

**INTERNATIONAL
CULTURAL
EXCHANGE
PROGRAM
2024**

DIASPORA VIBE CULTURAL ARTS INCUBATOR

ISLANDSCAPES
ASCENDING TRIANGLE, BERMUDA

**DIASPORA VIBE
CULTURAL ARTS
INCUBATOR**

**International Cultural
Exchange Program:
Bermuda**

Essay by: Dr. Alix Pierre Ph.D

Design: Izia Lindsay, MFA.

Photographs: Roy Wallace, Michael Elliott, Clara Toro, Chris Friday
Supporting photographs provided by selected artists.

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www.dvcai.org



DVCAI

Diaspora Vibe Cultural Arts Incubator (DVCAI) is a Miami-based 501(c)(3) organization. The mission of DVCAI is to promote, nurture and cultivate the vision and diverse talent of emerging artists from the Caribbean and Latin diaspora through our exhibition, artist-in-residence, international exchange and outreach programs that celebrate Miami-Dade's rich cultural and social fabric.

Our International Cultural Arts Exchange Series extends the "creative space" beyond Miami. DVCAI has been organizing and curating exchange projects since 1999, generally consisting of one-week to one-month exhibitions, residencies, studio visits, and a weekend program of seminars and workshops. Host countries have included St. Kitts, Dominican Republic, Aruba, Jamaica, Grenada, Barbados, Antigua and Suriname. Since its inception, Diaspora Vibe has taken over two hundred and seventy African American, Latino, and Caribbean artists abroad for residencies and exhibitions. This interaction nourishes our artists and contributes to the development of more mature and compelling work, here in our community.

"With the support of the Miami-Dade Department of Cultural Affairs, the Cultural Affairs Council, the Mayor, and the Miami-Dade County Board of County Commissioners"

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09 Essay
13 Participants
47 Cultural Exchange



**ESSAY BY:
DR. ALIX PIERRE, PH.D.**

Bermuda International Cultural Exchange Program

This year DVCAI inaugurated a new destination, Bermuda. Throughout our exchanges with Bermudians across the socio-economic spectrum they defined themselves by referring to the Atlantic World Experience. What constitute the Bermudian identity? Bermuda is an island, but it is not in the Caribbean. Many islanders have lived, studied, or travelled to North America. They do so regularly. The closest land mass to Bermuda is North Carolina but the island is not American or Canadian. Bermuda is part of the British Commonwealth but it's not in the UK. Many citizens have an American or Canadian accent. Some sound British. This positions the place in a unique situation.

Dr. Deborah Atwood, curator of the National Museum of Bermuda highlighted the importance of Bermuda concerning the dialectic between Caribbean nation states and the former colonizers. She revealed that the island inspired William Shakespeare to write his seminal play *The Tempest*. From Aimé Césaire to Maryse Condé to Édouard Glissant to Derek Walcott and George Lamming, many Caribbean writers, theoreticians, and essayists have engaged and appropriated the text to address colonial oppression. In doing so they have crafted a literary theoretical framework still in currency today.

As the resident scholar I was asked to develop a survey that captures the participants' overall experience, goals, active on-site participation while in the host country, the correlation between the ICE program and DVCAI's mission statement, the quality of housing in the host country, the relevance of pre-departure information shared, intercultural competencies, and final thoughts. 100% of the respondents indicated that overall, the experience was excellent. In their estimation the exchange was well planned. It left time to meet with leaders at art institutions in Bermuda and

local artists. There was time to explore the region's history as it relates to DVCAI artists' practices. The careful selection of the participants ensured that everyone added value. There was a balance between learning from artists and the museum visits. Someone was grateful to be part of a space dedicated to both emerging and senior artists.

Regarding the participants' goals they ranged from seeking cultural immersion to learning about art administration including fundraising, archiving, and experiencing international culture. Key also was the will to hear and learn about other ways of understanding the world as well as connecting with forms and artists in Bermuda not known to the DVCAI artists. One creative revealed gaining clarity and guidance on the next steps of her career as a central goal.

The participants unanimously agreed that the ICE was on par with DVCAI's mission statement. It promoted a better and mutual understanding of Bermuda's art world and their homelands. 66.6 % of respondents pointed out they identified a Bermudian artist they connected with and would eventually collaborate with.

Regarding intercultural competencies, the culinary tradition of stew fish with rum, Mary Prince Day (a holiday honoring an enslaved woman who published her biography and played an important role in the abolitionist movement in the UK) and the architecture (the use of shades and angles) ranked high among the cultural traditions of Bermuda DVCAI artists were not familiar with. The high level of national pride in being Bermudian and the tradition of Gombay came second.

The High Tea ceremony, conversations with local Bermudians (their accents intertwined with many others), the willingness to experiment artistically and the presence of so much local art at the museums were part of the culture that our artists experienced. One of the differences between the target country and the US was the weather. Though it looks tropical regarding the fauna, flora, blue ocean, and presence of beaches everywhere it was very cold. Someone thought Bermudians were more formal in their manners, very kind and welcoming. The issue of segregation was addressed in a very polite way. A respondent observed that the local artists we met were all participating in exhibits and seemed supported and encouraged by their government to study and contribute to shows regardless of their background and income. Another member noticed the large number of young Bermudian graduates employed at art and culture institutions compared to the US. Succession planning and generation leadership was demonstrated at almost every institution.

