History by proxy: imaging the great Irish famine

Kelly, N.A.

Publication date
2010

Citation for published version (APA):

General rights
It is not permitted to download or to forward/distribute the text or part of it without the consent of the author(s) and/or copyright holder(s), other than for strictly personal, individual use, unless the work is under an open content license (like Creative Commons).

Disclaimer/Complaints regulations
If you believe that digital publication of certain material infringes any of your rights or (privacy) interests, please let the Library know, stating your reasons. In case of a legitimate complaint, the Library will make the material inaccessible and/or remove it from the website. Please Ask the Library: https://uba.uva.nl/en/contact, or a letter to: Library of the University of Amsterdam, Secretariat, Singel 425, 1012 WP Amsterdam, The Netherlands. You will be contacted as soon as possible.
ACKNOWLEDGMENTS

Many people have shown me overwhelming support, patience and generosity over the course of this research project and I owe a great deal to many.

Firstly, I would like to thank my promotor, Mieke Bal, whose generous enthusiasm inspired me from the very start with this dissertation proposal. Her influence on its development into a research project, her critical rigour, insight and never-ending encouragement are aspects of this project that will stay with me forever. The dedication, interest, tireless reading and annotation undertaken by my supervisor, Esther Peeren, sustained my motivation for the final research, writing-up and completion of this project. I am grateful for such focus and guidance and can only hope to emulate the practices of research and supervision I experienced at ASCA in my work as a researcher and a teacher.

I also want to acknowledge the fostering guidance of Nancy Pedri and Hanneke Grootenboer, who were instrumental in their guidance of this project and their advice was crucial to the both research development and my sustained interest in it.

The kindness and intellectual generosity of a number of other people were also remarkable and shaping features of my research. Historians, writers, archivists, photographers and heritage workers sent me their own work, loaned publications, recommended sources, aided my access to public archives, gave freely of their expertise and were helpful far beyond the call of academic civility.

These were: Fiona Barber; Brendan Dineen; Tom Dunne; Moosje Goosen; Michael Kenny; Donal Maguire; Gabriel Managh; Mary McCann; John McNamara; Maureen Murphy; Martin Bob O’Dwyer; Margaret Preston; Donna Romano; Brendan Rooney; Sr. Adrian May; Sr. Alphonsus; Bernadette Quinn; David Valone; Sean Watts. I would especially like to thank Catherine Marshall for access to her research files, which proved invaluable.

I am indebted to the people I met and contacted at each of the museums, heritage sites and tourist offices I visited in Ireland. I was sincerely welcomed and helped in every way, which made a huge difference to my information gathering about and understanding of these sites.
At the Dublin Institute of Technology, I am very appreciative of the support shown to me by the School of Art Design and Printing, in particular by the Head of School, John O’Connor, who consistently supported this research. Thanks also to Kieran Corcoran for his interest as a reader: kindly giving his time and insights. I also want to acknowledge the Faculty of Applied Arts, which provided financial support, making it possible for me to attend tutorials and seminars during this project.

Lastly, my gratitude goes to those closest to me who, for some time now, have listened, and listened: Sinéad and Brendan who patiently followed the twists and turns of the process and the considerate engaged ears of Eimear, Sinéad, Eugene and Adrienne, who indulged me on the subject over many cups of coffee. My deep thanks to John who whole-heartedly accompanied me through fields and over fences in search of Famine memory and whose steadfast encouragement rallied the completion of the project.

My final thanks is to my parents for their unstinting and unwavering support on so many levels, without which I could not have seen the project through, or indeed have even begun it. It is their interest in history, heritage and culture, followed through in many summer and weekend excursions, which sparked my enthusiasm to begin to think through what the past might mean for today.