Film history in the making

Film historiography, digitised archives and digital research dispositifs

Olesen, C.G.

Creative Commons License (see https://creativecommons.org/use-remix/cc-licenses):
Other

Citation for published version (APA):
Olesen, C. G. (2017). Film history in the making: Film historiography, digitised archives and digital research dispositifs.
Acknowledgements

There are many people I would like to thank for their help, advice and support during the years in which I completed my dissertation. First, and foremost, I would like to thank my distinguished supervisor, Professor Julia Noordegraaf for her continuous support of my project and for her always sharp, insightful and extensive feedback. To defend my dissertation in the Spring of 2017, completed under Julia’s supervision, is, I feel, not only a great honour but also the conclusion of a long and very fulfilling intellectual journey. I first encountered Julia’s work approximately nine years ago as an exchange student in Bologna in 2008. When leafing through cinema journals in the film section of the now defunct Libreria Feltrinelli in Bologna’s Via San Vitale I came across an article on the work of artist Fiona Tan, which Julia had written for the film journal *Cinéma & Cie*. Discussing audiovisual heritage from critical perspectives I had not yet encountered at that point, that article became a gateway for me into new theoretical directions which I felt an urgency to pursue further throughout my later studies in Copenhagen and Amsterdam. I feel that point in time is where my interest in the interrelation between audiovisual archiving and historiography began and where my research for my dissertation was actually initiated. Therefore, I am deeply thankful for having been given the opportunity to develop this project at the University of Amsterdam and for the support I have received from Julia throughout the process. I can only hope I have also given something back with my dissertation on film history making.

At UvA, I have also found an incredibly stimulating environment in which to develop as a researcher and lecturer throughout the past four years. The CREATE salons and digital history workshops hosted by Julia have been vital in allowing me to acquire interdisciplinary insights into historical research in different humanistic disciplines. Equally, I wish to thank Marijke de Valck, Eef Masson and Giovanna Fossati for the hugely inspirational sessions they organise(d) in the research group *Moving Images: Preservation, Curation, Exhibition*. In addition to the feedback I received from them, I am grateful for the comments on my work by Carolyn Birdsall, Mark-Paul Meyer, Geli Mademli and Maurizio Buquicchio within this research group. Moreover, the discussions organised by Sudeep Dasgupta and Markus Stauff in the Cross-Media seminars on philosophy of history, in my second year as a PhD student, stimulated my research in productive ways. In addition to these research activities, I am also grateful for having been part of the MA Preservation and Presentation of the Moving Image’s teaching staff and for getting the chance to

---

\textsuperscript{976} See Julia Noordegraaf “From the archive to the gallery: displacing colonial footage in the work of Fiona Tan”, in *Cinéma & Cie*, No. 10 (2008) 105-113.
Acknowledgements

work with its distinguished members and bright, dedicated students.

Through my research I have also met great new friends and colleagues and kept in touch with old ones. On the project Data-driven Film History: a Demonstrator of EYE’s Jean Desmet Collection I met Jasmijn van Gorp and Liliana Melgar, who I have learned tremendously from working with just as I was happy to discover that they respectively share my insatiable appetite for arcane films and music, making cinema and concert-going these past few years all the more enjoyable. I am also thankful for the inspiring and edifying conversations with the many great fellow PhD candidates, colleagues and researchers I shared office with: Mel Schnijderson, Simone Kalkman, Eva Sancho Rodriguez, Amanda Alencar, Pedram Dibazar, Miriam Meissner, Judith Naeff, Maryn Wilkinson, Hugo Huurdeman and Flora Lysen. A very special thanks to PhD candidate at Concordia University Philipp Dominik Keidl who I got to know in the University of Amsterdam’s P&P program and with whom I had the great experience of organising a panel with on digital film historiography at the SCMS conference in Montréal in 2015. And also a very special thanks to my two supportive paranymphs and good friends Anna Dabrowska and Gerdien Smit who have followed me before and throughout this project.

Beyond the University of Amsterdam, I am also deeply thankful to several scholars I met during and before my research trajectory. In particular Adelheid Heftberger at the Brandenburgisches Zentrum für Medienwissenschaften who generously shared insights into her work on film style, aesthetics and visualisation. The originality and enthusiasm of her pioneering work on visualisation of film data is a great source of inspiration which I hope to explore further in a continued conversation in the coming years. I am equally thankful to Natascha Drubek at the Freie Universität Berlin, whose generous answers concerning Hyperkino, at an early stage in my research, beyond the insights they offered me, were a great encouragement to continue in the direction I had chosen. I am also thankful to Casper Tybjerg at the University of Copenhagen whose inspirational writings on film restoration and historiography nourished my own research interest as a BA student and whose deep knowledge and insights I highly appreciate. Thanks also to Claudy Op den Kamp, Bregt Lameris and Katherine Groo for their comments on drafts of parts of my dissertation.

Finally, I would also like to thank my family for their great and generous support and patience throughout the past years – Lili, Dag, Christina, Ole, Jens, Niels, Ulla, Ea, Chantal, Søren, Jytte, Ole, Éliane, and Jacques. I dedicate my dissertation to the memory of my dear mother Marie-Hélène (1956-2013).