

ACKNOWLEDGMENTS

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IN 2013, while finishing my dissertation as a fellow at the Center for Advanced Study in the Visual Arts (CASVA) in Washington, DC, I stumbled on archival evidence of Native American artists' extensive role in Cold War cultural diplomacy. I felt a responsibility to tell this story, not the least because it formed a little-known prelude to the global engagements of contemporary Native artists (the subject of my first book). But I felt clear that the world did not need another study of post-World War II United States cultural hegemony, however critical. I'm grateful to my colleagues at the National Museum of the American Indian (NMAI) and Smithsonian American Art Museum (SAAM) for hosting me as a post-doctoral fellow in 2013–2014, offering me the intellectual space to shape a different narrative. I benefited especially from the generous skepticism of Paul Chaat Smith, my mentor and friend, who was curating *Americans* (2017–2027) for NMAI. *Earth Diplomacy* was born at the intersection of our conversations about the world-shaping power of images of Native Americans and my encounters with the sensuous diplomatic arts on view in another NMAI exhibition, *Nation to Nation: Treaties Between the United States and American Indian Nations* (2014–2025).

This project found a home among the Americanists and material culture advocates at the University of Delaware (UD), where I have worked since 2015. I'm especially grateful to my faculty mentor, Wendy Bellion,

and two wonderful department chairs, Larry Nees and Sandy Isenstadt, for supporting my research schemes, including a UD General University Research Grant in 2016. I workshopped related ideas with my co-instructor Ikem Okoye and the students in our graduate seminar, *Diplomatic Things: Art and Architecture in Global Contexts*, in 2018. I thank members of the Americanist writing group in Philadelphia, Mariola Alvarez, Tiffany Barber, Jason Hill, Leah Modigliani, Erin Pauwels, Gwyndolyn Shaw, and Delia Solomons, for their friendship and keen eyes on nearly all of the chapters. Pascha Bueno-Hansen, visionary leader of the American Indian and Indigenous Relations Committee at UD, helped ground my academic work in Lenape and Nanticoke homelands and relationships. My inspiring friend Sarah Wasserman kept me sane and laughing. I constantly learned from my mentees pursuing new work at the intersection of Indigenous studies, art history, and ecocriticism, including Rachel Allen, Zoë Colón, Christine Garnier, Julia Hamer-Light, Ramey Mize, David Norman, Rachele Pablo, Kaila Shedeem, Dakota Stevens, Victoria Sunnergren, Marina Tyquiengco, and Zoe Weldon-Yochim.

A two-month-long fellowship at the Georgia O’Keeffe Museum and Research Center in 2018 gave me precious time in Santa Fe–based collections and archives. I’m especially grateful to Ryan Flahive and James McGrath of the Institute of American Indian Arts (IAIA) and Diane Bird and Tony Chavarria of the Laboratory of Anthropology for guiding my dive into the Cold War projects of IAIA and its predecessor, the Santa Fe Indian School. I loved sharing adventures with my friend and host, Carolyn Kastner, on many trips to Santa Fe. In 2019–2020, a Clark Art Institute fellowship and a Warhol Foundation Creative Capital Book Award allowed me a glorious year of research, writing, traveling, and hiking. I was in Chile researching Diné-Mapuche exchanges with the assistance of María Catrileo Chiguailaf when the COVID-19 pandemic erupted. Although I had to give up on a trip to Japan, I’m grateful to Ito Atsunori of the National Museum of Ethnology for sharing his research on Native American art at Expo 70 and scouring Osaka for the whereabouts of the Crow lodge at the center of chapter 4. The extraordinary hospitality of colleagues such as Ana Magalhães, Fernanda Pitta, Ilana Goldstein, and others taught me much about the dynamics of cultural exchange under the vast umbrella of “American” art when I served as a Terra Foundation visiting professor in São Paulo in 2022.

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I received helpful feedback on the ideas in this book during invited lectures at the Courtauld Institute of Art in 2021, Department of History of Art and Architecture at Boston University in 2021, Department of History of Art and Architecture at Harvard University in 2019, and Visual and Media Culture Colloquia Series at the University of California, Santa Cruz, in 2018. I appreciate additional invitations to present this material at symposia and conferences such as Belatedness and Historiographies of North American Art at the Courtauld Institute for Art in 2023, *Breaking the Chains: The Legacy of Oscar Howe* at the Portland Museum of Art in 2023, *Revolutionary Romances: Into the Cold—Alternative Artistic Trajectories into (Post-)Communist Europe* at the Staatliche Kunstsammlungen in 2022, *Environmental Diplomacy: Exploring Transprofessional Contributions to Global Survival* at the Grace School of Applied Diplomacy at DePaul University in 2021, *Feminism in American Art History* at CASVA in 2020, *Boundary Trouble: Self-Taught Artists and American Avant-Gardes* at CASVA in 2018, *The Buffalo in the Livingroom: Fritz Scholder and Contemporary Native Art* at the Plains Art Museum in 2017, *Fritz Scholder and the Art World* at the Denver Art Museum in 2016, and *Shifting Terrain: American Art in a Transnational Context* at SAAM in 2015. Early ideas were also shared at conferences of the Native American Art Studies Association, Native American and Indigenous Studies Association, and College Art Association. Too many colleagues to name shared their expertise and hospitality at these events. Bill Anthes, Kathleen Ash-Milby, Julia Tatiana Bailey, Emily Burns, Lynne Cooke, David Peters Corbett, Amelia Goerlitz, John Lukavic, Kathleen Reinhardt, and David Wellman deserve special mention.

My early research and related ideas were published as articles in *American Art*, *The Art Bulletin*, and *Journal of Curatorial Studies*, and as chapters in *Fritz Scholder: Super Indian, 1967–1980* and *Art for a New Understanding: Native Voices, 1950s to Now*. I thank the many reviewers and editors who contributed big-picture ideas and fine-grain edits to help my work shine. Nowhere is this truer than at Duke University Press, where Ken Wissoker’s vision has shaped radical new scholarship in Indigenous studies. Editorial associate Ryan Kendall patiently answered all my questions, development editor James Moore assisted with my successful application for a Wyeth Foundation publication grant

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