
Acknowledgments

While many people have been instrumental in making this book a reality, I must thank, first and foremost, the artists in Senegal whose generosity of spirit, engaging artistic works, and creative abilities helped shape this project from its beginnings. El Hadji Moussa Bou-bacar Sy, Viyé Diba, Issa Samb, Moustapha Dimé, Amadou Kane Sy, Cheikh Niass, Papa Ibra Tall, Guibril André Diop, Germaine Anta Gaye, Djibril N'Diaye, and Babacar Traoré invited me into their studios and their homes on many occasions. Many others whose works may not be directly featured herein were central players in the development of this study and provided critical assistance and advice in navigating the Dakarois artistic community. I'd like to thank in particular, Abdoulaye N'Doye, Mohammadou Zulu M'Baye, Serigne N'Diaye, Serigne M'Baye Camara, and Ibou Diouf.

While in-depth preparation and research for this publication began with doctoral studies in London, I want to thank Simon Ottenberg and René Bravmann at the University of Washington and Christopher B. Steiner and John Rosenfield at Harvard University for supporting my interests in contemporary Africa as an undergraduate and master's student, at a time when it was not altogether clear that the field would acknowledge the importance of this work.

I would like to thank the Association of Commonwealth Universities for the support of a Commonwealth Fellowship that not only allowed me to attend the School of Oriental and African Studies and benefit from its wonderful library and staff resources but also to conduct a large portion of the field-

work in Dakar and Paris without needing to seek alternative major funding. I am grateful also to the Central Research Fund at the University of London and to the School of Oriental and African Studies (SOAS) for several fieldwork awards.

The unfailing support, advice, and example of John Picton, my doctoral advisor at SOAS, contributed significantly to the completion of this manuscript. His belief in my abilities, critical acumen, and longstanding friendship enabled me to see how my research could engage more broadly with an exciting field of inquiry. My heartfelt thanks go to him and Sue for their love of Africa and their enjoyment of the idiosyncrasies of artistic creation and life in general. I am grateful for the insightful comments and guidance of John Mack and Christopher Green when this work formed part of a doctoral dissertation. Other colleagues in London, most notably Clementine Deliss, Elsbeth Court, Carol Brown, and members of the education department at the Royal Academy of Arts were equally supportive of this work, often sharing their contacts, providing introductions to key players in the Dakar or London art worlds, and facilitating early forums for sharing this research with broader audiences.

To my Senegalese family—Professor El Hadji Ibrahima Diop, Maya and Nafi, and Pape Ass and Marie Guèye and family—I will never forget your generosity. Your love and support made my time in Dakar memorable. Colleagues Liz Mermin and Eileen Julian at the West African Research Center and Thomas Hodges at the U.S. embassy all shared their knowledge of Senegal and its artists. I would also like to thank Alioune Badiane, Moustapha Tambadou, Kalidou Sy, Alexis N’Gom, Binette and Nicholas Cissé, and Bara Diokhane for their willingness to share in their experiences as supporters of the visual arts scene in Dakar. I wish also to thank Dr. Donald Billingsly for introducing me to Dr. El Hadji Ibrahima Diop. The Malleys always provided a home away from home and stimulating conversation in Paris, which was much appreciated.

Revisions of this manuscript were supported through a postdoctoral fellowship at the John W. Draper Program in the Humanities and Social Thought at New York University. I wish to thank my students and colleagues at NYU for their encouragement, in particular Robin Nagle, Anupama Rao, Simone Davis, Fred Myers, Manthia Diawara, and Toby Miller.

I completed the writing of this book as the first curator of contemporary arts at the National Museum of African Art, Smithsonian Institution. This curatorial position has enabled me to see the important role that my academic research could play in instigating public scholarship and programming. I would like to thank the constant support of my colleagues David

Binkley, Christine Kreamer, and Christraud Geary. They were always patient when this work took my attention away from museum projects. Thanks should also go to research specialists Kinsey Katchka and Allyson Purpura who have gone beyond their duties at the museum to help with the last-minute gathering of references and reproduction of images.

The insightful comments of anonymous readers at Duke University Press and of the faculty board certainly made this manuscript a much better and clearer read. I'd like to thank Katie Courtland for her unfailing faith in the project and Christine Dahlin, Ken Wissoker, Kate Lothman, and Nicholas Thomas for their patience in the production time of this book as I juggled demands of family and museum work. Steve and Nick Harney, Simon Ottenberg, René Bravmann, Kate Ezra, Wendy Grossman, Amy Futa, and others have offered conceptual and editorial advice that I have tried to incorporate to the best of my abilities.

To my siblings — as the last of four I have benefited from your striving for excellence, your interests in cross-cultural studies, and your faith in your little sister's abilities. I also must thank my mother for inspiring me with her grace, calmness, and straightforwardness in all endeavors. Thanks to Bill Callahan and Beverly and Milton Israel for their love and support. The Martin family has provided many peaceful and loving breaks away from the stress of research and writing.

Finally, to Paul, who knows this material as well if not better than I. You met this project when you met me. I cannot thank you enough for your constant affection and support. In London, Paris, Dakar, various points in Asia, New York, and Washington, your calming presence and humor have made the completion of this project possible. Hours after I sent off the full manuscript of this work to the press, Ben came into this world. His brother Sam followed in similar fashion, arriving close to the date on which the revisions were due. While this book surely marks a major achievement, my success is best measured by their wonderful presence in my life.

