Cinematic chronotopes: affective encounters in space-time
Hesselberth, P.

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: http://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

It is hard to imagine this project without the encouragement of colleagues, friends, and family. Their support was essential before, during, and in the aftermath of its materialization. First of all, I wish to thank my supervisor, Thomas Elsaesser, for his patience and enduring support through the years that we have worked together, and for being the provocative, at times challenging, but never less than visionary thinker that he is. My project is greatly indebted to his thinking and scholarly work, and to the research projects it inspired. Also, and especially, I wish to thank my co-supervisor Ulrik Ekman, who challenged me to confront socio-cultural and technological phenomena that lay beyond the scope of cinema studies proper, while being nonetheless so crucial to it. My project has benefited greatly from his persistent questioning, and his systematic counter-approach to my at times eclectic slant. Moreover, I am indebted to him for introducing me to the work of Rafael Lozano-Hemmer and David Rokeby, which I address in chapter three.

Together with Wanda Strauven, Thomas initiated the ASCA Research Group *Imagined Futures* (iFut), which ran from 2007 until 2011. I thank them, as well as Michael Wedel and Alexandra Schneider, members of the coordinating team in, respectively, 2007-2009 and 2010-2011, for their inspired guidance of the seminar. Wanda, in particular, I thank for offering a listening ear and commenting on some of my ideas in the form of a dialogue, which helped me greatly. I also wish to thank the participants in the seminar, especially my fellow-members of “iFut Nano”: Maria Poulaki, Laura Schuster, Jennifer Steetskamp, Tina Bastajian, and Zeynep Gunduz, as well as Edwin Carels, Martine Huvenne and Lilia Perez. My project is greatly indebted to our collaborative efforts investigating the dynamics of media transformation and to their feedback on earlier drafts of my thesis. More generally, I would like to acknowledge the pleasure of working with people of such marvelous intelligence and great senses of humor, coming from such diverse backgrounds and often having practice-based (pre)occupations complementing their scholarly interests.
In 2009, Ulrik founded the Nordic Network on the Culture of Ubiquitous Computing, and (co-)organized a series of seminars with participants coming from all over the Nordic countries, as well as a very generous line-up of keynotes including scholars such as Jay Bolter, Michael Bull, Arild Fetveit, Mark Hansen, Katherine Hayles, Mathew Fueller, David Lyon, Lev Manovich, David Pinder, and Bernadette Wegenstein; and media artists and collectives such as Blast Theory, Electroland, Hasan Elahi, Rafael Lozano-Hemmer, and David Rokeby. I realize often how privileged I have been to be able to participate in such a network. Its stimulating environment was crucial in shaping my ideas.

At ASCA, I had the distinct pleasure of participating in the last of Mieke Bal’s ASCA Theory Seminars in 2007-2008, which she organized together with Murat Aydemir, Hanneke Grootenboer, and Mireille Rosello. It gives me great pleasure to see that under the spirited guidance of Mireille and Sudeep Dasgupta, the Theory Seminar continues to offer an intellectual harbor for so many of us young academics drawn to the unconventional, the interdisciplinary, and to the splendor of art, theory, and politics. I wish to thank organizers and participants alike of the seminars of 2007-2008 and 2008-2009, as well as the participants and organizers of the Annual ASCA Workshops from 2008 to 2012, in which I participated on occasion throughout the period of writing my dissertation. An especially warm thank you goes out to Alex Brown, Lucy Cotter, Erin La Cour, Anik Fournier, Ariane Noël de Tilly, Vesna Madzoski, Niall Martin, Noa Roei, Margaret Tali, and Astrid Van Weyenberg, to Hanneke Stuit, and to Jules Sturm, with whom I had the pleasure of sharing offices, thoughts, and/or the occasional well-deserved drink. I am grateful for their inspired and inspiring presences, and for always reminding me that, despite the solitude that writing a dissertation necessarily brings with it, we do not stand alone.

In Copenhagen I participated in a number of international network-based workshops, intensive courses and seminars for interdisciplinary research initiated and/or organized by Frederik Tygstrup: the annual European Summer School of Cultural Studies (ESSCS), the biannual European Doctoral Seminar in Culture, Criticism & Creativity in Berlin, and the triennial Joint PhD Seminar of the Copenhagen Doctoral School, CRÉART Paris Nanterre, organized with Catherine Perret, and Goldsmith London. I wish to express my gratitude to Frederik, Catherine, and the other organizers and the many people I encountered during these seminars. These seminars, like the ASCA seminar, not only provided a fruitful ground for discussion, but also
helped me to push my academic skills, thinking, and writing to new levels and, especially, in new directions.

