

work focuses on the modern day dilemmas resulting from the Middle Passage between Africa and the Caribbean. Her work attempts to redefine the concept of freedom through the lens of African ancestral memory and Dominican history. As part of her healing work, Ana is a community organizer in the LGBT, feminist, and anti-racist movements in the U.S.

¹A direct discussion about post-modernism and its aftermaths is outside the scope of this paper. However, Arturo Lindsay discusses this at length in relationship to art of the African Diaspora. Post-modernism, an almost direct response to the “the commodification of art and the final ‘erasure’ of Modern art by Pop art and Minimalism” (209) gave rise to new forms of visual and artistic expression, including installation and performance art. The works of Diaspora artists were reshaped by the Afrocentric movements of the 1960s and ’70s, by the era of post-modernism and the rise of multi-culturalism: it was shaped into a dialogue between artist and the underlying concepts of the work, as well as between artist and communities.

²Thompson (2003) focused on mambo rhythms in music and dance, tracing the language from the Kongo, to Cuba, the southern United States, Argentina and finally: Barcelona.

³For further discussion on deep knowledge, specifically as it relates to historicity, refer to Apter 1992.

⁴A more detailed discussion of Jean-Michel Basquiat’s work is outside of the scope of this paper. His paintings used visual symbols such as language and icons in paintings to historicize and dissect notions of blackness. His work is not so much about a modernist aesthetic, as it is a post-modern reinterpretation of the role of art in engaging a larger dialogue that, because of its focus, naturally juxtaposes itself to normative concepts of whiteness. For more information/critique of his work, please refer to Shafrazi 1999.

⁵Adrian Piper presented a retrospective discussion about her work: photographs and installations, performance art spanning a 30-year period. Piper’s work directly engages normative discourses on race, with pieces such as *My Calling I - IV*, or *Streetwork*, and *Funk Lessons*. Adrian Piper, a light skinned black woman, uses these pieces to directly confront peoples’ stereotypes about black people. A more detailed discussion of this artist’s work is outside of the scope of this paper.

⁶Steven Nelson’s lecture, while focused on the homoerotic nature of Fani-Kayode’s work, in particular the piece *Bronze Head*, also illustrated the modernist undercurrents in the artist’s work. While Nelson claims that Fani-Kayode’s work falls outside of the African Diaspora because of its discourse of exile, I disagree with this interpretation. Fani-Kayode’s work does indeed fall within the notion of African Diasporic work. In fact, like artists Basquiat and Piper, it is a direct engagement of notions of blackness as it relates to the concept of whiteness.

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UNKNOWN

Behind the truest lies, within the
transparent eyes
There’s a story to tell, a secret dying to sell.
A truth beyond essence, that has altered
our presence;
A peculiar unknown, that is dying to be
shown.

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