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I first began thinking critically about Asher's work in the Ph.D. program in Visual and Cultural Studies at the University of Rochester. Douglas Crimp's advice remains immeasurably influential for my work, and the sophistication and intellectual scope of his academic practice continues to inspire my own. Grace Seiberling's seminar in museum studies, along with courses led by Janet Wolff and Michael Ann Holly, opened new perspectives for my research. My fellow graduate students in the Visual and Cultural Studies Program were tremendously influential as I formulated the critical framework for this book. In particular, I would like to thank Hanneke Grootenboer, Margot Bouman, Dore Bowen, Reni Celeste, Darby English, Amy Herzog, Alex Miokovic, Nick Newman, and T'ai Smith for friendship and inspiration. While I was in Rochester, my doctoral studies and archival research were funded by a generous grant from the Academy of Finland.

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Many illustrations in this book have not been published before. Yoko Kanayama was instrumental in locating images, scanning them, and otherwise facilitating image research in Asher's archives. The permission holders of photographs of Asher's work have been tremendously generous in granting rights to reproduce their images of these temporary situations. I would like to especially mention Valerie Breuvart at the Judd Foundation, who arranged for photographing Asher's 1966 work in Judd's collection. Every effort has been made to trace copyright holders and to seek permission for images, but if any have escaped my notice, I would be happy to hear from them.

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