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### The native as image: art history, nationalism, and decolonizing aesthetics

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## Acknowledgments

My debt to scholars whose work has clarified and, more often, challenged my thinking about the various issues I have developed here is clearly acknowledged in the text and the various references I have cited. However, it becomes extremely difficult to fully acknowledge my debts to the many colleagues, students, and friends who have enhanced my perspective by lending an ear, sharing a meal, or just providing moral support and encouragement.

Of course, differentiating scholarly contributions from those other sorts of essential nourishing interactions is made more difficult when scholars and mentors become good friends. Meeting Mieke Bal more than a decade ago completely changed my outlook on how I would approach my intellectual pursuits. Her scholarly rigor, intrepid interdisciplinarity, and ethical integrity have continued to influence and inspire my own approach. It is not an exaggeration to say that my perspective of the world changed forever after engaging her work. Becoming friends, however, has emphasized to me that there is much more to producing excellent work. There must also be full engagement with the communities affected by one's work, whether the community is made up of friends, students, teachers, or even nations.

Another scholar whom I am proud to call my friend is Nanette Salomon. Her work has influenced my thinking in ways that she will never realize, or that she would ever admit. Her critical tenacity has taught me to steadfastly pursue that line of inquiry most driven by a discomfort with what take for granted, as normal, as natural. This, along with her biting sense of humor, have led me to much introspection about my own comfort with those truths I take as given.

There are many friends that have also nurtured and encouraged me since I began this very long journey. Tina Takemoto has been a constant source of encouragement, always stimulating new approaches and constant self-criticism. The many hours we have spent discussing the densest theory, and the most ridiculous aspects of human nature, have brought my perspective back to those things that really matter about the work that we do. Likewise, Karen Kosasa has been there as a friend, and as a leading activist and thinker on Indigenous issues.

Her practice serves as an example of how to engage colonialism while acknowledging your own role within its workings. I cannot think of a better example of how our research adheres to the principles by which we lead our lives.

There have also been many artists who have provided me with powerful insights into their practice and their critical engagement with issues of cultural production and identity. Nora Naranjo-Morse has shared much of her avant-garde approach to navigating multiple art worlds. Her sense of place and belonging are constantly manifested in her conceptual approach to media. Larry McNeil has also been attentive to sharing his perspectives on producing work for multiple audiences, always maintaining vigilant to discursive encroachments while remaining raven-like in his demeanor. Dempsey Bob has shared some secrets with me. That is all I can say. James Luna has taught me gratitude in the face of ardent adversity. Joe Feddersen exemplified for me the nurturing required of a good teacher. Gail Tremblay is a thoughtful, generous, and provocative bear. Her many achievements would be intimidating except that she is always sharing, supporting the many of us lucky to call her a friend. Jolene Rickard has always demonstrated her confidence in my work in extremely concrete ways. She has provided me many opportunities to engage the various discourses she masters. It was her pioneering work that inspired the path of my academic pursuits.

There have also been friends who through their institutional work have granted me many opportunities to engage a variety of communities. Kathleen Ash-Milby has been a champion for the development of critical discourses on contemporary Indigenous art. She has generously facilitated many gatherings and developed networks that address the most urgent issues in the field, all as part of her demanding curatorial practice. Likewise, I have been welcomed by the staff that runs the Longhouse Education and Cultural Center in Olympia, Washington. I have had the pleasure of working, while also having great fun, with Bonnie Graff. And I cannot convey my immense gratitude to Laura Gabhorn, whose knowledge, wit, and magical powers have gotten me out of many difficult situations.

Tina Kuckkahn es una hermana. Her invitation to participate in an amazing, and logistically challenging, gathering of Native artists in 2000, which, of course, became a triumphant and historic event, changed my life. Since that program, I have fully enjoyed engaging in making her impossible plans turn to reality. Her fearlessness always convinces whoever becomes involved that it is merely a matter of "letting the magic happen." Her leadership and vision have created and nurtured a vast network of artists spanning halfway around the world.

It was Tina's work that allowed me to get to know so many wonderful people in Aotearoa/New Zealand, many of whom feel like family. Darcy Nicholas is a formidable force. To know him is to know a friend. His daring perspectives on Maoridom continuously challenge all of us who engage issues of Indigenous identity. Robert Jahnke has also been a generous guide to Maori perspectives. His strong scholarly and artistic work demands a reconsideration of the divide between art theory and practice. June Grant has also been very kind in sharing her work and insights with me. Her courage drives all who come to know her. Christina Wirihana pointedly challenged me to think beyond the traditional/contemporary divide through her own exploration of a broad range of media. Her generosity continues to make me feel strongly connected to the people of the land of the long white cloud.

Machiko Harada, my partner, has provided all manner of support, particularly during the final stages of this process. Her capacity for simultaneously navigating many cultural terrains has exemplified for me the possibilities for all of us to become global citizens while remaining anchored to a conceptual landscape we can call home.

Finally, my siblings have provided me with the firm grounding that has allowed me to achieve the completion of this work. My brother Luis and I have shared much, and this project in many ways has paralleled his own professional struggle. My sister, Alexandra, continuously provides an enduring sense of optimism and exemplifies the fruitfulness of perseverance. Diego, my youngest brother, constantly demonstrates the direct relationship between hard work and the resulting accomplishments.

And, of course, the main source for my motivation to learn what it means to be rooted to a place and to belong to a people comes from my mother, Cecilia. For me, she is the embodiment of courage, and it is to her that this work is dedicated.