistro with lively cocktail bar
  5. **Esan Thai** F&S 11:15A–10:30P, SU 3:30–9P Extensive Thai & Asian fusion menu
  6. **Fiamma Centro** F&S 5–10P, SU 4–9P  
Cozy Italian restaurant with Neapolitan wood-fired pizza
  7. **The Frog Pond** F 7A–2P, S&SU 8A–3P  
Diner serving breakfast & lunch
  8. **Furoshiki** 11A–10P Pan-Asian with focus on ramen, serving beer, wine & sake
  9. **Glen Edith Coffee** 8A–5P Espresso & pour-over coffee
  10. **Good Luck** F&S 4:30P–2A (FOOD 5P–12A)  
Upscale plates to share & full bar
  11. **Great Harvest Bread Co.** F&S 6:30A–8P, SU 7A–6P Casual spot for breakfast, sandwiches, salads & coffee
  12. **Jines** F&S 7A–10P, SU 7A–8P Diner serving all-day breakfast & Sunday brunch
  13. **Just Juice** F 7:30A–7P, S 8A–5P, SU 9A–2P Fresh juice & smoothie bar
  14. **Magnolia's Deli & Café** F&S 10A–10P, SU 10A–9P Soups, salads, sandwiches, pizza, beer & wine, in a casual café
  15. **Magpie Irish Pub** F 1P–2A, S&SU 12P–2A  
Beer on tap & basic American grub in a cozy Irish bar
  16. **Marty's on Park** F&S 11A–9P, SU 11A–5P  
Tiny storefront serving BBQ, meaty sandwiches & seasonal sides
  17. **Nox Cocktail Lounge** 4P–12A Quirky spot offering cocktails & revisited comfort food
  18. **Park Avenue Paninoteca** F&S 11A–9P, SU 11A–6P Deli serving hot & cold subs, panini & other Italian specialties
  19. **Park Avenue Pub & Restaurant** F&S 5–10P, SU 5–9P Upscale casual dining featuring seafood, steak & pasta
  20. **The Red Fern** F&S 11A–10P, SU 11A–9:30P All-vegan menu with gluten-free options, kombucha, beer & wine
  21. **Three Heads Brewing** F&S 12P–12A, SU 12–7P
  22. **Roam Café** F&S 11:30A–12A, SU 10:30A–11P Simple Italian grub in a casual space with outdoor patio
  23. **Roux** F 11A–11P, S 11A–2P & 4P–1A (FOOD TILL 10P), SU 11A–2P & 4–9P Family-owned French kitchen with craft cocktail & absinthe bar
  24. **Scratch Bakeshop** F&S 7A–9P, SU 7A–3P Stylish bakery with coffee, sweets & allergen-free options
  25. **Sinbad's Mediterranean Cuisine** 11A–10P Pitas, kebabs & platters
  26. **Starry Nites Café** F 7:30A–12A, S 8A–12A, SU 9A–9P Breakfast, soups, salads, sandwiches, coffee, beer & wine
- A list of recommendations of other restaurants in the region is available at the Dryden box office.



