Many of the same people who supported Hollis Frampton in his lifetime were instrumental in the preparation and completion of this book. First and foremost in both regards is the photographer and educator Marion Faller, who has supervised the organization and conservation of his work and provided rights to the entirety of the artist’s writings. Faller’s generosity and commitment are matched only by her meticulousness and compassion. The regular parcels she sent containing writings and documentation, her frequent conversations and correspondence, and her sage counsel and advice were invaluable. Without her goodwill and active engagement at every stage of conception and execution, this book would not exist.

Anthology Film Archives, where Frampton deposited many of his production notes, materials, and records (a practice Faller has continued), generously provided access to its collection of files, audiotapes, and records. Thanks are due to Jonas Mekas and Robert Haller, who have diligently overseen this material for many years, and to the current team of Andrew Lampert, John Mhiripiri, and Wendy Dorsett.

Several scholars have been of long-standing support to those of us who have been engaged in the study of Frampton’s work. Annette Michelson, a former editor at *Artforum* and a cofounder of *October*, supported the publication of much of Frampton’s most important writings, and herself wrote the deeply provocative Foreword to *Circles of Confusion*. She was Frampton’s close friend and a longtime champion of his films and writing. Gerald O’Grady, who brought Frampton to teach in the 1970s at his visionary Center for Media Study at the State University of New York at Buffalo, has been a diligent chronicler of the entire corpus of Frampton’s work and has generously provided access to this growing archive. Scott MacDonald conducted a series of substantive interviews with the artist and graciously shared material from those sessions.

The pioneering work of other scholars, including Michael Zryd, Bill Simon, and Ken Eisenstein, has served as an important resource; as colleagues, they have graciously shared their notes, recollections, and advice. Acknowledgment is due as well to the collections at the Harvard Film Archive, Cambridge, and Walker Art Center, Minneapolis; the Video Data Bank, Chicago; and Robert Gardner, who made available to me his illuminating dialogue with Frampton that was part of the long-running *Screening Room* television series.
An important moment in refocusing critical attention on the work of Hollis Frampton (including my own) took place at Princeton University in November 2004. The symposium "Gloria! The Legacy of Hollis Frampton," organized by Su Friedrich, Keith Sanborn, and P. Adams Sitney, brought together a number of artists and scholars across diverse disciplines; the liveliness of their discussion contributed greatly to the vision of this project.

Thanks are due to the artist Robert Huot, a close friend and colleague of Frampton, for his swift response to my queries of historical fact. The video artists Woody and Steina Vasulka, who worked closely with Frampton at the State University of New York at Buffalo, were similarly gracious in providing information and recollections. I am also indebted to Keith Sanborn, Robert Coggeshall, and John Minkowsky for their assistance in tracking critical information.

For the illustrations, thanks are due to Marion Faller, Walker Art Center assistant registrar Pamela Caserta, and Anthology Film Archives archivist Andrew Lampert as well as to Bill Brand, whose meticulous care of Frampton’s moving-image oeuvre these past twenty-five years has been a gift to the field at large.

At the MIT Press, Roger Conover, who initiated the idea for the publication of this book, and Marc Lowenthal provided ample doses of sage advice and gentle patience in good measure. They ably guided the book through all stages of production. Sandra Minkkinen and Beverly H. Miller provided thoughtful editorial input, and Margarita Encomienda created the elegant design.

Final thanks are due to a friend of Frampton and my own professional and personal partner of many years, Janet Jenkins, who not only helped to prepare the manuscript but provided steadfast research and illuminating insights on the writing.

Bruce Jenkins