Regarding the most rewarding aspect of the ICE, one artist said the film festival we attended was very important as she learned about unsung Bermudian heroes and cultural icons, she would not have been aware of otherwise. Someone else experienced artistic and cultural growth while a third person laid emphasis on the strong group of DVCAI artists coming from Miami, Jamaica, Suriname, and South Carolina and a resident scholar based in

Atlanta. The daily ritual of reflecting over a scholarly quote provided by Dr. Pierre during breakfast was grounding.

Artists were asked how their perspective changed because of the ICE experience. Someone gained better insight on how geography influences artistic outcomes. Somebody stated, "I am a firm believer that deepening cultural understanding and forging lasting connections across borders are essential for promoting peace, fostering mutual respect, preserving cultural heritage, and nurturing a sense of global citizenship among individuals and communities worldwide. This, in turn, contributes to a more interconnected and harmonious world." Another creative affirmed, "Cultural engagement across borders need to happen! I was astounded how a program like this exchange has existed at DVCAI for close to 25 years! Visiting Bermuda allowed me to see how forward-thinking Bermuda is in their cultural movements. I enjoyed seeing the photography exhibition at the Bermuda National Museum and how Masterworks preserves their artwork in their archive. I was also reawakened when learning about each DVCAI artist traveling with us and their work too. We had the time, space, and care to listen so attentively to each person's passionate presentation." Somebody else commented on how interesting it is to visit a space where resources for artists are limited yet they find alternate ways to make and share their work. She added, "I return to Miami noting the vastness of resources and institutions that support art-making, residencies, and exhibitions."

The ICE was made complete by interfacing with contemporary Bermudian artists. We visited Jonas Jones' studio. In addition to seeing their works exhibited at the National Museum of Bermuda or Masterworks Museum of Bermuda Art, we spent an evening with filmmaker Antoine Hunt, painter and educator Sabriyya Harvey, musician Hana Bushara, photographer Jayde Gibbons, beauty studio owner Astoria Smith, poet Mathew Johnson, multi-disciplinary artist Jahbarri Wilson and Keanté. The open-heart conversation helped paint a fuller picture of the art scene. We are forever grateful to our partner Lisa Howie, founder director of Black Pony Gallery for facilitating the 2024 Bermuda International Cultural Exchange program.

Alix Pierre, Ph.D.
Senior Lecturer
Spelman College
DVCAI Resident Scholar



PARTICIPANTS



Rosie Gordon-Wallace

Founder / President / Curator

Rosie Gordon-Wallace is a recognized curator, arts advocate, community leader and pioneer in advancing contemporary Caribbean diaspora art. She founded the Diaspora Vibe Culture Arts Incubator (DVCAI) to serve as a local and global laboratory dedicated to promoting, nurturing and cultivating the vision and diverse talents of emerging artists from the Caribbean Diaspora, artists of color and immigrant artists. Twenty-six years later, DVCAI is recognized as a global resource and one of the region's leading platforms dedicated to providing diaspora artists with a venue to explore and experiment with new forms and themes that challenge traditional definitions of the Caribbean and Latin American art. Her awards include the Knight Foundation Cultural Award, The African Heritage Cultural Arts Center Third Annual Calabash Amadlozi Visual Arts Award, International Businesswoman of the Year, One of South Florida's 50 Most Powerful Black Professionals to name a few. In 2021, she was recognized by the Perez Art Museum Miami's International Women's Committee as International Woman of the Year. Her recent curations include *Inter | Sectionality: Diaspora Art from The Creole City* at The Miami Design District, and *Illuminate Coral Gables: A City Looks to Light*, city of Coral Gables, Florida, and more recently "Chromatic Cogitations" alumni artist in residence exhibition at Redline Contemporary Arts in Denver, Colorado, "I M(O)ther: Threads of the Maternal Figure" Katrina Coombs, at Sarasota Museum of Art in Sarasota, Florida, and "ORDER MY STEPS: There are no answers here, move on," Roscoë B. Thické III at Oolite Arts, in Miami, Florida.



Tanya Desdunes

Founder / President / Curator

Rosie Gordon-Wallace is a recognized curator, arts advocate, community leader and pioneer in advancing contemporary Caribbean diaspora art. She founded the Diaspora Vibe Culture Arts Incubator (DVCAI) to serve as a local and global laboratory dedicated to promoting, nurturing and cultivating the vision and diverse talents of emerging artists from the Caribbean Diaspora, artists of color and immigrant artists. Twenty-six years later, DVCAI is recognized as a global resource and one of the region's leading platforms dedicated to providing diaspora artists with a venue to explore and experiment with new forms and themes that challenge traditional definitions of the Caribbean and Latin American art. Her awards include the Knight Foundation Cultural Award, The African Heritage Cultural Arts Center Third Annual Calabash Amadlozi Visual Arts Award, International Businesswoman of the Year, One of South Florida's 50 Most Powerful Black Professionals to name a few. In 2021, she was recognized by the Perez Art Museum Miami's International Women's Committee as International Woman of the Year. Her recent curations include *Inter | Sectionality: Diaspora Art from The Creole City* at The Miami Design District, and *Illuminate Coral Gables: A City Looks to Light*, city of Coral Gables, Florida.



