Cinematic Vitalism

Pollmann, Inga

Published by Amsterdam University Press


For additional information about this book
https://muse.jhu.edu/book/66380

For content related to this chapter
https://muse.jhu.edu/related_content?type=book&id=2343070
Acknowledgments

Academic writing is love and labor: a laborious love, an at times painful love affair, labor enriched and complicated by love. This love and this labor do not end with a book; the latter is simply a product of labor and a child of love, and as such, finishing it—and writing the acknowledgments—comes with both increasing alienation and parting pains. I have been fortunate to have been surrounded and supported by many scholars who love their work, my work, and/or me; by loving and supporting friends and family; and by people and things indifferent to me, yet offering so much. The trees and PhDs of North Carolina have played a significant role in this.

I am especially grateful to my colleagues at my home institution at the University of North Carolina at Chapel Hill. I count myself very fortunate to work at a university and within a department defined by collegiality, intellectual exchange, and institutional support. Many of my colleagues have become dear friends. I thank Ruth von Bernuth, Eric Downing, Gregg Flaxman, Julia Haslett, Jonathan Hess, Clayton Koelb, Dick Langston, Radislav Lapushin, Priscilla Layne, Eleonora Magomedova, Paul Roberge, Tony Perucci, Hana Pichova, Aleks Prica, Sarah Sharma, Gabe Trop, David Pike, Stanislav Shvrabin, Ewa Wampuszyc, and Tin Wegel. Many smart students have crossed my path here and enriched both me and my work. I also thank my other colleagues in the Triangle, at Duke University and at North Carolina State University, in particular Stefani Engelstein, Kata Gellen, Markos Hadjiouannou, Toil Moi, Jakob Norberg, Thomas Pfau, and Henry Pickford. Rick Warner has been my film studies brother at UNC, and Ora Gelley a caring friend and film studies force at NCSU.

This project began as a dissertation at the University of Chicago. I remain very thankful to my committee chairs, Tom Gunning and Miriam Hansen, whose intellectual curiosity and openness, breadth of knowledge and critical rigor influenced my thinking tremendously, Jim Lastra, David Levin, and Yuri Tsivian. I also thank fellow graduate students and friends Mara Fortes, Matt Hauske, Jim Hodge, Nathan Holmes, Andrew Johnston, Katharina Loew, Sarah Keller, Dan Morgan, Scott Richmond, Ariel Rogers, Julie Turnock, and especially Michelle Puetz for friendship, support, criticism, and helping me find my bearings.

The writing of this book was supported by several institutions and individuals. I thank Brigitte Berg at the Jean Painlevé archive Les Documents Cinématographiques in Paris and Torsten Rüting at the Uexküll Archive at the University of Hamburg. I have also benefitted from the resources
at the Deutsche Kinemathek Berlin, the Bundesarchiv/Filmarchiv Berlin, the Cinémathèque Française, the archives at the Collège de France, and the archive at the American Museum of Natural History in New York. My sincerest thanks go to the series editors of “Film Theory in Media History”, especially Vinzenz Hediger, since I certainly cannot think of a better place for this book, and to my editors Jeroen Sondervan, Maryse Elliott, and Chantal Nicolaes for their professional work and guidance along the way. I am further indebted to a large number of smart and generous colleagues on both sides of the Atlantic who have enriched my work through conversations, written exchanges, invitations, and comments on presented or written work. I am very thankful to Marco Abel, Jaimey Fisher, Gerd Gemiinden, and the members of the German Studies Association seminar on ‘The Berlin School and Its Global Contexts’; Dudley Andrew; Weihong Bao; Robert Bird; Scott Bukatman; James Cahill; Francesco Casetti; Oksana Chefranova; Scott Curtis and the participants of the symposium ‘Science/Film’ at Northwestern University; Robin Curtis, Reinhold Görling, Bettina Papenburg, and the audience at the lecture series ‘Faith in the World’ at the University of Düsseldorf; Noam Elcott; Yuriko Furuhata; Oliver Gaycken; Eckart Göbel, Klaus Sachs-Hombach, and Lily Tonger-Erk at the University of Tübingen; Tony Kaes, Rick Rentschler, and the members of the German Film Institute; Gertrud Koch; Lutz Koepnick and the participants of the Film Theory and Visual Cultures Seminar at Vanderbilt; Johannes von Moltke and the members of the German Studies Colloquium at the University of Michigan; Drehli Robnik; Antonio Somaini; Noa Steimatsky; Wolfgang Struck, Bernard Geoghegan, and the members of the Graduate Research program ‘Media Historiographies’ in Weimar; and Chris Tedjasukmana.

A heartfelt thank-you goes to my fellow traveler in life, Johanna Göb. Despite the miles between us, we continue to live and learn together. Erika, Wilfried, Tomke and Anneke Pollmann have always been supportive from afar and provided anchoring whenever I needed it. Rob Mitchell’s ideas and comments pervade this book. He is my friend, lover, fellow adventurer in parenting, and most important source of inspiration, and makes me a better and wiser person. Kaia Pollmann Mitchell’s energy, wit and love of the physical world, movements, ideas, pictures, and words has opened up new worlds to me.

This book is for my grandmothers, Meta Schulte and Gerta Pollmann, who passed away while I was writing the dissertation and the book. I continue to feel their gaze and presence, and continue to benefit from their love and wisdom.

An earlier version of part of Chapter 2 appeared in Critical Inquiry.