Acknowledgments

To begin, we offer our thanks to all who have contributed to this collection of essays and images. Many but not all the contributions originated earlier as presentations at the Critical Topography conference in 2015. Colleagues in the Critical Topography Research Group at Trent University and the Documentary Media Research Centre (DMRC) at Toronto Metropolitan University (formerly Ryerson University) gave of their time and ideas to contribute to the artistic and intellectual scope of the conference and provided additional support as the publication moved forward. We thank the two host institutions, Trent University and Toronto Metropolitan University, and the Social Sciences and Humanities Research Council of Canada for their support of the conference.

This publication would not have been possible without the support and engagement of colleagues and graduate students who generously committed time to the various tasks and chores of producing an edited collection. Jessica Becking and Anhiti Patnaik, then doctoral candidates in the Cultural Studies PhD program at Trent University, made substantial contributions as members of the editorial team. Their participation was funded, in part, through a research mentorship assigned to Jonathan Bordo as the director of the Cultural Studies PhD program and with funds awarded to Blake Fitzpatrick from The Creative School, Toronto Metropolitan University. Special thanks to Yves Thomas and Gerda Cammaer for their assistance with the Critical Topography conference at Trent University and Toronto Metropolitan University, and to faculty colleagues in the DMRC for their collective support of the publication. Thanks also to Moritz Ingwersen (Trent University and Dresden Technical University) for constructive comments in a review of the text and to Paul Duro and Margaret Olin for their insight and guiding wisdom concerning earlier drafts of the introduction. We are indebted to W.J.T. Mitchell for his timely and prescient prologue. We thank Alan Cohen for his contribution of the cover image. His photograph marks a punctum for the book, an X where the Berlin Wall once stood.

xviii Acknowledgments

Financial support for this publication was generously provided by the following sources at Toronto Metropolitan University: the Creative School and its Publication Support Fund; the School of Image Arts; and the DMRC. We also wish to acknowledge the following sources of funding at Trent University: the Centre for Theory, Culture and Politics and its director, David Holdsworth, for seed funding for the publication; the Nind Fund and President Leo Groarke; the Humanities and Social Sciences Dean's Enhancement Fund and Mark Skinner; as well as James Parker, vice president of research, for encouragement from the outset of the project and throughout.

Finally, we would like to acknowledge the trust and patience of Jonathan Crago, editor in chief at McGill-Queen's University Press.