

BULLETIN

LET'S CONNECT (AGAIN)

Dear Domitor members,

This is the first issue of our new bulletin. We hope that it will become a lively platform to share information about matters concerning early cinema. We would like to invite all of you to participate. While communications from the EC will be bilingual, those submitted by members will be published in the language in which we received them.

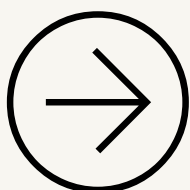
The Domitor Team

Cher.e.s membres de Domitor,

C'est avec grand plaisir que nous vous présentons le premier numéro de la nouvelle version de notre bulletin. Notre objectif est de créer un espace de discussion et d'échange sur le cinéma des premiers temps. Nous vous invitons tous à y contribuer.

Bien que les communications émanant du comité exécutif seront bilingues, celles émanant des membres seront publiées dans la langue d'origine dans laquelle elles nous seront soumises.

L'équipe de Domitor



DO YOU WISH TO BE FEATURED IN THE NEXT ISSUE?
SOUHAITEZ-VOUS FIGURER DANS LE PROCHAIN NUMÉRO ?
WRITE TO/ECRIVEZ A F.E.KESSLER[A]UU.NL



Alice Guy Blaché, *The Ocean's Waif*, 1916

SAVE THE DATE:

DOMITOR 2026 - NITERÓI, BRAZIL
JUNE 10-13, 2026
CFP COMING SOON
APPEL À CONTRIBUTIONS IMMINENT!

EC COMMUNICATIONS / NOUVELLES DU CA

WEBSITE

A new Snapshot by Jean-Claude Seguin on the Grimh database /
Un nouveau Snapshot par Jean-Claude Seguin sur la base de données du Grimh

Contribute to Snapshots

New links / nouveaux liens
Daydreams database (Films of the Russian Empire)

ANNOUNCEMENTS

As was decided during the General Assembly in Pordenone, the discussion boards in the members section have been removed because there was no activity, contrary to the listserv. Please use the listserv to ask questions, exchange ideas, and share information.

*General Assembly meeting minutes are available on the member section of our website.

Nous avons décidé lors de notre assemblée générale à Pordenone de supprimer les groupes de discussion dans la section des membres, car il n'y avait pas d'activité. Nous vous encourageons à utiliser le Listserv pour poser des questions, échanger des idées ou partager des informations.

**Les procès-verbaux des réunions de l'Assemblée générale sont disponibles dans la section membres de notre site internet.*

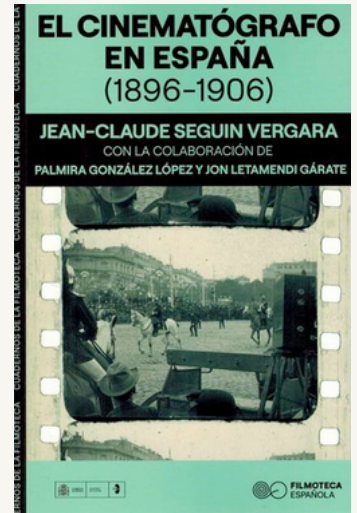
In view of Domitor' 40th anniversary in 2026, EC member Louis Pelletier has started an initiative to digitize Domitor bulletins from the first two decades, which are preserved at Cinémathèque québécoise. There are three sets that cover the years between 1986 and 2002. The collection of the French versions is almost complete, contrary to the English and Italian. Once we have an inventory, we will reach out to you to help fill in the gaps.

En vue du 40ème anniversaire de la fondation de Domitor, Louis Pelletier, membre du conseil d'administration, s'est engagé dans l'initiative de numériser les bulletins Domitor des premières deux décennies, conservés à la Cinémathèque québécoise. On compte trois collections, dont une quasi complète des versions en français. Celles en anglais et en italien sont toutefois incomplètes. Une fois l'inventaire terminé, nous solliciterons votre précieuse collaboration pour combler ces lacunes.