Alix Pierre, Ph.D.

DVCAI Scholar

Alix Pierre, Ph.D. teaches at Spelman College in the departments of African Diaspora and the World and World Languages and Literature. His research interest is in the artistic response of people of African descent to the state of diglossia in a (neo) colonial context. He is on the editorial board of *Caribbean Vistas Journal: Critiques of Caribbean Arts and Cultures* and *Negritud: Journal of Afro Caribbean Studies*. His publications have appeared in several journals and he is the author of *L'image de la femme résistante chez quatre romancières noires : vision diasporique de la femme en résistance* chez Maryse Condé, Simone Schwarz-Bart, Toni Morrison et Alice Walker (PAF : 2014).



Lisa Howie,

Black Pony Gallery & the Atlantic World Art Fair

My interest begins with literature, my love of imagery and how words can create other worlds. From this comes a passion for the visual arts that really started with my first trip to Paris as a teenager. I was so overwhelmed by a Giacometti sculpture that I almost fell backwards down the escalator!

The dream of owning a gallery goes back to my 20s in Montreal, following the art scene from museum to gallery to alternative hangouts. The brand Black Pony dropped out of a book, and I have kept it in my pocket ever since. It's a symbol of adventure, freedom, energetic expression. I designed the logo, an original silkscreen, thanks to the help of an artist friend (and the public domain).

Presently, Black Pony Gallery is an online entity, which allows me to reach a global audience. I feature emerging to established artists from the Azores, Bermuda, Cayman, Cuba, The Bahamas, and Turks & Caicos. The catalogue of contemporary artwork offers a diverse range of expressions, mediums, and price points.

I'm interested in the narrative of the Atlantic corridor, of the space where my ancestors crossed very different paths from West Africa and Europe. The writer in me enjoys how the artwork I feature begins to tell its own story, of people, places, tensions, and triumphs. It's a contemporary narrative built on centuries of com-

plex exchange. I started the Atlantic World Art Fair in the murky depths of 2020 when cultural revenue was reaching an all-time low in our region. The Fair has grown from 9 to 12 gallery partners and will continue to evolve in 2023. For each iteration we present an online program of panel discussions, critical commentary and artist talks that are archived on YouTube.

It is always a good idea to buy art, especially as the Caribbean mid-Atlantic region is receiving greater attention. This moment of transition likely represents one of the best times to make an investment.

Thanks to your interest, more contemporary artists from the Caribbean mid-Atlantic will be recognized, collected, and featured in international exhibitions and creative projects.



Amanda Bradley

Amanda Bradley is a Belizean American artist based in Miami, Florida. She received a BFA in Photography from New World School of the Arts. Her work explores place and landscape as a means to connect and understand identity, belonging, histories, and relationships. Her work has been exhibited in The land remembers the flood at FAR Contemporary

Gallery; From One Sea at Mt Sinai Medical Center; Work from Home at The Bass Museum of Art; Further than Memory, Intimate Distances at Artmedia Gallery; Notices in a Mutable Terrain at Fundacion Pablo Atchugarry; It will never become quite familiar to you at Oolite Arts, RCS: 76-100 at Swampspace Gallery; The Passing of Time at the Alfred DuPont Building; american fine arts, an allegory for americas at Art Movement LA, California and Current Projects in Little Haiti, Florida; and In This Moment at PH21 Gallery in Budapest, Hungary; amongst others.



Michael Elliott

Michael Elliott is typically known as a fine art painter, who nurtures his craft in the style of photorealism. Born in Manchester, Jamaica Michael had always been experimenting with different mediums and techniques in art through his early years. Realism became his preferred style during his tenure at the Edna Manley College of

the Visual Arts and while attending, Michael developed a keen interest in photography to the extent that it also became an assisted medium in developing the look and feel of his paintings.



Chris Friday

Chris Friday is a multidisciplinary artist based in Miami. Her work serves as both a contemplative reflection of and counter-narrative to the pervasive under/misrepresentations of Blackness in mainstream media and popular culture. Friday's portfolio features large-scale works on paper, murals, video, ceramics, projections, photography, comic illustrations, and social practice/activism through curating.

Friday's work has been included in exhibitions locally, nationally, and internationally, including recent solo exhibitions such as "Good Times" curated by Laura Novoa and presented at Oolite Arts (2023), "One More River" presented at Austin Peay State University in Clarksville, Tennessee, and her work as part of "The Cartography Project" presented by the Kennedy Center in Washington, D.C. (2022).

Friday has received numerous awards, fellowships, and grants, including being a South Arts Southern Prize and State fellowship recipient for the State of Florida (2023), receiving a Knight Foundation "Knights Champion" support grant (2022), a "The Ellies" Creator award from Oolite Arts (2021), the GMBCV People's Choice award in Miami Beach's No Vacancy juried art show (2021), and residencies with MassMoCA (2023), Anderson Ranch Arts Center (2022), and the Visual Arts Residency at Chautauqua Institute (2019).

