

Acknowledgments

This work is the result of over five years of research. It would not have been possible without the support of the Configurations of Film collective at Goethe University, Frankfurt, and the German research foundation (DFG), which financed the project.

I owe a particular debt to my first supervisor, Alexandra Schneider. I wish to thank her for accepting a meeting with me back in 2015, and deciding to support the project. My research has benefited from her invaluable guidance and insightful suggestions. As a scholar and academic, she has been a great source of inspiration, and I owe much to the opportunities she offered me at the University of Mainz in teaching, researching, and organizing academic work. I also offer special thanks to my second supervisor, Sonia Campanini, for her expertise, great support, and engagement with the project. Further, this dissertation has benefitted from the collaborative work, ongoing exchange of ideas, and constructive critiques of all the principal investigators of Configurations of Film. I especially express my gratitude to Vinzenz Hediger, Rembert Hüser, Wanda Strauven, Yvonne Zimmermann, Marc Siegel and Malte Hagener. I am also deeply honored to have had the chance to work closely in Frankfurt with scholars such as Philipp Keidl, Laliv Melamed, Kalani Michell and Verena Mund. I feel lucky that I had the opportunity to discuss, listen to talks by and share the expertise of the Mercator Fellows Marie Aude Baronian, Zach Blas, Pepita Hesselberth, John Mowitt and Benoit Turquety. I also extend my gratitude to Charles Acland, who supported my research and enabled my visit at Concordia University in Montreal.

Part of the investigation would not have been possible without the helpfulness and insights of the creators, archivists and researchers whom I interviewed, and who were willing to share their expertise, knowledge, and personal stories. I therefore thank Jesse de Vos, Erwin Verbruggen, Laure Siegel, Stephane Becker, David Zurmely, John Domokos, Jimmy Fournier and the National Film Board of Canada. I also offer gratitude to my colleague, Marek Jancovic, and to the associate researchers Iris Fraueneder and Luiza Carolina dos Santos with whom I had the opportunity to share some scholarly time. My highest appreciation goes to the constant support provided by Fabian Wessel, Maren Feller, Agnes Fink and the other student assistants that managed a great deal of administrative labor while I was working on my research. My writing has also benefitted greatly from the work of editor Edmund Stenson. I thank him for making my work more accessible and clear. For the cover of this book I want to thank my friend and wonderful map maker Ale.

It has been without a doubt the greatest pleasure to spend time and work with my colleagues Rebecca Boguska, Marie Sophie Beckmann, Rebecca Puchta, Marin Reljic, Philipp Röding and Guilherme da Silva Machado. I am also sincerely grateful for all the productive discussions I had with my colleagues and friends from the Gorizia Spring School's Post-Cinema section: Ludovica Fales, Federico Giordano, Alberto Brodesco, Ivan Girina and Berenike Jung.

I especially loved sharing my office space and my time with best office mates Karin Fleck, Andrea Polywka, Antoine Prevost Balga and Alexander Stark. Thank you for all the support—as well as the fun—I deeply enjoyed it.

Finally, I am extremely glad that during all these years I received the encouragement and love of my family in Italy and Germany. To Armin and Benazir, I am forever indebted: your support has been unwavering, grazie di cuore.