

## ACKNOWLEDGMENTS

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15–28. Chapter 10, “There Are No Visual Media,” first appeared in *Journal of Visual Culture* 4, no. 2 (2005): 257–66; it was reprinted in *Media Art Histories*, ed. Oliver Grau (Cambridge, MA: MIT Press, 2007), 395–406, and in *Digital Qualitative Research Methods*, ed. Bella Dicks (New York: Sage, 2012). Chapter 11, “Back to the Drawing Board: Architecture, Sculpture, and the Digital Image,” first appeared in *Architecture and the Digital Image: Proceedings of the 2007 International Bauhaus Colloquium*, ed. Jorg Gleiter (2008), 5–12. Chapter 12, “Foundational Sites and Occupied Spaces,” was the keynote address for Grundungssorte, a 2012 conference convened by the Research Group on Culture, Politics, and Space at the University of Munich; it appeared in *Grundungssorte der Moderne von St. Petersburg bis Occupy Wall Street*, ed. Maha El Sissy, trans. Sascha Pohlmann (Paderborn: Wilhelm Fink, 2014), 23–38. Chapter 13, “Border Wars: Translation and Convergence in Politics and Media,” was the keynote address for the International Conference of the English Language and Literature Association of Korea (ELLA), Busan, Korea, December 2012; many thanks to the organizing genius of Youngmin Kim. Chapter 14, “Art X Environment,” was written as the keynote address for the “Art + Environment” conference at the Nevada Museum of Art in 2008. Chapter 15, “The Historical Uncanny: Phantoms, Doubles, and Repetition in the War on Terror,” was written for the Kunstwerke lecture series in Berlin. And chapter 16, “The Spectacle Today: A Response to Retort,” first appeared in *Public Culture* 20, no. 3 (2008): 573–81 (© 2008, Duke University Press, all rights reserved; republished by permission of Duke University Press); it has since been updated to the conditions of 2013.