In 2010 and 2011 I organized the first graduate workshops of the Network of European Cinema Studies (NECS) in Istanbul and London. I wish to thank my fellow organizers, Mariana Liz in both Istanbul and London, and Greg DeCuir, Donatella Valente, Blandine Joret, and Lavinia Brydon in London, as well as the participants, for turning these workshops into memorable events. I have learned a great deal from our collective efforts and collaboration, because that is all it takes, really.

For this project I was granted a fellowship in the area of “Philosophy, Cinema, and Cultural Theory” from the Danish Agency for Science, Technology and Innovation and University of Copenhagen, which was then co-hosted by the Amsterdam School for Cultural Analysis (ASCA) at the University of Amsterdam. I thank Kirsten Zeuthen in Copenhagen, and Eloë Kingma, Wouter de Kruijf and Gea Lindeboom in Amsterdam for their persistent and unstinting efforts, and success, in turning this increasingly complicated European construction into an actual and workable situation for me. Thank you also to Jantine van Gogh and Ania Dalecki at the ASCA and ALV offices; Ania, your carmine cello-tape shoe is still sitting on my desk.

To write my initial proposal for this research project, I was granted a small allowance from the Research Institute for History and Culture (OGC) and the Department of Media and Culture Studies at Utrecht University. I wish to express my gratitude to Frank Kessler for making this possible. Thank you also to my colleagues in Utrecht, especially Ansje van Beusekom, Marianne van den Boomen, Jim Hurley, Ann-Sophie Lehmann, Eggo Mueller, Joost Raassens, Mirko Tobias Schaefer, Imar de Vries, and Nanna Verhoeff. The genesis of this project, to me, is unthinkable without the friendly and above all stimulating environment they provided for me to work in.

To finish this project I received a small, but significant, allowance from the Department of Media Studies, Amsterdam. I am grateful to Patricia Pisters, the “Final Countdown Group,” and my other colleagues at the Department of Media Studies in Amsterdam for their encouragement during the home stretch.

I thank Jim Gibbons for editing my manuscript, and Margreet Vermeulen for designing it. Thank you also to Thijs Witty, for helping me with the translation of my Summary to Dutch (and for being the bright young man that you are). For granting me permission to use their images, I wish to express my sincere gratitude to David Rokeby, Rafael Lozano-Hemmer, Arie Kieviet, Frans Huisman, Machteld Aardse &
Anne Verhoijsen, Robert Jan Westdijk, Christine Plenus, Zentropa, Stedelijk Museum Amsterdam & Gert Jan van Rooij, Yoko Ono (Studio One New York), Dan Graham (Marian Goodman Gallery), Bijzonder Collecties Amsterdam, Phillips, and Entertainment One Benelux. Moreover, the publication of this dissertation would not have been possible without the financial support of the J.E. Jurriaanse Stichting, which provided me with a stipend for the color prints.

Thank you to my students: past, present and future. A special thanks to my students of the very first hour who stuck around: Sigrid Burg, Karin van Es, Debbie Marbus, and Anneriken Wehrens. You are each a great inspiration to me. Thank you also Lene Denhart in Copenhagen, for many shared thoughts and extended lunches. To Eef Masson, Kiki Jeanson, and Xander Stroo for being around.

Last but certainly not least, I want to thank Mieke Bal, for her support and devoted guidance throughout this enterprise. It is to her legacy at ASCA and her professionalism that I wish to dedicate this book. To my parents, John Hesselberth and Rita Hennen, who taught me the first and most valuable lesson in life, and that is how to love. It will always keep me going. I am very grateful for their support, their patience, and for being the great parents that they are. To Lena, for being such a good friend. To Mireille. To Margreet, for brightening up the home stretch; I am humbled by her enthusiasm and generosity in designing this book, and all that comes with it. To Elsbeth Brouwer for her wisdom and her wit, and for her warm embraces when they were most needed. To Sybille Lammes, for reminding me, through her own persistence, that academic research and writing can actually be fun; but above all for being there, in good times and in bad. Without their support, it would have been much harder to find the courage to start this project, let alone the strength to finish it.