

## Acknowledgments

If there is anyone without whose encouragement and support this book would not be possible, it is Lynn Spigel. Lynn's work has always been central to the ways I think about cinema, space, and everyday life, and her strong encouragement when I initially spoke to her about this project—many years ago at a Society for Cinema and Media Studies conference, when the project was still only an idea—really helped to get me started in earnest. Since then, she has been a close reader of most of the chapters, and her smart comments have been invaluable.

Much of this book was written under the radar, so to speak, in the sense that I have not been publishing chapters and have presented this material in only a handful of conference talks. Still, many of the ideas in this book developed in conversation with colleagues and friends. In Chicago, once again when this project was in its earliest stages, I remember meeting Lauren Berlant at a café in Hyde Park, and the animated conversation that ensued helped me see that I was onto something. Carl Ulaszek—who in another life was my cinematographer—spent hours with me going over frame grabs from the series as we discussed lighting, camera, and set design. I must also thank Sharon Solwitz and Jeff Sconce.

My friends at *World Picture* always provided a congenial and intellectually challenging venue for thought, and I thank Meghan Sutherland and Brian Price for consistently organizing one of the great “salons” for discussing cutting-edge work in media and theory. And at Rendering (the) Visible, a conference organized by the Moving Image Studies

program at Georgia State University (of which I am a part), my thinking benefited from conversations with Amy Villarejo, Amy Herzog, and Eugenie Brinkema. I also thank my friends Kara Keeling and Rich Cante. Finally, Tim Kelley, my friend dating back to our undergraduate years at the University of Chicago, meticulously (and sometimes ruthlessly!) copyedited every single sentence of the manuscript; any stylistic infelicities that remain are entirely my own.

My colleagues in the Moving Image Studies program are a joy to be around, and I must especially thank Alessandra Raengo, Jennifer Barker, and Greg Smith. We are fortunate to have a very smart group of doctoral students, and Justin Horton, John Roberts, Adam Cottrel, Dewey Musante, Jenny Gunn, and Arzu Karaduman kept me on my toes. Graduate research assistants Ella Tucan and Chris Minz provided me with invaluable bibliographic material (and counted beats as well!). Navid Darvishzadeh helped format the index and prepare it for submission. The students in my graduate seminar on *Breaking Bad* shared, each and every week, the results of their own wide-ranging research on the series: thanks to Daren Fowler, Ahmet Yuce, Jason Querry, William Kemp, Michael Bass, Beth Mauldin, and Cameron Hubbard. Finally, special thanks to my grad assistant Reggie Hill, who has been collaborating with me on the video essays that will complement the book.

The color frame grabs would not have been possible without the generous support of Wade Weast, dean of the new College of the Arts; Greg Smith, director of the new School of Film, Media, and Theatre; and David Cheshier, director of the new Creative Media Industries Institute. (The three “new”s in that sentence are evidence there’s a lot happening in film and media now at GSU.)

At Duke, I must thank first of all Ken Wissoker for his support. The two outside readers provided me with very smart feedback, and the way the book is contextualized has benefited greatly from their comments. Elizabeth Ault has been an enthusiastic editor: toward the end of the review process, Elizabeth was promoted to full editor, and I was quite honored when she asked whether she could take on this book as one of her first projects in her new position. Finally, Liz Smith copyedited the manuscript with meticulous care; her many suggestions helped streamline the prose, and the book is a better read because of her work.

Much of this book was written in my beloved Chicago, and I must finally thank my friends Cathy Earnest and David Rue for generously opening up to me—sometimes for months at a time!—their beautiful house in Uptown. Cathy and David, together with all the friends who regularly came through for leisurely dinners and wine, are really my second family, and I send them all my love.