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rocío aranda-alvarado is the curator at the Jersey City Museum, where she organizes exhibitions of historical and contemporary art, based on the permanent collection and on work by both established and emerging artists in the New Jersey and New York regions. She is currently working on a retrospective of the work and ideas of Rafael Montañez Ortíz, and a group show titled Tropicalisms: Subversions of Paradise. Her writing has appeared in various publications, including *Nka: Journal of Contemporary African Art*, *Art Nexus*, and *Review*, the journal of the Americas Society.

john beadle, a son of Jamaican and Bahamian parentage, lives and works in the Bahamas, on the island of New Providence. He obtained a BFA in painting from the Rhode Island School of Design, studied in Rome as part of RISD’s European Honor Program, and received an MFA in painting from the Tyler School of Art, Temple University. Beadle has exhibited in solo and group shows in New Providence, the Dominican Republic, Brazil, Japan, New Zealand, France, and, in the United States, Washington D.C., Atlanta, New York City, and Martha’s Vineyard.

carolyn cooper teaches Caribbean, African, and African American literature at the University of the West Indies, Mona, where she also coordinates the Reggae Studies Unit. She is the author of *Noises in the Blood: Orality, Gender and the “Vulgar” Body of Jamaican Popular Culture* (1993) and the forthcoming *Sound Clash: Jamaican Dancehall Culture at Large*.

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Andrea N. Douglas is curator of collections and exhibitions at the University of Virginia Art Museum in Charlottesville, Virginia. She is also lecturer in the McIntire Department of Art at the university. Her dissertation, entitled “Reclaiming the Fetish: Cultural Nationalism and the Black Aesthetic 1920–1940,” examines the careers of artists Aaron Douglas, Edna Manley, and Eduardo Abela and the roles each played in the national movements of America, Jamaica, and Cuba respectively. She is editor of the University of Virginia Art Museum’s permanent collection catalogue entitled The Museum: Conditions and Spaces (2004).

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Krista A. Thompson is an assistant professor in the Department of Art History at the University of Illinois, Chicago, specializing in the arts of the African diaspora and the Caribbean. She is the author of a forthcoming book, The Tropicalization of the Anglophone Caribbean: The Aesthetics and Politics of Space in Jamaica and the Bahamas, and is currently working on a coedited collection entitled “Imagining the Caribbean: Art History and Visual Culture in the Anglophone Caribbean.”

appointment she held the positions of assistant professor of literature at Bard College and editor and library coordinator at the Studio Museum in Harlem. She has published in *Black Issues Book Review, AHA,* and *Revue Noire.* Her current project is a study of visual art by blacks and Latinos active in the 1960s and 1970s arts movements.
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