



PROJECT MUSE®

Eric Rohmer's Film Theory (1948-1953)

Grosoli, Marco

Published by Amsterdam University Press

Grosoli, Marco.

Eric Rohmer's Film Theory (1948-1953).

Amsterdam University Press, 2018.

Project MUSE., <https://muse.jhu.edu/>.



➔ For additional information about this book

<https://muse.jhu.edu/book/66281>

Acknowledgments

I would firstly like to thank the British Academy, which made this work possible by granting me a Postdoctoral Fellowship, which I undertook at the University of Kent (Canterbury) between 2012 and 2015. While at Kent, I benefited from the valuable support of Murray Smith (the supervisor of my research project), Cecilia Sayad, Mattias Frey, Maurizio Cinquegrani, Peter Stanfield and from the University of Kent's School of Arts in general. I want to give particular thanks to Zahra Tavassoli Zea, who translated the many French-language passages in this book into English.

Special acknowledgements must also go to Hervé Joubert-Laurencin. Shortly after the completion of my doctoral dissertation (which simply would not have been possible without his help), Hervé encouraged me to undertake this postdoctoral research, offered me invaluable advice and inspiration, supplied me with important scholarly resources, fostered the dissemination of my work, and co-organized a symposium with me at the Institute of Contemporary Arts (ICA) in London in June 2014. This event represented the first tangible outcome of the research project and eventually culminated in this book. In this regard, I would also like to thank the participants of the symposium (Marc Dambre, Antoine de Baecque and Douglas Morrey), the staff of the ICA and Lloyd Michaels (who edited the proceedings and published them in his *Film Criticism* journal).

Several other scholars provided me with generous suggestions and access to relevant research material: among others, Dudley Andrew, Alan Cholodenko, Angela Dalle Vacche, Sam di Iorio, Philippe Fauvel, Dani Fairfax, Jeong Seung-Hoon, Hugues Moreau, Jeremi Szaniawski – without forgetting all those who allowed me to consult special collections at the Institut mémoires de l'édition contemporaine (IMEC) in the Abbey d'Ardennes, at the Bibliotheque du Film in Paris as well as in other archives, and most notably the curators of the Federico Patellani Fund (held within Milan's Museum of Contemporary Photography), who kindly provided the publishing rights for the cover picture. Moreover, my archival expeditions in France and the UK would have been logistically much trickier, and (more importantly) far less enjoyable, without Giulia Fittante, Jennina, Manila Castoro, Stefano Sopranzi, Chiara Armentano, Stefano Ciammaroni, Stefania Tonelli, and Massimo Olivero. Massimo, I hope I have been receptive to your admirably uncompromising political and philosophical lucidity.

I cannot think of a single person whose endorsement would matter to me as much as that of Olaf Moeller, who was kind enough to read and appreciate an early draft of the manuscript. Over the past decade, few things have been as enlightening for me, or have influenced me as deeply, as our conversations during this or that film festival. Not only because he is by far the world's greatest living film critic and film programmer, but also because he is an outstanding human being. Without his friendship, I would unquestionably be a worse scholar, and a worse person.

I have always refused to consider academic research into cinema's past (and that of film criticism) as something separate from the critical assessment and analysis of present-day film releases. Rather, it always seemed to me that both are equally essential parts of a selfsame and continuous exploration, constantly shedding light on one another. This is why I am grateful to all those friends who have endlessly discussed contemporary films and cinematic trends with me over the years, at film festivals and elsewhere: Paolo Bertolin, Pietro Bianchi, Maurizio Buquicchio, Enrico Camporesi, Roberto Cerenza, Jacopo Favi, Gabriele Gimmelli, Gyenge Zsolt, Tommaso Isabella, Federico Pagello, Carlo Tagliazucca, Enrico Vannucci, Daniela Persico, and Alessandro Stellino.

Long before my Postdoctoral Fellowship, I had started to collect the ideas that eventually led to the research project behind this book, while I was still a PhD student in the Drama, Arts and Music Studies Department at the University of Bologna (Italy), where I could count on the amicable and insightful assistance of a number of faculty members (among others: Claudio Bisoni, Monica Dall'Asta, Paolo Noto, Guglielmo Pescatore). Similarly, I am thankful to my colleagues at Habib University (Karachi, Pakistan) for having facilitated my juggling of teaching obligations and the final stages of the preparation of this volume.

Last but absolutely not least, I am most indebted to the editors of the *Film Theory in Media History* series (Vinzenz Hediger, Weihong Bao and Trond Lundemo), and to all the people at Amsterdam University Press (among others Maryse Elliott, Kristi Prins and Jeroen Sondervan) without whom the present book would not exist.