This book was made financially possible through the generous funding of multiple sources. At the University of New Brunswick (UNB), support for the research and publishing of this book came from the Department of History Research Fund; the Harrison McCain Grant in Aid of Scholarly Book Publishing; the Harrison McCain Foundation Young Scholars Award; and the University Research Fund. The larger project that produced this book, “Unsettling the Settler Artist, Reframing the Canadian Visual Art,” was funded by a Social Sciences and Humanities Research Council of Canada Insight Grant. I am thankful to my former department chair Gary Waite for his dedicated support of this project in terms of navigating financial resources and fielding near constant paperwork, especially when I myself missed deadlines. Special thanks to my colleague, Elizabeth Mancke, who read countless drafts of my SSHRC grant application in ways that ensured its success, for which I remain extremely grateful.

Student researchers always make or break projects, and I am a firm believer that they spend as much of their time advising the professor who hires them (in this case, me) as they do receiving advice on research tasks. Thank you, Perry Dykens and Josh Sheppard at UNB, my two original RAs on this project, for your dedication and creativity in research that helped me understand this work in new and exciting ways. To Annie Dy Xu at the University of Toronto, thank you for your critical skills in conceptualizing our research for the project website and for patiently walking me through unfamiliar technology as you set it up. To Danielle Hogan, Leanna Thomas, and Richard Yeomans at UNB, thank you for building the website into what it is now and in particular for your work on the project gallery and archive. To Ellyn Walker at Queen’s University, thank you for your scholarly dedication to this project and for providing a literature review at a critical juncture in the editorial work. To Ian Baird and Stefanie Slaunwhite at UNB, thank you for working through image permissions and editorial checks for both the project website and the book; it can be tedious work, but you handled it with humour and grace.

This book was also made possible through the intellectual generosity of the SSHRC project co-applicants, collaborators, and book contributors. I am forever grateful for
conversations with and careful readings of work by Susan Cahill, Mark A. Cheetham, Dayna Danger, Leah Decter, Mireille Eagan, D.J. Fraser, Andrew Gayed, Mimi Gellman, Sylvia D. Hamilton, Dominic Hardy, Kristy A. Holmes, Adrienne Huard, Heather Igloliorte, Alice Ming Wai Jim, Lindsay McIntyre, Charmaine A. Nelson, Kirk Niergarth, Shaista Patel, Carmen Robertson, Henry Adam Svec, Carla Taunton, and Travis Wysote. Thank you for your patience with me as I was learning, for sticking through the peer review process, and for trusting me with the shifting timelines deeply impacted by births, deaths, love, grief, and the latest global pandemic. Love and grief define so much of this project for me, and I cherish the love behind the work we did together.

I am beyond appreciative of the peer reviewers of the book who sat with this work thoughtfully. Three rounds of revisions were needed and necessary for me as an editor because I had to learn to slow down and think carefully with the comments on my own contributions to this book. I needed help to situate the brilliant work of the contributors to this volume in ways that spoke to the importance of gathering it together in one place. The readers saw the possibilities of this book in ways that I often didn’t see myself. This is what generous and generative peer review should be; it should improve the work with care and consideration. I am especially appreciative of the readers for tackling this work under the trauma and stress of COVID-19.

Thank you to the journals and book publishers for allowing us to reproduce parts of previously published materials by me, Charmaine A. Nelson, Shaista Patel, and Travis Wysote: Routledge, Settler Colonial Studies, Theory & Event. Thank you to these authors for revising and rewriting their work significantly for this book.

I am always indebted to freelance editor Tim Pearson. This is my third book with Tim, and this time he took on the role of managing editor while I was on maternity leave with my third child. Even in my cloud of postpartum confusion, I knew that this manuscript was in excellent hands with Tim, who always fixes my mistakes and helps me make my writing better.