She is currently a 2nd-year resident studio artist at Oolite Arts in Miami, and an adjunct professor at the New World School of the Arts in Miami, Florida.



Rosa Naday Garmendia

Rosa Naday Garmendia is a multidisciplinary artist from Havana, Cuba, whose work blends contemporary art and activism. Her personal journey of immigration and displacement greatly influences her work. She grew up in Miami and witness firsthand the stark disparities in income, education, and opportunities. Rosa Naday explores themes of identity, racism, and social justice. Her commitment to creativity and social change drives her art practice.

Rosa Naday has been a cultural ambassador on international exchanges and participated in various artist residencies and exhibitions throughout the Caribbean with Diaspora Vibe Cultural Arts Incubator. Prestigious national institutions include the Corcoran School of Art and Design, Harvey B. Gantt Center for African American Arts & Culture, Utah Museum of Contemporary Art, (UMOCA), Museum of Contemporary Art North Miami, African Heritage Cultural Arts Center and Vermont Studio Center among others. Internationally at the 12th, 13th and 14th Havana Biennials, ReadyTex Gallery, THE CAG(E) among others. Notable residencies include Oolite Arts Home and Away Residency program, Equal Justice Thematic International Residency and Vermont Studio Center artist Residency.

Throughout her career, she has received numerous grants and awards, such as the Ellies Creator Award, WaveMaker Grant, MIA Stipend Award, South Florida Cultural Consortium, Artist Access Grant, and Foundation for Contemporary Arts Emergency Grant, among others. Rosa Naday maintains a studio practice since 2004 and values working within a community of like-minded artists. She serves on various arts boards, one of which is Diaspora Vibe Arts Incubator.



Vanessa Greene

A former National Endowment for the Arts Fellow, Vanessa Greene is an entrepreneur and a community development expert specializing in arts and cultural initiatives. With parallel careers in philanthropy, community development and the arts, Vanessa has successfully engaged in building community, expanding capacity, and creating opportunities in some of the

nation's most challenging urban and rural environments for more than thirty years. She has long recognized the role of the arts as a strategy for economic development, job creation, and community place-making. Additionally, Vanessa organizes federally licensed "people-to-people" exchanges that facilitate meaningful contact and dialogue between U.S. citizens and the Cuban people. Vanessa earned a B.A. with Distinction in Political Science from Simmons College in Boston, Massachusetts, and an Executive MBA from Queens College, Charlotte, North Carolina. She is a professional photographer and a visual artist.

Kunya Rowley

Kunya Rowley is the Director of Music Access, Arts, and Culture at The Miami Foundation. He leads the Foundation's effort focused on bringing the power of music to all youth in Miami. A South Florida native, Kunya holds a Bachelor of Music from The University of Florida and is an alum of New World School of the Arts' opera program. His artistic credits include performances with Magic City Opera, Slow Burn Theatre, Opera Naples, Florida Grand Opera, Orchestra Miami, Klezmer Orchestra, and M Ensemble.



Prior to joining the Foundation, Kunya was the Associate Director of Sales & Customer Service with FOH Inc, a global provider

of hospitality & foodservice solutions. In this role, he developed and led multi-division service & sales teams and oversaw key strategic technologies, marketing, and sales initiatives. Kunya is a 2017 recipient of the John S. and James L. Knight Foundation's Knight Arts Challenge grant for his performance series Hued Songs, which explores and celebrates black history through the lens of black music and artists. Additionally, he serves on the review panel for the National YoungArts Foundation's voice program and as a board member for Mangrove Creative Collective. Through his work, Kunya seeks to build community through music and to be a conduit for accessible arts across a multi-cultural platform.



Shawna Moulton

Shawna Moulton is a multi-disciplinary artist and art educator based in South Florida. She was born in Freeport, Bahamas, raised in Kingston, Jamaica, and then migrated to the United States. At an early age, she discovered the magic of art-making, manifesting works of drawings, paintings, sculptures, and paper-making. In 2015 she graduated from the Pennsylvania

Academy of the Arts with a Bachelor's Degree in Fine Arts. Her art journey has taken her to the Awagami Factory in Tokushima, Japan, where she learned traditional Japanese paper making. She has several years of experience working in museum education departments such as the Museum of Contemporary Art (North Miami), the Norton Museum of Art, the Young At Art Museum, and the Pennsylvania Academy of the Arts Museum. Her role has been engaging the public community with conversations around art, teaching art techniques, and designing art curriculums.

Izia Lee Lindsay

Izia Lee Lindsay is a mixed media artist who explores with both digital and traditional media. His artwork addresses symbolism in Caribbean iconography that is rooted in tradition but interpreted with contemporary ideas. Lindsay uses bold, geometric shapes that juxtapose and intersperse to form his multilayered artistic pieces. The thematic whole is a cultural narrative reproducing the dualities of his turbulent, cosmopolitan,



Caribbean life. His research examines material culture, indigenous societies and the ever-changing landscape of the Caribbean while his subject matter tackles issues of identity and class in a post-colonial society. Lindsay is currently an Assistant Professor in multimedia.

