Acknowledgements

This book would not have been possible without the kind cooperation of many individuals who assisted in the process of viewing work that often circulates in only a limited manner: Andrew Beccone, Bram Bots, and Rose Lord at Marian Goodman Gallery; Janice Guy and Fabiana Viso at Murray Guy; Rosalie Benitez and Anna Fisher at Barbara Gladstone Gallery; James Woodward at Metro Pictures; Tanya Brodsky at Regen Projects; Katherine Brinson, Arnaud Gerspacher, and Sandhini Poddar at the Solomon R. Guggenheim Museum; Monika Flores at Artpace San Antonio; John Kelsey at Reena Spaulings Fine Art; Magdalena Sawon at Postmasters Gallery; Silvia Kolbowski; Mike Plunkett at David Zwirner Gallery; Jessica Lin Cox and James Cohan Gallery; Christoph Draeger; Catherine Clark at Catherine Clark Gallery; Matthias Müller and Christoph Girardet; Thomas Erben Gallery; Gareth Long; Chris Moukarbel; Colby Bird at Frederic Petzel Gallery; Kathryn Hillier and Bruce Hackney at Yvon Lambert Gallery; Nick Lesley at Electronic Arts Intermix; Alex Galloway/Radical Software Group; Jessica Bradley Art + Projects; Boshko Boskovic at Sean Kelly Gallery; Johan Grimonprez; Sarah D’Hanens at Zapomatik; and Christopher Moss at Peter Freeman, Inc.

An additional thanks goes to the many individuals who helped me to secure permission to reproduce images of the artworks discussed in this book.

This project began as a dissertation in the truly special department of Modern Culture and Media at Brown University. Infinite thanks to my advisor, Mary Ann Doane, to my committee members, Wendy Chun and Philip Rosen, and to Michael Silverman, who was a thoughtful and encouraging voice in the early stages of this project. I am deeply grateful for the friendship and support offered at Brown and since by my fellow PhD students, the always-wonderful trio of Susan McNeil, Liza Hebert, and Richard Manning, and especially the gang at 37 Charlesfield.

During a postdoctoral fellowship at UC Berkeley, the department of Film and Media warmly welcomed me and helped me to negotiate the transitions from grad student to faculty member and from dissertation to book. Thank you in particular to Jonathan Haynes, Erica Levin, Kristen Whissel, Linda Williams,
Federico Windhausen, and the students of my “Art and the Moving Image” seminar.

Many thanks to my colleagues in Film Studies at Carleton University, particularly Malini Guha, and to John Osborne, dean of the Faculty of Arts and Social Sciences, for his support of this project.

Bart Testa, Kevin Wynter, and anonymous readers at Screen and Public provided me with very helpful feedback on particular sections of the book. I am especially grateful for the encouragement and criticism of Mieke Bal and Ursula Frohne.

This project would not have been possible without financial support received from Brown University, the Social Sciences and Humanities Research Council of Canada, the Andrew W. Mellon Foundation, and Carleton University.

Most of all, thank you to Catherine Balsom and Michael Gallagher.