### Transportation

U B E R



Airport Taxi Service (585) 737-5272

Park Avenue Taxi (585) 851-1888

Rochester ASAP Taxi (585) 279-9999

**Bus routes** – [myrts.com/Maps-Schedules](http://myrts.com/Maps-Schedules)

East Ave., University Ave., Goodman St., and buses to U of R

### Banks

**KeyBank** W 9A-4P, TH&F 9A-5P, S 9A-1P  
1185 University Ave.; (585) 271-4683

**Bank of America** W&TH 9A-4P, F 9A-5P, S 9A-12P  
671 Park Ave.; (585) 473-8406

**Chase Bank** W-F 8:30A-6P, S 9A-2P  
560 Monroe Ave.; (585) 242-7833

### Grocery Stores

**Hart's Local Grocers** W-SU 7A-9P  
10 Winthrop St.; (585) 521-4278

**Wegmans** OPEN 24 HOURS  
1750 East Ave.; (585) 429-4400

### Convenience Store

**7-Eleven** OPEN 24 HOURS  
622 Park Ave.; (585) 442-0301

### Drug Stores

Note: hours of prescription availability may vary

**CVS** W-F 8A-10P, S&SU 8A-9P  
685 Park Ave.; (585) 244-4220

**Wegmans** OPEN 24 HOURS  
1750 East Ave.; (585) 429-4400

### Attractions—In Town & Out

**Bernunzio Uptown Music** W&F 11A-6P, TH 11A-8P, S 9A-4:30P  
122 East Ave.; (585) 473-6140

**Greenwood Books** (Used & Rare) W-S 11A-6P (CLOSED SU)  
123 East Ave.; (585) 325-2050

**Memorial Art Gallery** W, F-SU 11A-5P, TH 11A-9P  
500 University Ave.; (585) 271-8900

**North Star Books** (Used & Rare) W-S 11A-6P, SU 11A-3P  
6 Atlas St.; (585) 232-1827

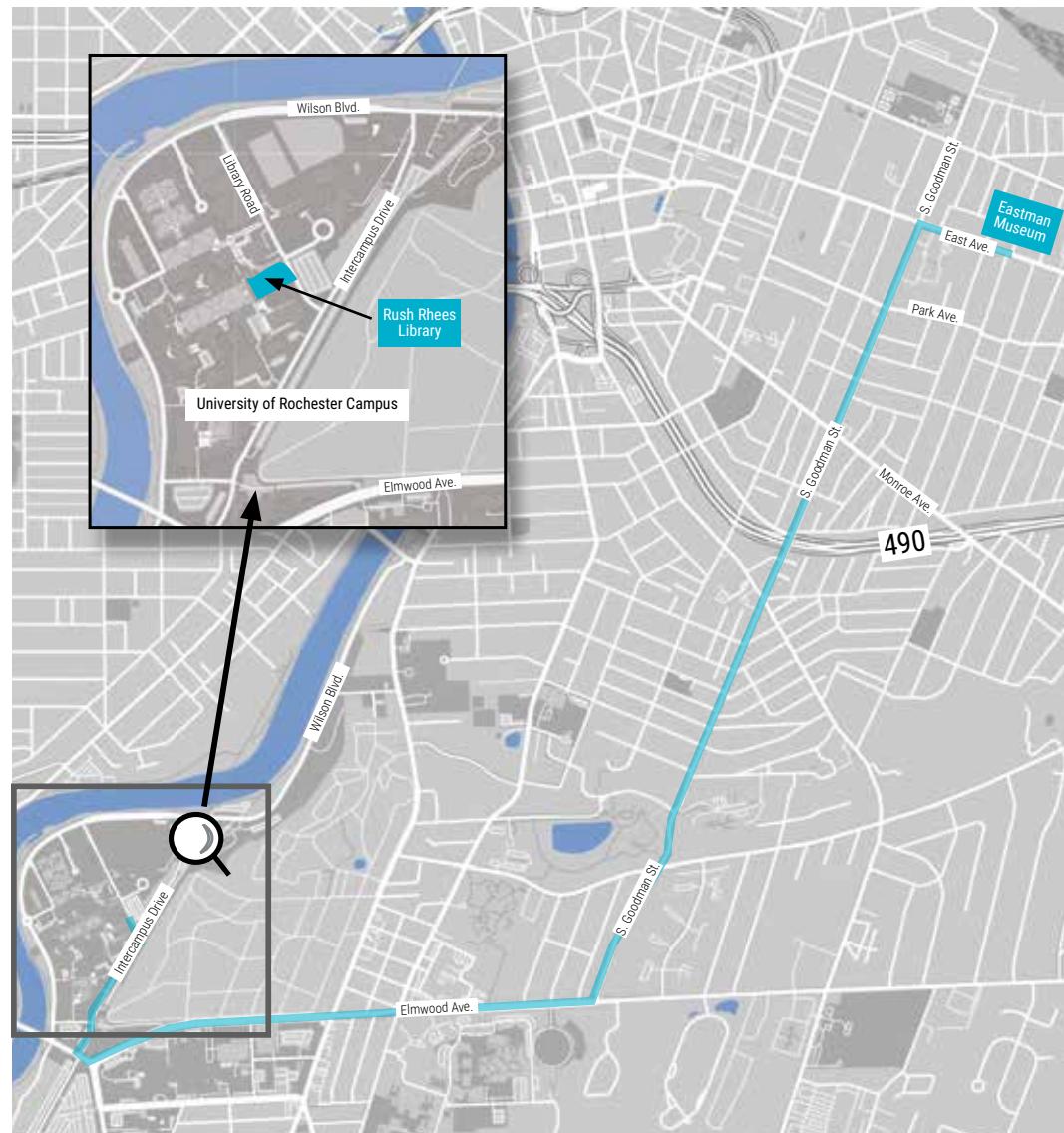
**Rochester Museum & Science Center**  
W-S 9A-5P, SU 11A-5P  
657 East Ave.; (585) 271-4320

**Strong National Museum of Play & Dancing Wings Butterfly Garden**  
W&TH 10A-5P, F&S 10A-8P, SU 12-5P  
1 Manhattan Square Dr.; (585) 263-2700

**Schoen Place – Sam Patch Erie Canal Boat Tours, restaurants & shops**  
Schoen Place, Pittsford, NY;  
[sampatch.org](http://sampatch.org)  
[rocwiki.org/schoen\\_place](http://rocwiki.org/schoen_place)