PUBLICATIONS

Richard Abel, The Exhibitor as Producer: Stage Prologues in American Movie Theatres, 1917-1926.

Jean-Claude Seguin Vergara, El cinematógrafo en España (1896-1906).



MORE ON DOMITOR.ORG

MEMBERS COMMUNICATIONS / NOUVELLES DES ADHERENTS

A LETTER FROM ENGLAND BY STEPHEN BOTTOMORE

The Chanan collection

In late November last year I received an email alert about an auction of film books that was to take place the following month in the west of England. The name of the collection immediately caught my eye because these were books belonging to Noel Chanan. I don't remember ever meeting Noel Chanan even though he was in the same business as I once was (in the 1980s), film editing - but I certainly had heard his name. Unlike me, he wasn't in editing merely as a stepping stone to directing, but made a whole career of it and had a great reputation among our peers. But as I say we didn't meet and in fact I was more familiar - as Domitor members might be too - with the name of his brother, Michael Chanan, who wrote a well-known study of British early cinema, *The Dream that Kicks* (1980; 2nd ed. 1996), along with much else on cinema and related subjects. (A third brother, Gabriel, also made a mark on British intellectual life). The origin of the family seems to be partly Latvian- Jewish. I was vaguely aware that Noel Chanan was a collector of early books on cinema, as this is briefly mentioned in *The Dream...*, but I hadn't realised just how many film history books he owned, covering silent and other periods, until I noticed this auction. (I heard from the auction house that age-related illness was the reason the books were being sold.)

Looking through photos of the books on the auction house's website, I realised that this was an important sale and I alerted Kent MoMI (run by Joss Marsh and David Francis) and we agreed to bid in tandem, as it were. I drove down to Devon to bid in person on behalf of our 'consortium'. The auction house's photos did not show all of the titles, as the books had been placed rather haphazardly and en masse into cardboard boxes, and even at the auction house it was hard to arrange to see inside the boxes. So it was that bidding became something of a gamble - though it did pay off. We managed to win 16 lots, which is more than it sounds, because some lots consisted of two entire cartons full of books.

I have spent the past two months sorting these out and, with Kent MoMI, deciding what each of us wants to keep. Among the authors of early film books represented are such names as Collins, Donaldson, Furniss, Gehrts, Gregory, Hopwood, Jenkins, Lescarbourea, Lutz, Ramsaye, Rathbun, Steer, Talbot, Trutat. There are also such items as a 1908 Wrench lantern/ cinematograph catalogue, and a volume of the Bioscope Annual. Some of these volumes are known to be held in only a single library worldwide. Chanan presumably found the books in second hand shops, markets and in bookseller catalogues (and some, it seems, from the famous Larry Edmunds store in Los Angeles) at a time - a couple of generations ago - when such books were a little less scarce.

Not all the books are on the silent era and there are some quite scarce volumes on cinema of the 1930s and 40s, especially British cinema. Because Kent MoMI and myself already own examples of many of the classic early film books, there were many surplus volumes - which will probably go on sale at Kent MoMI later this year. The museum plans to list some of these on ebay and also to display them in the museum shop for visitors to purchase (actually MoMI already had many older film books for sale even before the arrival of the Chanan collection).

So do take note: this could be an opportunity to augment your own film book collection with some hard-to-find titles. A visit to the museum would in any case be a good idea.

See www.kentmomi.org

For your information, Kent MoMI is in the charming town of Deal on the south-east coast of England, which is less than 90 minutes away from London (St Pancras station) by train.

