List of Illustrations

Fig. 2.1.	Edison's Kinetoscope interior mechanism and celluloid film. *La Nature* (Paris, 1894).	61
Fig. 2.2.	Kinetoscope machines exterior motion picture theatre, 1920s.	77
Fig. 3.1.	Three streaks in the director's hair and gloves.	99
Fig. 3.2.	Cesare's slender, angular physique and knife.	99
Fig. 3.3.	Flat, painted studio sets with sharp, oblique angles.	104
Fig. 3.4.	Often-exaggerated sizes and proportions.	104
Fig. 3.5.	Iris shots.	108
Fig. 3.6.	Subjectivist and even solipsistic perspectivism.	109
Fig. 5.1.	Cover of the volume published together with cinema's fortieth jubilee. *40° Anniversario della cinematografia, 1895–1935* (Roma: Istituto Poligrafico dello Stato, 1935).	143
Fig. 5.2.	Building a transnational European film canon. *Feu Matthias Pascal* (*The Late Matthias Pascal*, Marcel L'Herbier, 1925) in *40° Anniversario della cinematografia, 1895–1935* (Roma: Istituto Poligrafico dello Stato, 1935).	144
Fig. 5.3.	Building a transnational European film canon. *Casta Diva* (Carmine Gallone, 1935) in *40° Anniversario della cinematografia, 1895–1935* (Roma: Istituto Poligrafico dello Stato, 1935).	145
Fig. 5.4.	Exhibiting cinema under Fascism. The project of the BPRR Group for the Exhibition of Art Design in Cinema, Como, 1936.	146
Fig. 5.5.	Designing visual history. Francesco Pasinetti, *Mezzo secolo di cinema* (Milano: Il Poligono, 1946).	150
Fig. 5.6.	Designing visual history. Francesco Pasinetti, *Mezzo secolo di cinema* (Milano: Il Poligono, 1946).	151
Fig. 5.7.	Designing visual history. F. Pasinetti, *Storia del cinema dalle origini ad oggi* (Roma: Bianco e nero, 1939).	151
Fig. 9.1.	Sharjah Paramount open-air cinema at an RAF station in the Persian Gulf. © IWM CM 6015.	242
Fig. 9.2.	Still shot from *Desert Venture* (1948).	243
Fig. 9.3.	Still shot from *The Island of the Arabs* (1955).	245
Fig. 9.4.	Doha Gulf Cinema in the 1970s.	250

Fig. 9.5. Still shot from *These Are the Trucial States* (1958). 252
Fig. 9.6. Khalid Al-Siddiq shooting *Cruel Sea* (1972). 255
Fig. 9.7. Film Poster of *The Hour of Liberation Has Struck* (1974). 257
Fig. 12.1. General assembly of the Kinogemeinde. 319
Fig. 12.2. Deutsche Kinotechnische Gesellschaft, 1921. 319
Fig. 12.3. Announcement for Kinematographische Studiengesellschaft. 320
Fig. 12.4. Statutes of the Wiener Kinematographie Klub, 1910. 324
Fig. 12.5. Announcements by the Kosmos Klub für wissenschaftliche und künstlerische Kinematographie. 326
Fig. 12.6. Universum Kino programme, 1913. 332
Fig. 12.7. Member list of the Kosmos Klub. 338
Fig. 15.1. Jessica McGoff's desktop documentary *My Mulholland* (2020). 406
Fig. 15.2. The draft of the "mind map" in John Gibbs' *Say, Have You Seen the Carioca?* (2019). 408
Fig. 15.3. A still from Davide Rapp's VR film *Montegelato* (2021). 410
Fig. 16.1. Screenshot of an interactive restoration of a still from the silent movie *Rapsodia Satanica* (1914/1917). 425
Fig. 16.2. Screenshot of a digital restoration with the possibility of interactive modulation of the (digital) film image. 425
Fig. 16.3. Screenshot of a digital restoration with the possibility of interactive modulation of the (digital) film image. 425
Fig. 16.4. Screenshot of an interactive film still from Michael Curtiz' film *Mystery of the Wax Museum* (1933) "before and after preservation." 426
Fig. 18.1. Screenshot of the COVID-19 Dashboard by the Center for Systems Science and Engineering (CSSE) at Johns Hopkins University. "COVID-19 Dashboard," cropped by the author. 472
Fig. 18.2. Screenshot of an example by media scholar Kevin L. Ferguson that Christian Olesen presents in his overview on image data visualization, cropped by the author. 477
Fig. 18.3. Screenshot of the Cinemetrics website that shows a case study on Charlie Chaplin's *City Lights* (1931), slightly cropped by the author. This graph is also highlighted by Olesen to give an example of a statistical data visualization (2018). 479

Fig. 18.4. Screenshot of the Project Arclight website that shows how many times the terms "witches" and "bodyguard" are used in film magazines over several decades, cropped by the author. 480
Fig. 18.5. Screenshot of the BFI Filmography website that shows how different graphs are applied to different aspects in film history, slightly cropped by the author. 481
Fig. 18.6. Screenshot of the Shape of History Project by Lauren Klein, a multi-perspective, interactive data visualization project, slightly cropped by the author. 485