Kurt Nahar

Kurt Nahar uses his art to express his thoughts about critical social and political issues in Suriname and abroad, in a bold and purposely confrontational manner. By doing so he hopes to break the trend of silent acceptance and aims to stimulate discussion. His technique is inspired by the era of Dadaism and collage techniques and everyday objects are



thus characteristic elements in his art. In his artworks he also explores the effects of colonialism, slavery, immigration, and diaspora on the shaping of identity and the perception of self and others, throughout the Caribbean and the Americas. As a result, his most recent works reflect a more personal journey through his own childhood memories and heritage. Kurt Nahar received his art education in Suriname and in Jamaica, and has participated in exhibitions, art projects and residencies worldwide, including - since 2018 - the yearly international cultural exchange (ICE) projects of Miami based DVCAI (Diaspora Vibe Cultural Arts Incubator).



Asser Saint-Val

Asser Saint-Val, originally from Haiti, moved to South Florida, where he earned B.F.A.s in painting and graphic design from the New World School of the Arts. His art has been exhibited in Florida and New York and throughout the Caribbean and is represented in numerous private collections. Saint-Val is a painter, sculptor and installation artist. His quasi-figurative

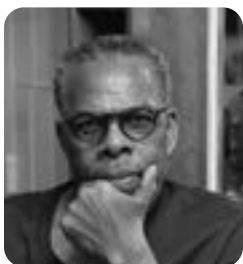
images, by turns humorous and grotesque, bring together ideas, people and incidents central to modern debates about the definition and valence of neuromelanin. Rendered in a blend of traditional art mediums and a wide range of unconventional, organic materials — coffee, chocolate, ginger and, tea among them - his pictures, objects and environments are a surreal fantasia on such loosely linked themes as under-recognized African American inventors, the politics of sexual desire, and the complex aesthetics, narratives and metaphors that attach to the organic compound neuromelanin.



Kim Yantis

Kim Yantis has a background in visual art, cultural programs production, and management. Yantis holds an MFA from Florida International University and a BFA from Moore College of Art and Design for Women. Kim has attended specialized seminars from the Kennedy Center's DeVos Institute on Capacity Building, Board Development, and Marketing for

the Arts. Based in Miami, Florida for twenty years, she has worked as an Instructor at Florida International University and Miami Dade College, and served as Cultural Arts Curator for the Deering Estate from 2012-2018. In 2019, Yantis became a professional member of both the Association of Fundraising Professionals (AFP) and Grant Professionals Association (GPA). Operating as "Kim Yantis Arts" since 2019, she advises organizations and individuals on programs and strategies. She is a grant writer who actively supports the creative community and serves annually as a volunteer panelist, reviewing and rating grants for the Miami-Dade County Department of Cultural Affairs' Grant Programs.



Roy Wallace

Roy Wallace travels with the DVCAI team as Photographer and Logistics Manager. He is detailed and enjoys the mechanics of preparation and documentation. The DVCAI artists depend on Roy to bring equipment to enhance and support their presentations. His technical ability provides our team with practical "can do support" and building infrastructure for

our exhibitions. "I produce my image in response to the demand to be an image. And yet it is a decentering act: there is no transparent, total subject; there is full knowledge of self." Roy loves photography and is

a committed student of the craft. Born in Jamaica, he is an avid tennis player and coach. Educated at The University of Florida and Florida International University he is a core working member to the DVCAI Team.



Devora Perez

Devora Perez is a visual artist, born and based in Miami. She earned her BFA from New World School of the Arts in 2016, and her MFA from Florida International University in 2020. Perez participated in a one-year residency program with Diaspora Vibe Cultural Arts Incubator (DVCAI) in 2018. In the same year she traveled to Belize as an artist ambassador,

as part of DVCAI's International Cultural Exchange program funded by Miami Dade Department of Cultural Affairs. She was awarded the Betty Laird Perry Award from the Patricia & Phillip Frost Art Museum in 2020. Her work has been featured in multiple group exhibitions, most notably: Urgent, Cisneros Fontanals Art Foundation, Miami FL (2016), Inter|Sectionality: Diaspora Art from the Creole City, Corcoran Museum, Washington, D.C (2019), A.I.M Biennial, Miami, FL (2020), It Feels Too Familiar 2021 Redux, Patricia & Phillip Frost Art Museum, Miami, FL (2021), Color + Light + Space, Coral Springs Museum of Art, Coral Springs, FL (2021) and At the Edge, Oolite Arts, Miami Beach, FL (2022).



Clara Toro

Clara is a Colombian industrial designer and photographer. She graduated from Universidad Pontificia Bolivariana and studied at Université de Montreal and Pratt Institute.

Clara holds a degree in Documentary Practice and Visual Journalism from the International Center of Photography, where she received a Director's Fellowship and graduated in December 2023 from the PhotoEspaña

master's program. Clara participated in the Eddie Adams Workshop, where she completed a project for which she received an award from The Wall Street Journal. She has done freelance work for Univision.com, The 19th.com and volunteer photography work for several nonprofits.

