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Shu-mei would especially like to mark the visual contribution by her uncle Hung Chang, whose artistic itinerary between Fushan, Seoul, Taipei, Paris, New York, and San Francisco exemplifies multiple processes of geohistorically specific creolization in his artwork, one of which from the Paris period graces the cover of this book. She would like to thank him for his art

and for being such a great artist-uncle. He is one of two artists in her large maternal Chang clan, whose members have remained connected despite being scattered to different parts of the world by the Chinese civil war, the Korean War, and the cold war.

Artists, musicians, travelers, and storytellers have echoed one another across the colonial worlds of the Creole Atlantic and Indian Ocean, linking contact zones in which identities are woven into a thick cosmopolitan fabric made of the tangled knots of diverse memories. Françoise thanks her Mauritian family, especially the Mauritian linguist, poet, and dramatist Dev Virahsawmy and the scholar Danielle Tranquille for showing the way by writing and translating *Kreol Morisien*. Creolizing cultures are oriented toward the future and cannot afford to dwell on the lacunae of memory, but knowing that *detwra tipetal rouz pa fer banane* serves to put both past and future into perspective.

We both thank the Aacqumeh Native American poet Simon Ortiz for allowing us to use the poem that opens this collection.