Anyone coming to Europe to attend the Pordenone festival this October would do well to stop off in England for a chance to buy some of these rare film books and to see the museum. By the way, readers may also be interested to learn that in April this year, David Francis - film archivist, museum curator - will celebrate his 90th birthday.
~Stephen Bottomore

MEMBERS COMMUNICATIONS / NOUVELLES DES ADHERENTS

MUSEUM OF DREAMWORLDS NEW RESEARCH

The project Museum of Dreamworlds: Silent Antiquity Films in the BFI National Archive is based at University College London and is funded by the UK Arts and Humanities Research Council. It began in November 2023 and runs until October 2027. The team is made up of: Maria Wyke (UCL, Principal Investigator), Ivo Blom (Vrije Universiteit Amsterdam, International Co-Investigator, Bryony Dixon (BFI, Co-Investigator) and Aylin Atacan (UCL, Post-Doctoral Research Assistant).

The research project asks how early encounters between classics and cinema, from the 1890s to the 1920s, shaped the understanding of both classical antiquity in the modern world and the history of cinema. Using the surviving silent films in the British National Film Archive, we are aiming to trace how cinema designed its Greek and Roman dreamworlds (their geographies, exterior and interior sets, furnishings, costumes and props, as well as the stories they served). We ask what might be the determinants of those designs and how did these dreamworlds speak to contemporary concerns? We also consider how those recreated

worlds were used as instruments of mass education and what their pedagogic potential might be today. We propose to develop teaching resources for use in today's classrooms (both at school and university levels) as part of an educative practice that recalls the distant past through modern media.

So far, we have developed a database to host filmographic and archival data (including information on sister prints in other archives and the identification of prints unique to the BFI) as well as digital copies of around 30 of the most significant BFI antiquity films. This database has been set up to enable



the upload of contextual or critical materials, entry of teaching resources, bibliography items, and analyses for each film, creating a comprehensive network of information. Our final goal is to make all this information publicly accessible through a project website that will be launched in summer 2026. Until the MoD website is completed, information about the project's activities can be found [here](#). We also have an [Instagram page](#) where we regularly upload new content. During the course of the project, Museum of Dreamworlds is running screenings and workshops at

various venues in the UK and elsewhere. In 2024, for example, at the Cinema Ritrovato Film Festival in Bologna, the project team introduced the screening of the 1924 Quo vadis and ran two workshops on the theme of Ancient Rome as Cinescape. We are also presenting conference papers and publishing articles on aspects of our findings and will be running a conference in London in spring 2026 for which a call for papers will be sent out by the end of 2025. In line with these activities, Bryony Dixon is working on the restoration of Guazzoni's Bruto (1911) and other restorations may follow.

Our project is committed to engaging with many different communities (academics, teachers, architects, archivists, museum curators and media practitioners) through focus group meetings in London and Amsterdam. We wish to obtain a wide range of views on how best to research these silent antiquity films and to develop teaching resources for their use today, consequently we would welcome inquiries about our project from any Domitorians, and can be reached at [this email](#).

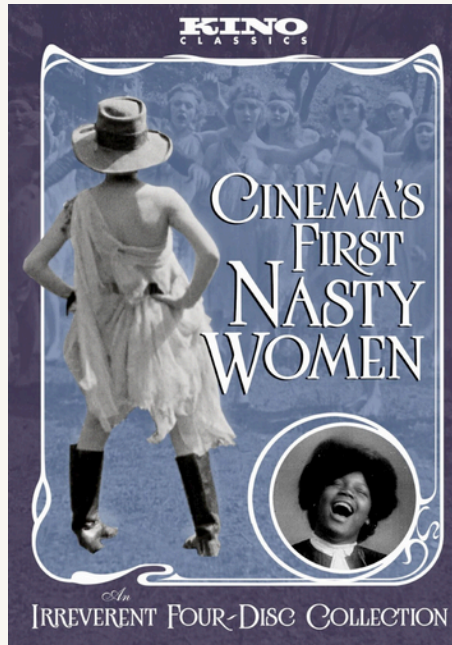
~Maria Wyke

MEMBERS COMMUNICATIONS / NOUVELLES DES ADHERENTS

CINEMA'S FIRST NASTY WOMEN AT CINÉMATHEQUE FRANÇAISE!