She is a resident artist at The Bakehouse Art Complex, has taught photography workshops at Oolites, has been Teacher assistant at the International Center of Photography and is a member of Women Photographers International Archive WOPHA.

Clara has participated in group exhibits at The Bakehouse Art Complex, in Capture Downtown at the Coral Gables Museum, in Los Colores de Miami at MIFA and the Mexican consulate in Miami, at Clandestina fair in Miami and at Pinecrest Gardens. She has had solo exhibits at The Bakehouse Art Complex, at the Tory Burch flagship store in Miami, at the Colombian Consulate in Coral Gables, Florida and a solo exhibit at Roberto Clemente Park in Wynwood.

She is a winner of a 2022 Ellies Creator Award for her project "Eight minutes" about the historic, endangered Wynwood Norte neighborhood in Miami, and is currently developing a project about the Allapattah neighborhood in Miami, in which she is documenting the stories of its residents, before the impending changes.



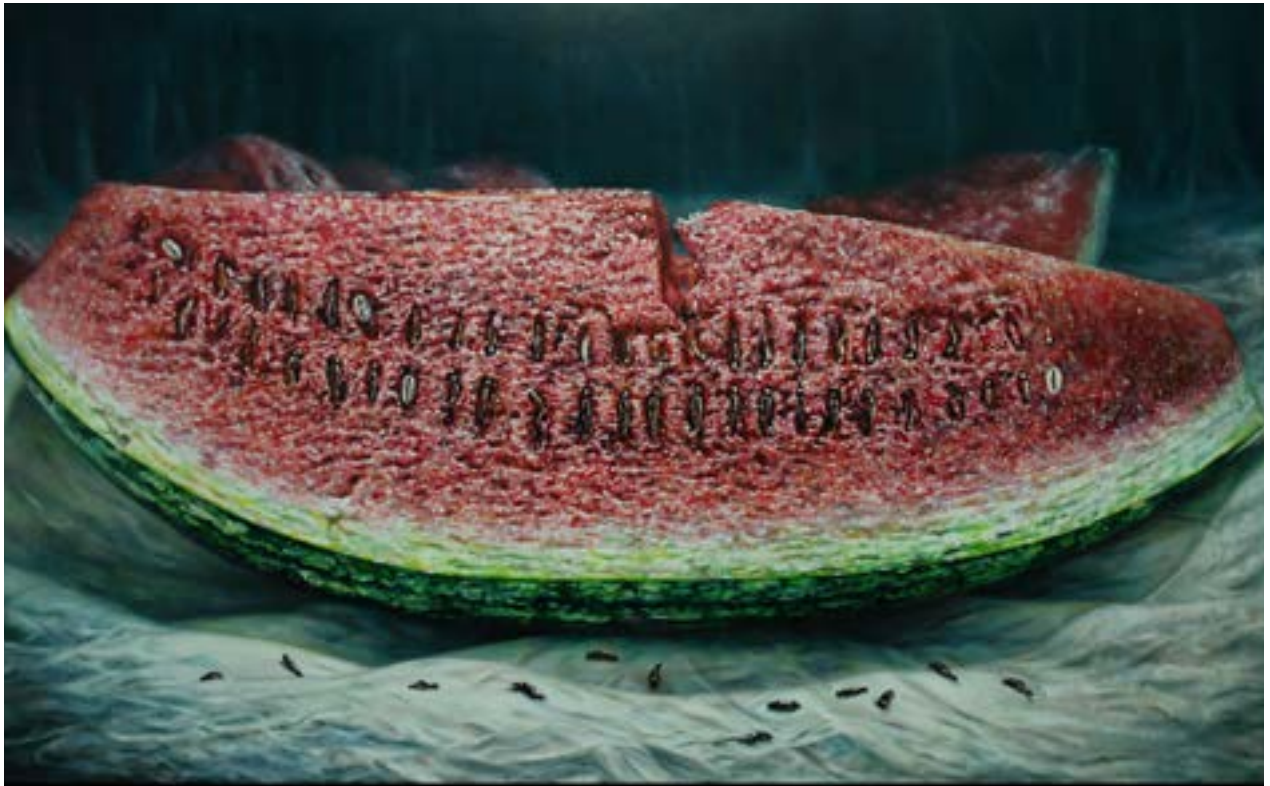
Untitled (sweet dew), 2021

Archival fine art print
24 x 16 inches"

Amanda Bradley



Untitled, 2021
Archival fine art print
17 x 11 inches



Seeds of the Last Tide, 2022

acrylic on canvas
33 x 52 inches

Michael Elliott



The Calling, 2023
acrylic on canvas
33 x 52 inches



Courtney, 2022

triptych:

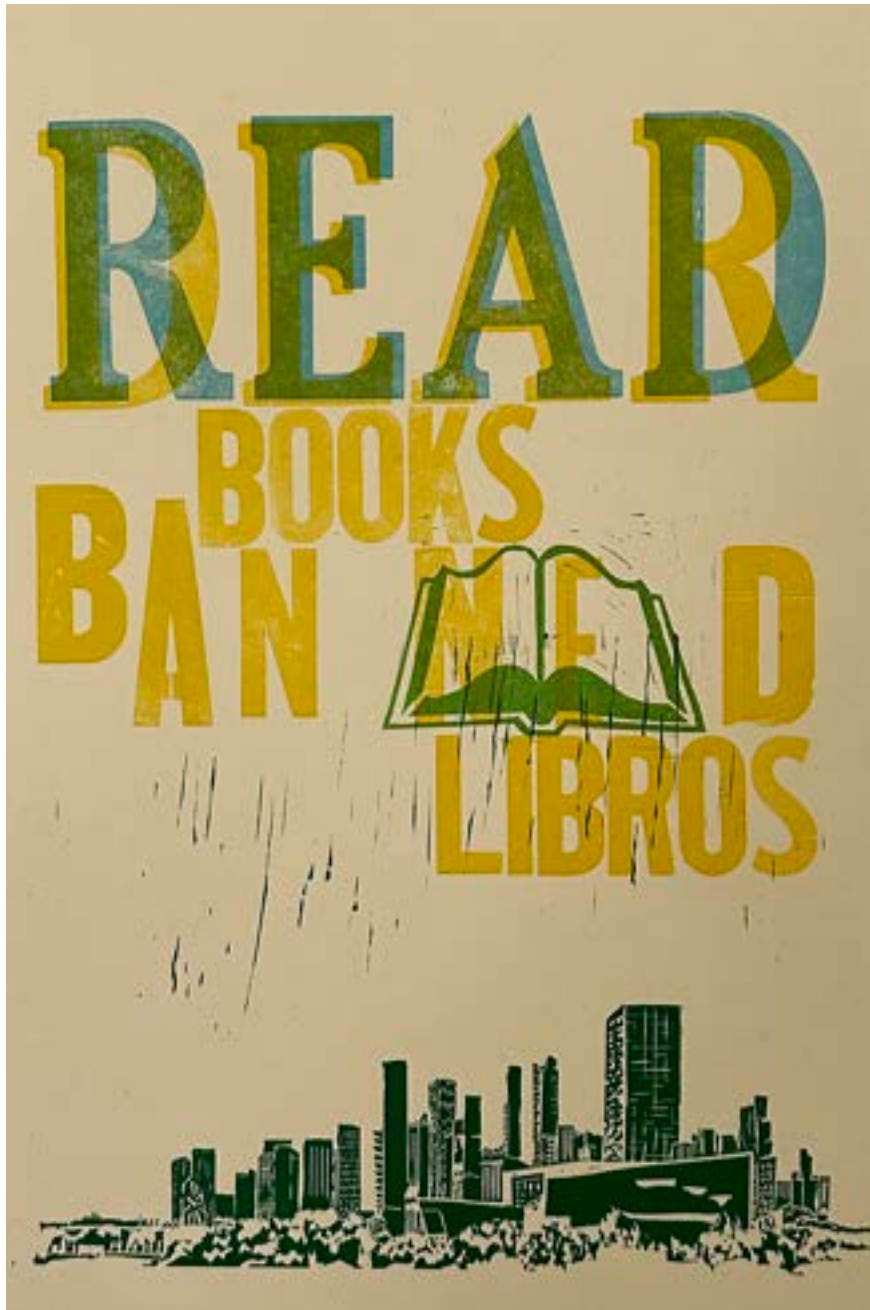
Chalk on Black Archival Paper

Approx. 70 x 108 inches

Chris Friday



Aaliyah, 2022
Diptych:
(Pivot), Chalk on Black archival paper.
Approx 11 ft x 4ft



Miami Skyline, 2023

Letterpress and linoleum print, edition of 7
11 x 17 inches

Rosa Naday Garmendia



The Bluest Eye-Marigold
Letterpress and linoleum print, edition of 7
11 x 17 inches



El Abrigo Morado, 2020

Photograph
11x14 inches

Vanessa Greene



Stay? Go?, 2014
Photograph
8 x 10 inches



Mas Maker, 2023
Inkjet Print
24 x 36 inches

Izia Lindsay



Carnival Wings, 2023

Inkjet Print

24 x 36 inches



Papa Reeshie and Aunt Phillis, 2022
Mixed Media,
60 inches x 40inches

Shawna Moulton



Cornerstone #2, 2023
Mixed Media,
Dimensions Variable



Simple things are my blessings (Tamyia Switi), 2022

Mixed Media, Painting
43 x 43 inches

Kurt Nahar



DOOR OF NO RETURN ,2019
acrylic paint and glass panel on 3 canvases, with 3 calabashes filled
with raw cotton, broken pieces of antique plates and bottles, white
sugar, pack of KW coffee
85 x 107 x 9 inches



(Left) Contemporary Color Painting – Yellow (2023 Er. Ta). 2020.

Colored Acrylic Sheet And Wood. 46 X 10 Inches.

(Right) Contemporary Color Painting – Pink (9095 Er. Ta). 2020.

Colored Acrylic Sheet And Wood. 46 X 10 Inches.