### University of Rochester Humanities Center

Rush Rhees Library  
755 Library Rd.  
Room #212  
(585) 279-8709  
[humanities@rochester.edu](mailto:humanities@rochester.edu)



## ACKNOWLEDGEMENTS

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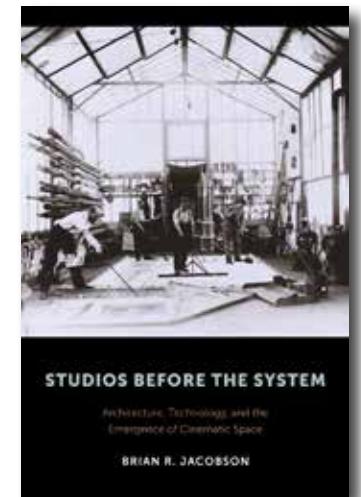
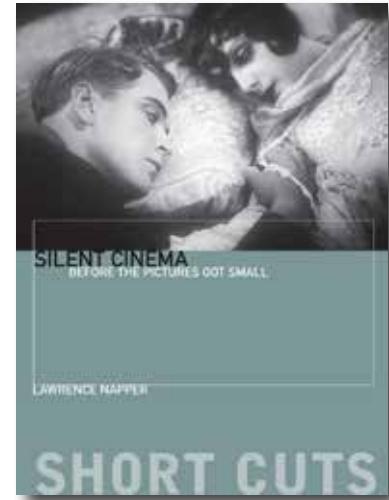
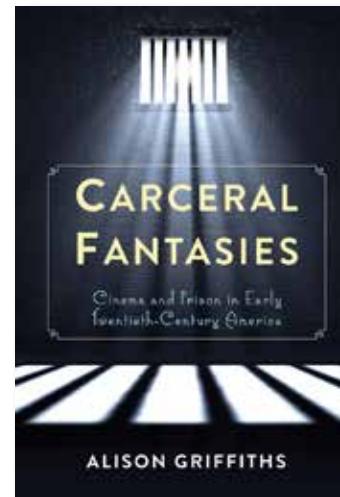
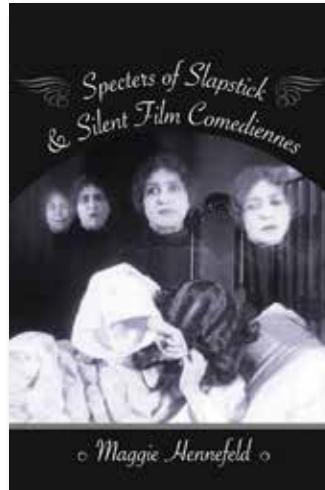
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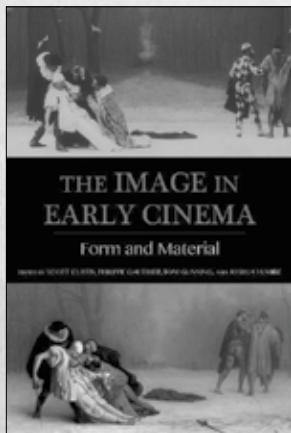
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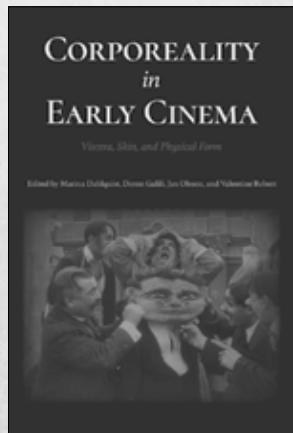
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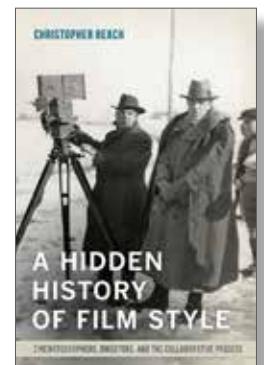
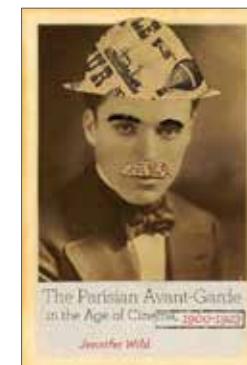
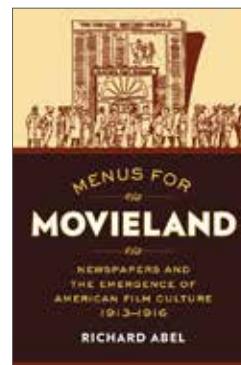
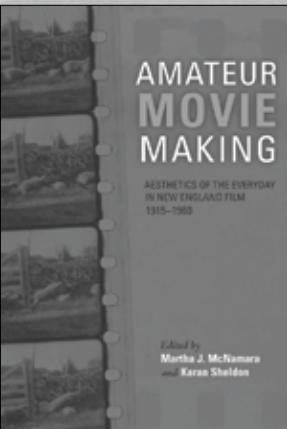
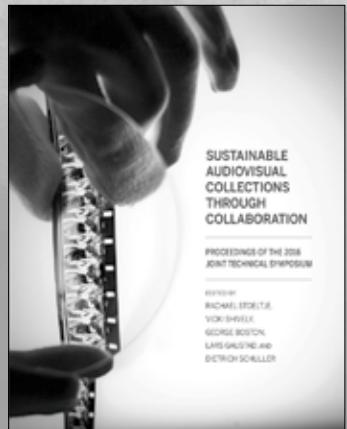
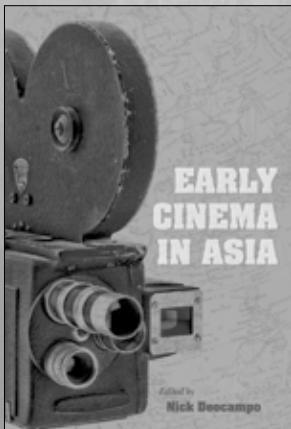
