Acknowledgements

Two anonymous peer reviewers carefully read both the proposal for the book and the manuscript. I am so grateful to them for engaging with my text; their feedback has certainly elevated the content. My greatest intellectual debt, though, goes to Amelia Jones and Marsha Meskimmon, the editors of this series of which this book is a part. Of course, I am aware that any attempt to acknowledge the contributions of both of these brilliant scholars will always fall short. Indeed, Amelia and Marsha have been involved in various aspects of my training as an art historian since practically the beginning of my post-graduate education. It is only their capacity for generosity and friendship that could rival their intellect.

Also, this book has also been deeply impacted by my participation in the National Endowment of the Humanities (NEH) 2012 summer session 'Re-imagining American Art History: Asian American Art, Research and Pedagogy', organized by the trailblazer art historian Margo Machida and Alexandra Chang. My many thanks to them as well as the wonderful scholars who participated and who I thank throughout the book.

Conference papers I have delivered and panels I organized at the annual conferences of many professional organizations—in particular, College Art Association (CAA), Association of Asian American Studies (AAAS), Performance Studies International (PSi), and Association of Art Historians (AAH)—became an important mode through which I experimented with many of the ideas in this book. Panels of which I was a part include in chronological order: 'Live Art and Performance in History and the Politics of Inclusion', cochaired by me and Amelia Jones (PSi, 2012); 'New Trajectories in Asian American Art and Criticism', chaired by Laura Kina and Jan Bernabe (AAAH, 2013); 'Abstraction and Difference', cochaired by David J. Getsy and Tirza T. Latimer (CAA, 2014); 'Colour Me Queer', coaired by me and Natasha Bissonauth (AAH, 2014); and 'Contemporary Art History and Queer Transnational Flânerie', chaired by Natasha Bissonauth (AAAH, 2015).

My gratitude to scholars who invited me to write chapters for anthologies that provided me an opportunity to work through concepts I explore more

fully in this book. These books include *Creolising Europe: Legacies and Transformations*, coedited by Encarnación Gutiérrez Rodríguez and Shirley Anne (Liverpool University Press, 2015) and *Queering Contemporary Asian American Art*, coedited by Laura Kina and Jan Bernabe (Washington: University of Washington Press, May 2017).

The following artists, the works of whom I try my best to write *with* rather than about, have provided so much inspiration for this book: Natvar Bhavsar; Stephen Dean; Anish Kapoor; Adrian Margaret Smith Piper; Mario Pfeifer; and Kehinde Wiley. Lastly, I will be forever grateful to the artists who were a part of the *Mixing It Up* exhibition, especially Sphere collective's Jaheda Choudhury.

Many of the artists, collectors, and galleries were kind enough to waive fees for permissions to reproduce many of the images. Danielle Damas ably assisted me in photography permissions research and Kelley Antoniazzi-Taksier graciously edited some of the photographs. Also, Meg Kaplan-Noach, Libby Hruska, and Susan Richmond provided crucial editorial support at various stages of this project. I, of course, take full responsibility for any mistakes in the book.

I have been fortunate to have many friends who have been important sounding boards for my ideas and who kept me laughing: William Burke, Jacek J. Kolasinski, Noelle LaForest, Susan Richmond, and Przemysław Strożek. My core support remains my family. I am thankful to my parents Kantilal and Lalita without whom this book would simply be unthinkable; to my brother Satish and sister-in-law Smita, who I consider a sister, for their ongoing support. I dedicate this book to my family which includes my nieces Niya, who was born a decade ago when the book began to take more concrete form, and Rayna, who was born shortly before I submitted my book proposal.

Finally, it is wonderful to be publishing this book with Manchester University Press since the city of Manchester features heavily in it. I lived in Manchester from 2005 to 2008 and that time and place impacted this book in innumerable ways. Indeed, the city was a muse of sorts and the people I met a source of inspiration.