The Cinémathèque Française will highlight selections from the DVD/ Blu-ray set Cinema's First Nasty Women across a program of ten screenings that will take place in Paris, June 11- 16, 2025. Curated by Maggie Hennefeld, Laura Horak, and Elif Rongen-Kaynakçi, the series will feature fan favorites such as "Queens of Destruction" and "Gender Adventures," along with new curated escapades, including "Breaking Plates and Smashing the Patriarchy," which spotlights Karen Pearlman's raucous archival documentary Breaking Plates (2024) and a special Q&A with the curators. Buckle up and join us in Paris in June!

~Maggie Hennefeld



DENMARK'S SILENT FILM HERITAGE FULLY DIGITIZED

At the Danish Film Institute, we currently celebrate the almost finalised digitalisation of the entire Danish silent film heritage. It is the greatest film dissemination effort ever in Denmark, and we are pleased and proud to be the first among the biggest silent movie producing countries to put every single scrap of film, every preserved poster, production still and programme online and to make it freely accessible to the whole world. See for yourself at Danish Silent Film.

~Danish Film Institute

A MESSAGE FROM GERMANY BY SABINE LENK

Last year a small but very fine special exhibition opened at the Hessenpark Open Air Museum. It was organised by German collector and lantern specialist Bernd Scholze in collaboration with Deutsches Filminstitut Filmmuseum (DFF) in Frankfurt. It will close on 28 December 2025. To mark the 40th anniversary of the DFF and the 50th anniversary of the exhibition grounds, the House of Photography and Film History Hessen is presenting a show of German Laterna magica apparatuses and glass slides for home use. Schulze's projection devices and slides are shown in various formats and sizes, supplemented by some objects from the DFF collection.

The collector from Auerbach (Odenwald) has also written an interesting text about the beginnings of the magic lantern as a toy in Germany, which he traces back to the dealer Peter Friedrich Catel in Berlin, who bought material in Nuremberg-Fürth, then the centre of toy manufacturing in Germany. The cabinet exhibition includes hand-painted and hand-coloured glass slides from the 18th and 19th century, made by the workshops of Johann Friedrich Rose, Johann Adam Gugler, Johann Konrad Heerdegen, Peter Conrad Kalb and Lorenz Neussner, all from Nuremberg. The decalcomania panorama slides from mass manufacturers such as Bing, Plank, Schoener and Carotte are also part of the exhibition.

These companies produced children's lanterns and accessories in Nuremberg from the end of the 19th century until the 1920s. Bernd Scholze's wonderful (German) catalogue can be downloaded here. Do not miss his very rich website.

~Sabine Lenk



MEMBERS COMMUNICATIONS / NOUVELLES DES ADHERENTS

AN ANNOUNCEMENT BY NED THANHOUSER

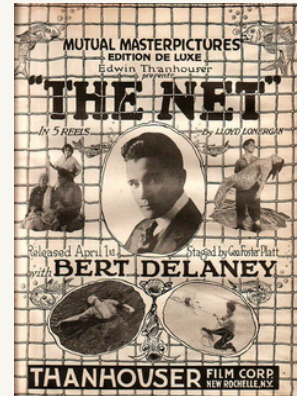
An additional 46 Thanhouser Studio productions from 1910 to 1917 are now available for streaming online at no charge. This brings the total number of films available for online viewing to 122.

Notable titles now available online include:

- *A Doll's House* (1911) – Based on Henrik Ibsen's 1879 play, Nora, the only child of a kindly old man, never grew up so far as he could see. He treated her 'like a doll.'
- *Cinderella* (1911) – Elaborate production of the well-known George O. Nichols fairy tale, with an insightful commentary by film scholar Judith Buchanan of the University of York.
- *The Star of the Side Show* (1912) – A comedy featuring the "Thanhouser Kid" (Marie Eline) as a "midget" who joins a circus side show and falls in love with a seven-foot giant.