This is also my third book with McGill-Queen’s University Press, and I am once again grateful for the dedication and hard work of the editorial staff at the press. In particular, I thank Elli Stylianou for her quick and professional editorial assistance with the penultimate draft. Special thanks to Jonathan Crago for supporting this book from the very beginning, as he did my last one. This time, I am particularly grateful for Jonathan’s selection of peer reviewers who understood this book, for his guidance in getting image permissions and approaching copyright holders, and for helping me apply for funding to get it to press – sometimes at the eleventh hour. Thank you for seeing through this project, Jonathan, and especially for your patience with me. Thank you to Shelagh Plunkett for professional and quick copyediting to meet our various contributor timelines and schedules. Thank you to Martha Langford and Sandra Paikowsky of Concordia University for accepting this book into the McGill-Queen’s/Beaverbook Canadian Foundation Studies in Art History series. It is my third book with the series, and I remain so appreciative of your editorial guidance.
In the Department of History at UNB, I am extremely appreciative of the work that administrative assistants Elizabeth Arnold and Misty Sullivan did in hiring research assistants, helping me with image permissions, and generally keeping so many parts of this complicated project organized. Thank you to all of my colleagues in the department for their support of this work personally and professionally, especially through the contribution of financial assistance from our shared departmental research fund. It means so much to me to have the support of generous people to work with every day.

I must single out a few friends and colleagues here who have helped me to think about my work in this book specifically and who have supported me during its completion. Dia and Alex Da Costa, thank you for teaching me what sitting with difficult questions and caretaking relationships looks like. Funké Aladejebi, thank you for coming into my life as a colleague and for leaving our shared workplace a friend and for all of the loving conversations along the way. Carla Taunton, thank you for listening to some hard conversations that needed new perspectives and for supporting me through them, often through tears. Shaista Patel, thank you for turning the ignorant emails of a stranger into a friendship, for trusting me, and for teaching me more than I can ever express. Rachel Bryant, Darryl Leroux, and Angela Tozer, thank you for patience and generosity in talking to me about settler colonialism over the last few years and in ways that still help make my scholarship better. Travis Wysote, thank you for challenging me to be a better scholar and human with your intellectual care and kindness. Mél Hogan, thank you for giving me good advice for a tough situation that nearly flattened me during the editing of this book. Angela Wickett, thanks for hating grapefruit with me and for having your Gagetown ready at a moment’s notice. Natalie Gryn, thank you for the constant generous care of your friendship and for seeing the best of my intentions even when I make mistakes. To both Susan Cahill and Wendy Churchill, thank you for your unconditional love and sometimes near daily (separate) phone calls when I needed them; I now think conference calls together on the same problem probably would have been quicker, but clearly, I needed to figure out some things twice. AJ Ripley and Triny Finlay, our pandemic friendship is the only poetry I understand, and no one makes me laugh like you two; thanks for the cackling and for showing me that academic friendships can be reciprocally loving.

I miss and love Corey Lynam, Allison Sherman, and Lisa Visser. For some reason this trio of loss that overlaps in Kingston still hung together for me during the editing of this book, maybe because the grief of friendship loss is long, ongoing, constant, and surprising. To Bri Howard, Kristy Holmes, Sally Hickson, Angela Roberts, Kristin Campbell, and Jeff Barbeau, thank you for keeping loving memories of shared friendships close to me.

My family lost our matriarch, my grandmother, Vivian Williams, three years ago, at the midpoint of this project, but it still feels like yesterday. What does work matter when you lose your whole heart? I miss you every day. Thank you to my mom for helping me with photographing our family memories for this book, even as she grieved
her own mom. Thank you to my dad, sister, brother-in-law, nephew, and nieces, for your love. Thank you to my in-laws and sister-in-law for being so good to me and to our children.

My rainbow baby, Goldie, brought sunshine back into my life during the chokehold of deep and overlapping grief. Gus and Gladys, you held me when I couldn’t hold myself. Ryan, you always hold me the closest while saying the fewest words and it is always exactly what I need. Sometimes a person of few words and a person with far too many find each other.