

A C K N O W L E D G M E N T S

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Several segments in *Zaprudered* have been previously published in slightly different versions, and I want to thank the publishers of those books and journals for granting permission to reprint passages and segments. Some of the chapters have benefited greatly from insightful commentary from readers as well as from audiences at conferences where I have presented my work, and I appreciate all their input. My reading of Don DeLillo's *Underworld* in the fourth chapter was improved by lively discussions at a conference in Hatfield, England, in 2005, "Show and Tell: Relationships between Text, Narrative and

Image,” arranged by the tVAD research group at the University of Hertfordshire; many thanks to Grace Lees-Maffei and an anonymous reviewer for their comments when I was preparing the paper for publication. Panel discussions at two conferences where I presented parts of the sixth chapter (the American Studies Association in Washington, D.C., in 2005 and the Society of Cinema and Media Studies in Chicago in 2007) were immensely helpful and inspiring to me (special thanks to Ann Fabian and Deirdre Boyle). The discussions at the PCA/ACA (Popular Culture Association/American Culture Association) conference in New Orleans in 2003 and at the brilliant photograph conference that the editors of *Mosaic* put together in Winnipeg in 2004 were in different ways important to me in writing the last chapter of this book (thanks to Arthur Neal in New Orleans).

I wish to thank helpful members of the staff at the various museum institutions I visited while working on *Zaprudered*, including the Yale School of Architecture Gallery in New Haven, the Spencer Collection at the New York Public Library, the Whitney Museum in New York City, and the Sixth Floor Museum in Dallas. Chip Lord mailed me a VHS copy of *The Eternal Frame* in 2001. The video came to transform my work, and it is difficult for me to imagine what this book would look like if I had not received that package. Thanks also to Zoran Naskovski for providing me with material and images. Marquard Smith and John Beck made incisive comments to an early version of the manuscript. I am grateful to Jim Burr at the University of Texas Press for recognizing my work. I was also fortunate to benefit from valuable input from Kip Keller, two anonymous readers, and others at the Press.

It has been my privilege to work in two departments at the University of Bergen over these last few years, the English Department and the Department of Information Science and Media Studies. Two colleagues and friends have been instrumental in helping me shape and refine my thoughts over the years. I want to thank Orm Øverland for diligent readings and inestimable guidance and for helping me find my own voice. I have been extremely fortunate to be able to work closely with Asbjørn Grønstad on project after project during the first decade of the new millennium, and it has never been anything but a joy. Finally, I want to use this opportunity to extend my thanks to my nearest family for their constant support: to my mother, who made me a passionate reader; to my wife, Birgit, for her unending patience and kindness; and to my two boys, Eskil and Amund, for all the joy. My father never failed to show great interest in my work, but passed away before he could see this book come out. I dedicate it to his memory.

Z A P R U D E R E D

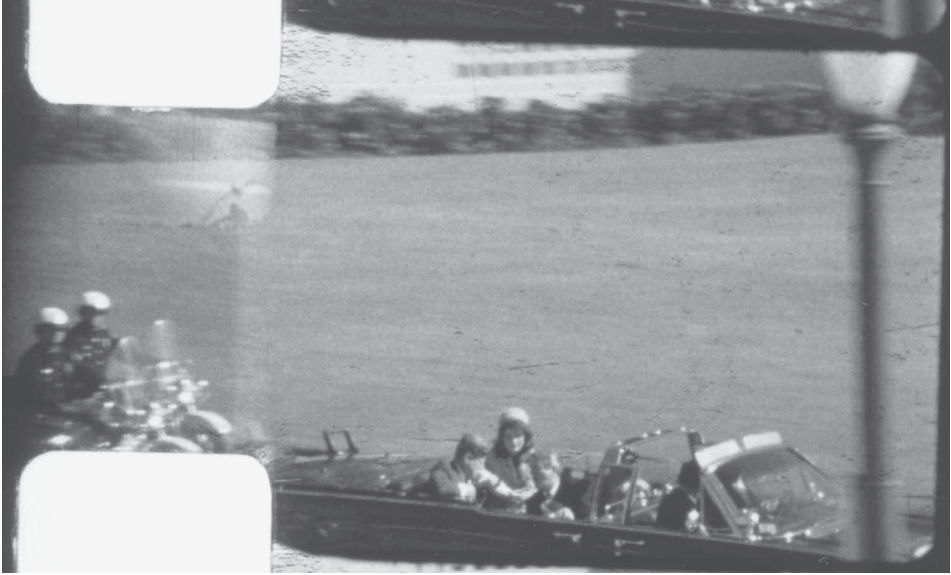


FIG. I.1 Frame 262 from the Zapruder film. © 1967 (renewed 1995) The Sixth Floor Museum at Dealey Plaza. Used with permission of the Sixth Floor Museum.



FIG. I.2 Frame 375 from the Zapruder film. © 1967 (renewed 1995) The Sixth Floor Museum at Dealey Plaza. Used with permission of the Sixth Floor Museum.