Preface

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This volume has taken shape over an extended period of time. It was prompted by the symposium Re-Placing the Cinematic, which we organized at Atelier Nord in Oslo in 2013. Under scrutiny during the symposium was ‘the novel possibilities for exploration of physical and virtual space as well as geographical place’ opened up by the expansion and migration of cinema to new platforms and sites. We thank the speakers of this symposium, which included Noam M. Elcott and Tom Gunning, whose papers presented at the event have been further elaborated in their essays included in this volume. We thank the Norwegian Artistic Research Programme and artist Jeremy Welsh’s initiative for the research project that originated and funded the symposium. Additional funding for the conference came from the Oslo National Academy of the Arts and the Norwegian Cultural Council. For hosting the symposium and additional economic support, we thank Atelier Nord and former director Ivar Smedstad. We also want to express our gratitude to Liv Hausken, Head of the Media Aesthetic research group at the Department of Media and Communication, University of Oslo, for creating a generous platform for sharing work in progress, and our peers in the group for thoughtful and sharp responses to the project as it was reshaped into this book. Eivind Røssaak and Ina Blom have read drafts of our texts for this volume, and we thank them for their perceptive comments. The Department of Media and Communication and the Department of Philosophy, Classics, History of Art and Ideas, both at the University of Oslo, granted economical support for research assistance and copy editing. Kiersten Johnson has provided her superb language skills to secure flow and readability in the chapters written by the non-native English speakers. Liv Brissach has served as our invaluable, flexible, and precise research assistant. The University of Oslo’s publishing fund granted support to enable the open access publishing of the volume. We are grateful for the permission to reprint Noam M. Elcott’s essay ‘The Phantasmagoric Dispositif: An Assembly of Bodies and Images in real Time and Space’, first published in Grey Room (No. 62, Winter 2016), and Nanna Verhoeff’s ‘Surface Explorations: 3D Moving Images as Cartographies of Time,’ which was first published in Italian in the journal Espacio, Tiempo Y Forma (No 4, 2016). Lastly, we thank the authors in this book for their excellent contributions and their patience in the process.