- *Jack and the Beanstalk* (1913) – The classic fairy tale of the youthful prodigy who mounts the beanstalk to invade the realm of the giant to steal the chicken that lays golden eggs.
- *The Picture of Dorian Gray* (1915) – Based on Oscar Wilde's novel, the story of Dorian Gray's hedonistic worldview, with commentary by Judith Buchanan & James Williams.
- *Toodles, Tom and Trouble* (1915) – An amusing comedy in which a dog steals a big rag doll that is left by a child in the corner of a park.
- *The Net* (1916) – One of Thanhouser's final feature films tells the story of a young fisherman and the girl rescued from the sea who arrives with an epic curse.

All 122 Thanhouser films are also available on DVD for purchase on the [Thanhouser website](#).



This change was motivated by the increased popularity for online video delivery and the mission for Thanhouser Company Film Preservation, Inc. to make surviving Thanhouser films available to a broad audience for study and enjoyment.

[Download](#) an Excel file for a complete list of all films with links.
~Ned Thanhouser

A CALL FOR COLLABORATION BY MARIO SLUGAN

From 09/2025 - 08/2028 I shall be working on the Philip Leverhulme Prize funded project "Local Experiences of Early Cinema in the Colonies" which is set to focus on the people of non-European origins and their experiences of cinema in the colonies prior to 1918. I would love to hear from anybody who might be interested in collaboration and especially from those with knowledge of various local languages (Arabic, Swahili, Yoruba, Igbo, Akan, Swahili, Zulu, Xhosa, Urdu, Hindi, Bengali, Tamil, Gujarati, Thai, Malay, Vietnamese, etc.).

~Mario Slugan

RECENTLY PUBLISHED / RÉCEMMENT PUBLIÉ



Lizelle Bisschoff, Ana Grgić, and Stefanie Van de Peer (ed.) *Stretching the Archives: Toward a Global Women's Film Heritage*, Archive Books, 2025.

[Open access publication](#)

Contributors: Mathilde Rouxel, Manal Zakharia, Nadim Kamel, Chrystel Elias, Monzer El Hachem, Ainamar Clariana Rodagut, Maria Corrigan, Isabel Seguí, Invisible Women Collective, Marina Cavalcanti Tedesco, Rosa Inês de Novais Cordeiro, Ana Grgić, Maria Christoforidi, Sofia Dati, Rabab El Mouadden, Christina Phoebe, Elli Vassalou, Kate E. Taylor-Jones, Xinyue Wang, Lizelle Bisschoff, Amy Reid, Yoojin Kim, Soumya Vats, Laura McMahon, Vivian Wenli Lin, Małgorzata Radkiewicz, Najmeh Moradian-Rizi, Rena Raziye-Ekrem, Nusrat Zahan Chowdhury, Kate Ince, Elaine Kim-mui E. Chan.

This book is the result of two years of networking, workshops, and conferences that brought together scholars, archivists, and filmmakers. The focus was on addressing gaps in our shared histories, with a particular emphasis on feminist cultural memory and film heritage in the Global South. This book combines feminist and anti-colonial research, and through the network, women and individuals identifying as female from around the world came together to share passions, frustrations, knowledge, and experiences related to film archives and restoration projects. These projects have often neglected the work of women from the Global South. Recognizing that the intersection of the anti-colonial movement with second wave feminism and the rise of film studies in the seventies provided a rich framework, the authors collectively decided to focus on that era to find a workable methodology for their diverse approaches to film history. Many of the contributions address issues relevant for early cinema scholars.

Early Popular Visual Culture, Volume 22, Issue 3 (2024)

Special Issue “The British Silent Film Festival and Symposium: Part Two.”

Guest Editors: Laraine Porter, Bryony Dixon and Chris O'Rourke.

Contributions by Peter Domankiewicz, Ian Christie, Laraine Porter, Lucie Bea Dutton, Stephen McBurney, Toby Haggith, and Ellen Cheshire.

The “Introduction” and the articles by Domankiewicz, Porter, and Dutton are open access.

