Acknowledgments

The editors would like to express their sincere gratitude to the following people:

Roger Odin, Martin Lefebvre, Rosemarie Meyer, Anne Lété-Goliot, Dominique Bluher, and David N. Rodowick who enthusiastically encouraged the idea of a conference as an homage to Christian Metz from the very beginning.

Christian Metz’s son, Michaël Metz, and Michèle Lacoste, Metz’s life companion of many years, who also gave us all their support and participated in the conference; and Michaël especially for his permission to print photos and facsimiles from Metz’s estate in this volume.

Once again, Martin Lefebvre, who lent his support with all kinds of information, assistance, and advice, sharing his in-depth knowledge of the unpublished writings, notes, and correspondence from the Fonds Christian Metz at the Bibliothèque du film (BiFi) in Paris.

Julia Zutavern and Eva Lipecki for their discreet and competent help in organizing the conference.

Robert Riesinger, who was unfortunately unable to attend the conference, for his interest in our project and for the exchange of ideas prior to the event.

Susie Trenka and Adrian Seward, translator and proofreader respectively, for their substantial contributions in preparing and completing this volume, as well as Henry M. Taylor for his competent translations during the conference.

Lorenz Vollenweider for his willingness to conduct research in libraries and online.

All employees of the Department of Film Studies at the University of Zurich for their many small and large services and courtesies as well as their commitment behind the scenes.

Furthermore, we would like to thank the following institutions for their financial support of the conference and of the publication of this book:

The Swiss Society for Cultural Theory and Semiotics (SSCS)
The Swiss Academy of Humanities and Social Sciences (SAHS)
The Swiss National Science Foundation (SNSF)
The French Embassy in Switzerland
Hochschulstiftung der Universität Zürich
The Doctoral programme “Film, Photography, and Other Visual Media” (swissuniversities / University of Zurich, Graduate Campus / University of Lausanne)
The Master’s programme of the Swiss Cinema Network
Last but not least, our thanks go to Amsterdam University Press, especially Maryse Elliott and Jeroen Sondervan, and the series editors of ‘Film Theory in Media History’, Vinzenz Hediger, Weihong Bao, and Trond Lundemo.