AcknowledgmentsThe first time that I held Painting Gender, Constructing Theory in my hands and looked through its pages, it was clear to me that this book had been written not just by me but by everyone whose time, thought, and insight contributed to its realization. Modernism's Masculine Subjects is no different. This text reflects the generosity and vision of many people, and it is an honor to acknowledge their presence. The roots of this book extend to my work with Kermit S. Champa, and in many ways this study begins and ends with him. His guidance was integral during the formative stages of the research and theorizing of this book, and he read and

commented on multiple versions of the manuscript. As always, he has been a model of intellectual inspiration, dedication, and patience, and he has my deepest gratitude.

Michael Leja offered invaluable insight on a complete draft of the text; his thorough and extensive comments challenged me to rethink and expand the central arguments advanced in the study. Carolyn Dean helped me to see the larger patterns that were unfolding within the narrative; her incisive comments were instrumental in helping me to identify the links between the central theoretical propositions of this study and to recognize areas of the text that could be appropriately edited. Jay Clarke read and commented on various sections of the manuscript; her keen mind and warm encouragement have sustained me throughout. Portions of the theoretical account of Pollock's and Krasner's artworks were inspired by Jody Ziegler's innovative scholarship on the medieval mystic Elisabeth of Spalbeek; I am grateful for her intellect and her friendship. Kathleen Pyne's excellent comments helped to shape the introduction of the study. David Ogawa and Jo-Anne Berelowitz offered many perceptive comments and questions that helped to clarify my thinking on a number of issues. Janice Van Horne was extremely kind in responding to my inquiries regarding locating primary source materials, and she thoughtfully offered to allow me to consult her personal library. John Cauman generously shared primary source materials on Matisse and offered helpful comments on my research.

From the moment that I arrived at Rice University, Bill Camfield has been a source of intellectual and professional support. At Rice I have also been privileged to share both a personal friendship and a wonderfully supportive collegial relationship with Caroline Quenemoen, who is as perspicacious in her readings as she is generous with her time. David Cook, David Gray, Shirine Hamadeh, Joseph Manca, Hajime Nakatani, Linda Neagley, Elora Shehabuddin, Allison Sneider, and Rachel Zuckert have all kindly expressed interest in my work, and they have repeatedly shared the uniqueness of their perspectives. As Chairman of the Department of Art History, Hamid Naficy assisted in obtaining funding for this study. I also wish to thank Gale Stokes, former Dean of the School of Humanities, for his tangible support in contributing a publication subsidy for this volume and in facilitating three Presidential Research Awards. These grants have underwritten the costs of the black-and-white illustrations and have enabled me to include the block of color plates that appears in this volume. Gaylon Denney provided expert administrative

 \mathbf{X}

assistance, and he has brought much compassion and kindness to our department at Rice, while Suzanne Vaughn handled numerous requests with promptness and efficiency. Mark Pompelia helpfully assisted with issues pertaining to visual resources. Heather Schweikhardt contributed her considerable expertise in producing several of the photographs included in this book. At the Fondren Library, Jet Prendeville's superb reference skills have greatly assisted my research. I also wish to thank the undergraduate students who participated in the seminar "Gender and Hollywood Cinema" that I offered at Rice University during the fall of 2002. The students read early versions of several chapters of this text, and they brought the freshness of their perspectives to these materials.

At the Getty Research Library, Virginia Funkhouser graciously facilitated my research requests, and Wim de Wit granted permission to include quotations from unpublished manuscript materials in the Getty Research Institute's collections. At the Pollock-Krasner House and Study Center, Helen Harrison helpfully assisted in obtaining illustrations for the text. Marcella Louis Brenner kindly granted permission to reproduce images by Morris Louis in both color and black-and-white, and I am grateful for her sensitivity to the exigencies of scholarly publishing.

Portions of this manuscript have been presented at the Barnard Feminist Art and Art History Conference; the College Art Association; the Department of Art and Art History at the University of Texas at Austin; and as the annual Roberts Lecture in the Department of Art, Grinnell College. I wish to thank David Ogawa, Anna Andrzejewski and Robert Cozzolino, Linda Henderson, and Jenny Anger for their very kind invitations to present my work. A preliminary section of chapter 3 appears in *Abstrakter Expressionismus: Konstruktionen ästhetischer Erfahrung* (Dresden and Amsterdam: Verlag der Kunst, 2000), and I am grateful to Roger M. Buergel for commissioning this essay.

At the MIT Press, Roger Conover's kindness, support, and belief in this project have sustained me throughout; he is the spirit behind the realization of this book. Lisa Reeve has been wonderfully helpful in assisting me with various aspects of the project. The study has benefited greatly from Judy Feldmann's and Matthew Abbate's gifts with language, and Erin Hasley's skillful sense of design. My gratitude also goes to the anonymous readers whose comments have fundamentally shaped this study.

I wish to thank Julie Redmon, Sara Goddard, and Judith Baldwin for their unfailing kindness and friendship. The wise counsel of Pat McKenna, Nancy Marsh, and Ginny Debbink have brought me much light and given me strength. My parents, Joan and Alfred Gagliardi, have watched this book evolve over time, as have my in-laws Evelyn and Erich Schmidt, and my sister Camille Gagliardi and her partner Marybeth Shay. My nieces Kelsey and Devon Shay have brought much joy into our lives. As always, I thank my family for their love and support.

My greatest debt is to my husband, Scott Brennan. He has supported me in every possible way, made me laugh with his sharp instant humor, and repeatedly engaged me with his lively intellectual challenges. Like *Painting Gender*, this book is for him, once again and for always.