Volume 22, Issue 4 (2024) is about to be published.

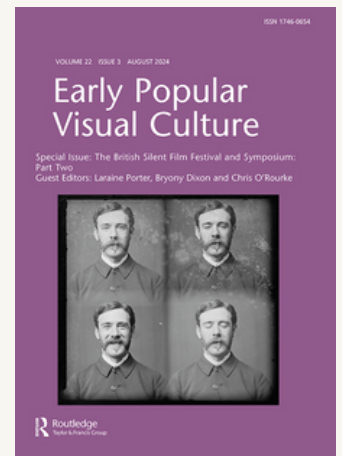
The issue will feature the following articles as well as several book reviews:

Amanda Shubert: “Ghosts in the glass: the rise and fall of Victorian autostereoscopic photography”

Parul Rani: “Tiger in a photographic gaze: an analysis of early animal photography in India”

Rod Bantjes: “Keystone’s mystical sphere: covert transgressions within a disciplinary regime”

Volume 23, Issue 1-2 (2025) is scheduled to be published in April. Special Issue “Early Cinema in the British Colonies.” Guest editors: James Burns and Mario Sluga.



RECENTLY PUBLISHED / RÉCEMMENT PUBLIÉ



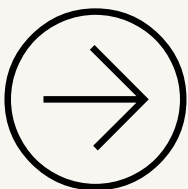
Mireille Berton, *Spectatrices du cinéma. Aux origines d'un imaginaire*. Paris : Classiques Garnier, coll. Recherches cinématographiques, 2025.

Le livre est disponible en [accès libre](#).

Avec l'appui de nombreux documents textuels et visuels, cet ouvrage raconte l'imaginaire qui entoure les spectatrices du cinéma des années 1910, et en particulier les conséquences contrastées de leur présence et visibilité dans l'espace public.

Cara Caddoo, "Captiveand Captivated Audiences: Native American Film Exhibition, 1903–1929," *Journal of Cinema and Media Studies*, Volume 64, Issue 2, Winter 2025, pp. 10-33

This article considers the history of Native American film exhibition and filmgoing in the silent era. During this time, Native Americans were forced to watch films on reservations and in US government-sponsored day and boarding schools—an important but overlooked chapter in the development of non-theatrical and educational film. Simultaneously, they also developed their own cinema practices. From at least 1903, Native Americans attended and exhibited films across Indian Country. Whether procuring their own film projectors, opening their own theaters, or attending Native-operated film exhibitions, their activities frequently expressed desires for autonomy, community building, and survivance.



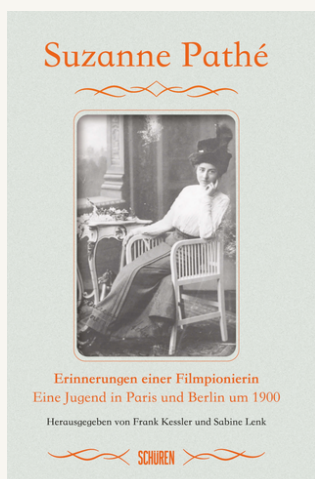
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FORTHCOMING / A PARAÎTRE

APRIL / AVRIL

Mireille Berton, Stéphane Tralongo (dir.), *L'Outre-humain. Automates, performances mécaniques et cultures spectaculaires*, Villeneuve-d'Ascq, Presses universitaires du Septentrion, coll. « Images et sons », 2025

Automates, androïdes, poupées mécaniques et autres mannequins vivants constituent un monde à la fois fascinant et inquiétant, dans l'imaginaire du début du xxe siècle. Ainsi, les cultures spectaculaires n'ont cessé d'absorber et de réinventer l'automate, figure emblématique de la modernité technico-scientifique. De la scène lyrique au théâtre de magie en passant par le cinéma des premiers temps, il s'agit de comprendre comment ces êtres mécaniques ont habité les scènes et captivé les publics de leur époque, testant déjà l'hypothèse d'une outre-humanité, d'un au-delà de l'humain. À la croisée des études littéraires, théâtrales, cinématographiques et médiatiques, ce livre offre une perspective historique, multidisciplinaire et intermédiaire sur les relations entre humains et machines, mais aussi sur les tensions qu'elles ont suscitées.

