Contributors

Kenneth Bilby is director of research at the Center for Black Music Research, Columbia College, Chicago, and research associate in the Department of Anthropology at the Smithsonian Institution, Washington DC. He is the author of True-Born Maroons (2005); co-author of Caribbean Currents: Caribbean Music from Rumba to Reggae (1995); and author of numerous articles on Caribbean music, folklore, and language. He has also recorded, compiled, or produced fifteen albums of music from different parts of the Caribbean.

Sandra Brewster (whose art appears on the cover of this issue) is an artist of Guyanese descent whose work explores issues of identity and representation. At times referencing old photographs and using storytelling and the portrait as sources of inspiration, she draws, paints, and pieces together her visual narratives. Her recent work explores the emotions felt by a community affected by their youth’s involvement in gun violence. She holds a bachelor of fine arts from York University, is a recipient of numerous grants and awards, and has shown in a number of exhibitions in Toronto and Winnipeg, and in South Africa.

Albert Chong is professor of art at the University of Colorado, Boulder, where he teaches photography. The recipient of several artist fellowships, including a 1998 Guggenheim fellowship in photography, a 1998 grant from the Pollock Krasner Foundation, and a 1992 National Endowment for the Arts fellowship in photography, Chong has had his work widely exhibited nationally and internationally at such venues as the Venice Biennale (2001), the Museum of Modern Art (1991), the Havana Biennale (2000), and Kaoshiung International Container Festival, Kaoshiung, Taiwan (2001). He was also Jamaica’s representative at the São Paulo Biennale in 1998. A book of his photographs, Ancestral Dialogues: The Photographs of Albert Chong, appeared in 1994.

Andrea Chung is a multimedia artist. She holds a bachelor of fine arts from Parsons School of Design in New York and a master of fine arts from the Mount Royal School of Art at the Maryland Institute College of Art in Baltimore. Her work has been shown in the exhibition “NEXT” at Art Chicago and in “Off Color,” curated by Hank Willis Thomas and Kalia Brooks, at Rush Arts Gallery in New York, as well as at Conner Contemporary, Washington DC; the Arlington Arts Center, Virginia; the Sonya Hayes Stone Center, University of North Carolina at Chapel Hill; and the Gateway Gallery, Maryland Institute College of Art. She attended the Skowhegan School of Painting and Sculpture artist residency in 2008 and is a recipient of a 2008–2009 Fulbright scholarship to Mauritius.
**Rex Dixon** is a painter trained in a number of art schools in the United Kingdom. He was visual arts officer at Midlands Art Centre, Birmingham, from 1972 to 1977. He taught painting as a full-time lecturer on the bachelor of art course at the New University of Ulster, Belfast, prior to teaching since 1985 in the painting department of the Edna Manley School for the Visual Arts, Jamaica. He has exhibited extensively in the Caribbean and internationally and represented Jamaica in the second and third Biennale of Caribbean and Central American Painting, the Museum of Modern Art, Santo Domingo, Dominican Republic. His work can be seen in the permanent collection of the National Gallery of Jamaica and at the library of the University of the West Indies, Mona. He lives in Trinidad.

**Glyne A. Griffith** is associate professor of English and chair of the Department of Latin American, Caribbean, and US Latino Studies at the University at Albany, State University of New York. He is the author of *Deconstruction, Imperialism, and the West Indian Novel* (1996), editor of *Caribbean Cultural Identities* (2001), and coeditor (with Linden Lewis and Elizabeth Cresbo-Kebler) of *Color, Hair, and Bone: Race in the Twenty-First Century* (2007). He is finishing a book on Henry Swanzy and the BBC’s *Caribbean Voices* program.

**Mike Hill** is associate professor and chair of the Department of English at the University at Albany, State University of New York. He is the author of *After Whiteness: UnMaking an American Majority* (2004), and editor of *Whiteness: A Critical Reader* (1997) and *Masses, Classes, and the Public Sphere* (2000). He is currently working on a book on race and contemporary cultures of war.

**Aisha Khan** teaches in the Department of Anthropology at New York University. Specializing in Asian and African diasporas in the Americas, race and ethnicity, postcolonial societies, and religion, she has conducted ethnographic fieldwork in Honduras with the Garifuna and, for the past two decades, in Trinidad. Her most recent book is *Callaloo Nation: Metaphors of Race and Religious Identity among South Asians in Trinidad* (2004), and she is the coeditor of the forthcoming *Empirical Futures: Anthropologists and Historians Engage the Work of Sidney W. Mintz*.