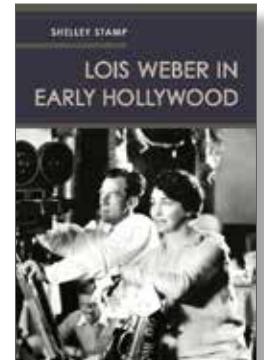
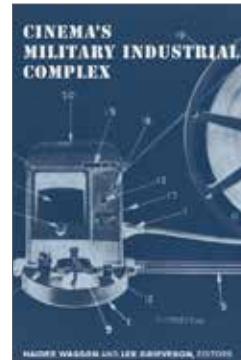
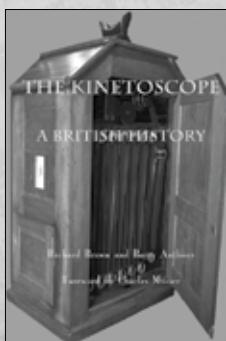
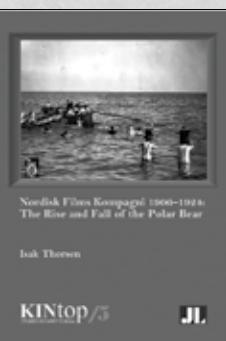
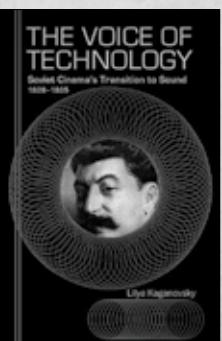
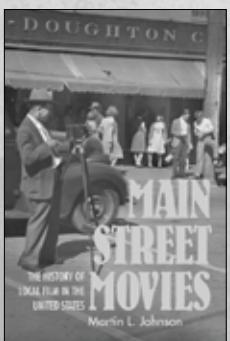
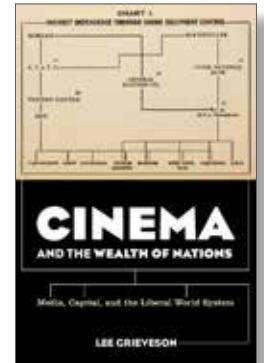
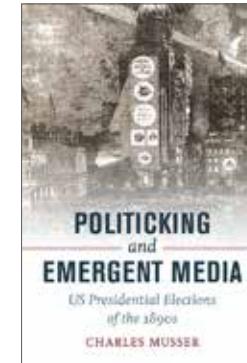
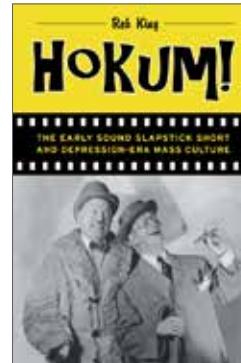


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*Corporeality in Early Cinema* inspires a heightened awareness of the ways in which early film culture, and screen praxes overall are inherently embodied.

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Their pathbreaking work in the study of early cinema and their mentorship of generations of students and colleagues have profoundly shaped the field of cinema and media studies.

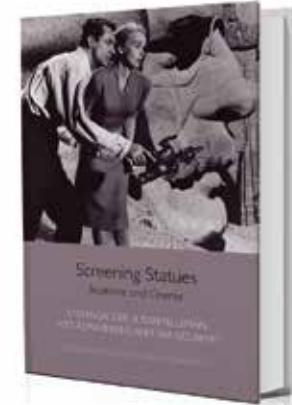
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