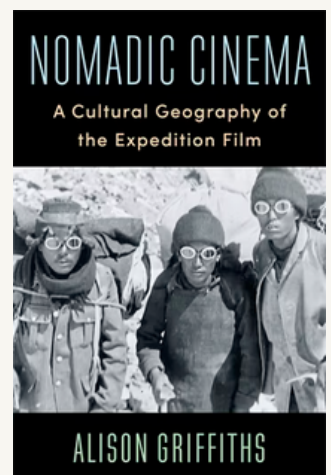


Frank Kessler, Sabine Lenk (ed.) *Suzanne Pathé. Erinnerungen einer Filmpionierin*. (Marburg, Schüren Verlag, 2025), c. 500 pp.

German translation of Suzanne Pathé's memoirs covering the years when her father Théophile Pathé opened a Pathé agency in Berlin in 1903, which she ran from 1905 onward, when she was just fourteen years old. The volume includes a history of Théophile Pathé's company, written by Sabine Lenk.

Alison Griffiths, *Nomadic Cinema. A Cultural Geography of the Expedition Film* (Columbia University Press, 2025), 352 pp.

Alison Griffiths examines expedition films made in Borneo, Central Asia, Tibet, Polynesia, and the American Southwest, reinterpreting them from decolonial perspectives to provide alternative accounts of exploration. She considers the individuals and institutions—including the American Museum of Natural History—responsible for creating the films, the spectators who sought them out, and the Indigenous intermediaries whose roles white explorers minimized. Ambitious and interdisciplinary, *Nomadic Cinema* ranges widely, from the roots of expedition films in medieval cartography and travel writing to still-emerging technologies of virtual and augmented reality. Highlighting the material conditions of filmmaking and the environmental footprint left by exploration, this book recovers Indigenous memory and sovereignty from within long-buried sources.



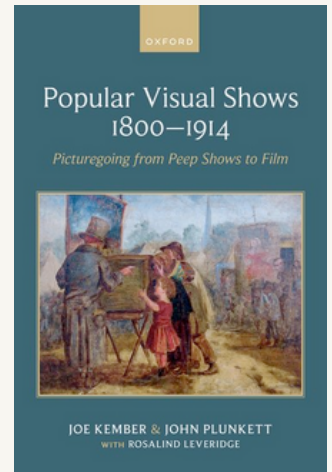
FORTHCOMING / A PARAÎTRE

MAY / MAI

Joe Kember and John Plunkett, *Popular Visual Shows 1800–1914: Picturegoing from Peep Shows to Film* (Oxford University Press, 2025), 498 pp.

Popular Visual Shows tells the story of the growth of picturegoing as a popular habit between 1800 and 1914. It maps the development of an industry of moving and projected images, detailing the public exhibition of peepshows, panoramas, dioramas, magic lantern and early film across the southwest region of the UK. The book offers a significantly expanded idea

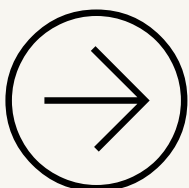
of the habit of 'going to the pictures' and what that meant. Drawing on a wealth of new evidence from nineteenth and early twentieth century newspapers, Popular Visual Shows details the exhibitions that were on offer, where and what they were, the networks and infrastructure they existed within, and, above all, what ordinary men, women, and families enjoyed as popular entertainment and education.



JUNE / JUIN

Deac Rossell, Barry Anthony, and Peter Domankiewicz, *Finding Birt Acres. The Rediscovery of a Film Pioneer* (Exeter University Press, 2025), 256 pp.

With a special offer by the publisher for Domitorians:



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