

Acknowledgments

Of the many collaborations we have been part of, work on *Cold War Camera* was by far as stimulating as it was challenging. What started in Mexico City, where Andrea Noble was then based, as an informal discussion about global Cold War photography prompted us to realize how little we knew about how and why images were made, where they went, and what cultural work they did both during and in the aftermath of this prolonged conflict. Even then, we realized that the only way we could even begin to take up these questions was through collaboration, an undertaking that saw us meeting in Canada, the United States, and the United Kingdom, where our home institutions are located, and to Guatemala and back to Mexico City, where our research and academic networks took us. We are grateful to the University of Toronto, Western University, Durham University, Texas State University, the Social Sciences and Humanities Research Council of Canada, and the Arts and Humanities Research Council (UK) for their support of this project.

Although building and maintaining this collaboration across daunting distances and many time zones was a larger challenge than we had anticipated, we were fortunate to have generations of feminist models to sustain and inspire us. We also had loads of help, and we would like to thank our research assistants, Zeinab Mcheimech, Kelsey Kilgore, and Mike Sloane. Muriel Hasbun and Luis Albertos also provided invaluable translation support. We are also fortunate to have worked with many talented researchers, some of whom shared their expertise in lively discussions at events held in Gua-

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We are humbled by and grateful for the support of the brilliant contributors to this volume, who undertook numerous revisions with grace, humor, and patience as we shaped and reshaped the project. The final, polished form is the result of their hard work. It is also the result of insightful and incisive feedback from our anonymous reviewers, whose careful and thoughtfully prepared reports are most appreciated. We also thank Nadine Attewell, Greg Barnhisel, Elspeth Brown, Yi Gu, and Darren Newbury for their generosity in reading and commenting on early drafts; our editor, Ken Wissoker, for believing in the book; and the entire editorial team at Duke University Press, most especially Joshua Gutterman Tranen, for guiding us to publication.

We dedicate this book in loving memory of Andrea Noble, world traveler, renowned critic, and dearest friend. Andrea was the one to whom we looked for inspiration, who unreservedly cheered our successes, and whose strength we leaned on. She sometimes liked to say, with a glint in her eye and a lightness in her voice, that she would pick us up if we fell. We knew she meant every word. And at an event in Mexico City, she did exactly that. When one of us fainted, whether from exhaustion or stress or the venue’s high elevation,

she was the one who did the lifting, literally and figuratively. This moment and so many others showed us just how much she had our backs, how deeply her friendship was rooted, and how widely it extended. Her untimely death in 2017 left so many of us who followed her work and benefitted from her intellectual generosity devastated and heartbroken. At the time of her sudden passing, Andrea was working on three projects, her own monograph on the cultural history of tears in Mexico, an ambitious series of collaborative exhibitions that traced Cold War visual legacies in Latin America, and this book. While the first two projects remain unfinished, we are honored to be able to complete *Cold War Camera* and hope this book fulfills her vision. We are grateful to have known her and will always cherish her memory.

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