**Patricia Mohammed** is professor of gender and cultural studies as well as campus coordinator at the School for Graduate Studies and Research at the University of the West Indies, St. Augustine. She is president of the Caribbean Studies Association for 2008–2009. She has published extensively in gender and cultural studies and is currently directing her tenth documentary film, *Coolie Pink and Green*. Her manuscript *Imaging the Caribbean: Culture and Visual Translation* is in press at Macmillan/UK.
Evelyn O’Callaghan is professor of West Indian literature in the Department of Language, Linguistics, and Literature at the University of the West Indies, Cave Hill. She has published The Earliest Patriots (1986), Woman Version: Theoretical Approaches to West Indian Fiction by Women (1993), and Women Writing the West Indies, 1804–1939: A Hot Place, Belonging to Us (2003). Her edition of the nineteenth-century Caribbean novel With Silent Tread by Frieda Cassin appeared in the Macmillan Caribbean Classics series in 2002. She is one of the editors of the Journal of West Indian Literature.

Patricia de Santana Pinho is assistant professor in the Department of Latin American, Caribbean, and US Latino Studies at the University at Albany, State University of New York. Her research focuses on blackness, whiteness, and racism and antiracism. Her recent publications include Reinvenções da África na Bahia (2004) and the forthcoming Mama Africa: Reinventing Blackness in Bahia.

Veerle Poupeye is a Belgian-born, Jamaica-based art historian who specializes in Caribbean art. Her publications include Caribbean Art (1998), which appeared in Thames and Hudson’s World of Art series, and Modern Jamaican Art (1998), which she coauthored with David Boxer. She has been a curator at the National Gallery of Jamaica and has taught at the Edna Manley College, Emory University, and New York University. She is currently a research fellow at the Edna Manley College while completing her doctoral dissertation at Emory University.

Richard Price divides his time between rural Martinique and the College of William and Mary, Williamsburg, Virginia, where he is Dittman Professor of American Studies, Anthropology, and History. His many books include First-Time (1983), Alabi’s World (1990), The Convict and the Colonel (1998), and, with Sally Price, Romare Bearden: The Caribbean Dimension (2006). His most recent work, Travels with Tooy: History, Memory, and the African American Imagination (2008), won the Victor Turner Prize in Ethnographic Writing.

Ras Akyem-I Ramsay studied at the Edna Manley School of Visual Arts, Jamaica, and the Instituto Superior de Arte, Cuba. His work has been exhibited at the Havana Biennial (fifth and sixth); the Biennial of Caribbean and Central American Painting (first, second, and third; winning a gold medal in 1996); “Arte del Caribe,” Madrid; “Caribbean Visions” (traveling, United States); and “Carib Art,” Curáçao. In addition to several solo exhibitions in Barbados, his numerous joint shows with Ras Ishi since 1986 include “Personal Views” (Barbados Museum), Susalito Art Festival (California), “Vexx” (Queen’s Park, Barbados), “Havana Antes y Después” (Kirby Gallery, Barbados), and “Caribbean Connections” (Islington Arts Factory, London). His artists’ residencies include the Bag Factory, Johannesburg (2005), and Winona State College, Minnesota (2009).
KIM ROBINSON-WALCOTT is editor of books and special publications at the Sir Arthur Lewis Institute of Social and Economic Studies, University of the West Indies, Mona. She is also the editor of Jamaica Journal, published by the Institute of Jamaica. Her publications include Out of Order! Anthony Winkler and White West Indian Writing (2006); Jamaican Art (1989), co-authored with Petrine Archer-Straw; and the children’s book Dale’s Mango Tree (1992), which she also illustrated. Her scholarly articles and short stories have been published in a number of journals and anthologies, including Small Axe.


DEBORAH A. THOMAS is associate professor in the Department of Anthropology at the University of Pennsylvania. She is the author of Modern Blackness: Nationalism, Globalization, and the Politics of Culture in Jamaica (2004), coeditor of Globalization and Race: Transformations in the Cultural Production of Blackness (2006), and coeditor of the journal Transforming Anthropology. She is currently writing a book about violence in Jamaica.

ALLISON THOMPSON lectures in art history and directs the BFA (Studio Art) Programme at the Barbados Community College. She works with several cultural organizations, including the National Art Gallery Committee and ICOM Barbados, and was the founding president of AICA Southern Caribbean, a regional chapter of the International Association of Art Critics. She has written numerous articles and catalogue essays on Caribbean art and is the coauthor of Art in Barbados: What Kind of Mirror Image? (1999).


ANTHONY C. WINKLER was born and raised in Kingston, Jamaica. He was educated at Excelsior primary school in Kingston and at Mount Alvernia Academy and Cornwall College in Montego Bay, to which his family had moved in 1950. In the United States he attended Citrus College
in Glendora, California, and California State University at Los Angeles. He is the author of fifteen college textbooks, as well as several novels, plays, short stories, and essays, and a recently published autobiography, *Trust the Darkness: My Life as a Writer* (2008). He lives in Atlanta with his wife, Cathy.