Devora Perez



Contemporary Color Painting – Blue (2424 M. S. Ta). 2020.
Colored Acrylic Sheet And Wood.
20 X 20 Inches.



The Juneteenth Experience, 2022
Performance at the Miami Bانشell.

Kunya Rowley





MQNTUIVRS.2022
Mixed Media on Masonite
48 x 60 inches

Asser St Val



IMEALTHUR, 2022
Mixed Media on Masonite
48 x 60 inches



Wynwood Norte, 2023

Archival fine art print
24 x 36 inches

Clara Toro



Wynwood Norte, 2023

Archival fine art print

24 x 36 inches



neXt, 2021
Archival fine art print
35 x 20 inches

Roy Wallace



The Malecon, 2022
Archival fine art print
20 x 35 inches



SUITING-UP FOR THE FUTURE, 2022

Mix Media

Dimensions Variable

Kim Yantis



SUITING-UP FOR THE FUTURE, 2022

Mix Media
Dimensions Variable



CULTURAL EXCHANGE

The Loren.





Home visit: Elena Strong, Executive Director of the National Museum of Bermuda & Co-President of the Museum Association of the Caribbean.





Artists' Talks and group shot.





Art Studio: Jonah Jones.

















Morning Yoga with Emma Sloane.





National Museum of Bermuda with Dr. Deborah Atwood, Curator.









Art talk with Lisa Howie.



City Tour: Historic Dockyard, Art Gallery, Craft Market, Local Cemeteries, Beaches and Light House.













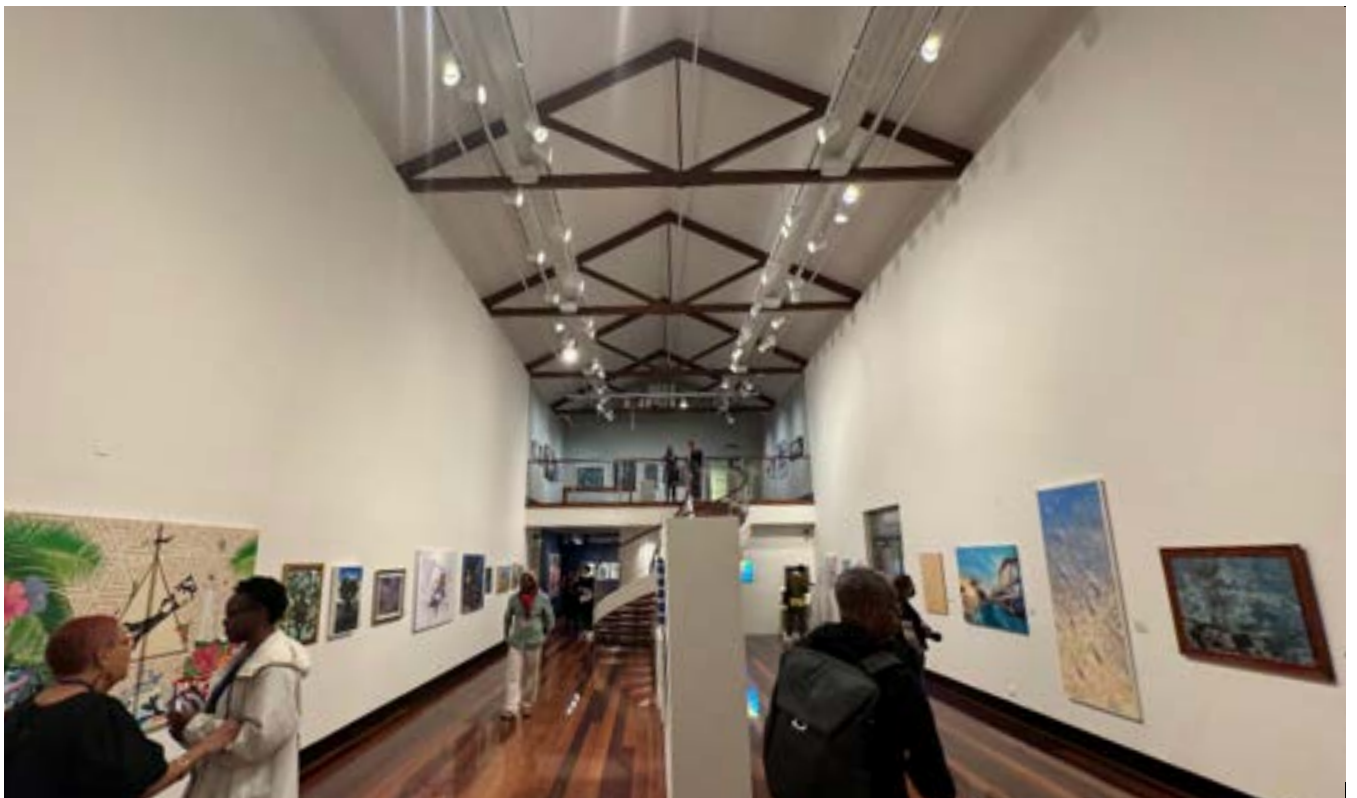
Art Tour: Masterworks Museum of Bermuda Art with Executive Director Risa Hunter and curator Jasmine Lee.





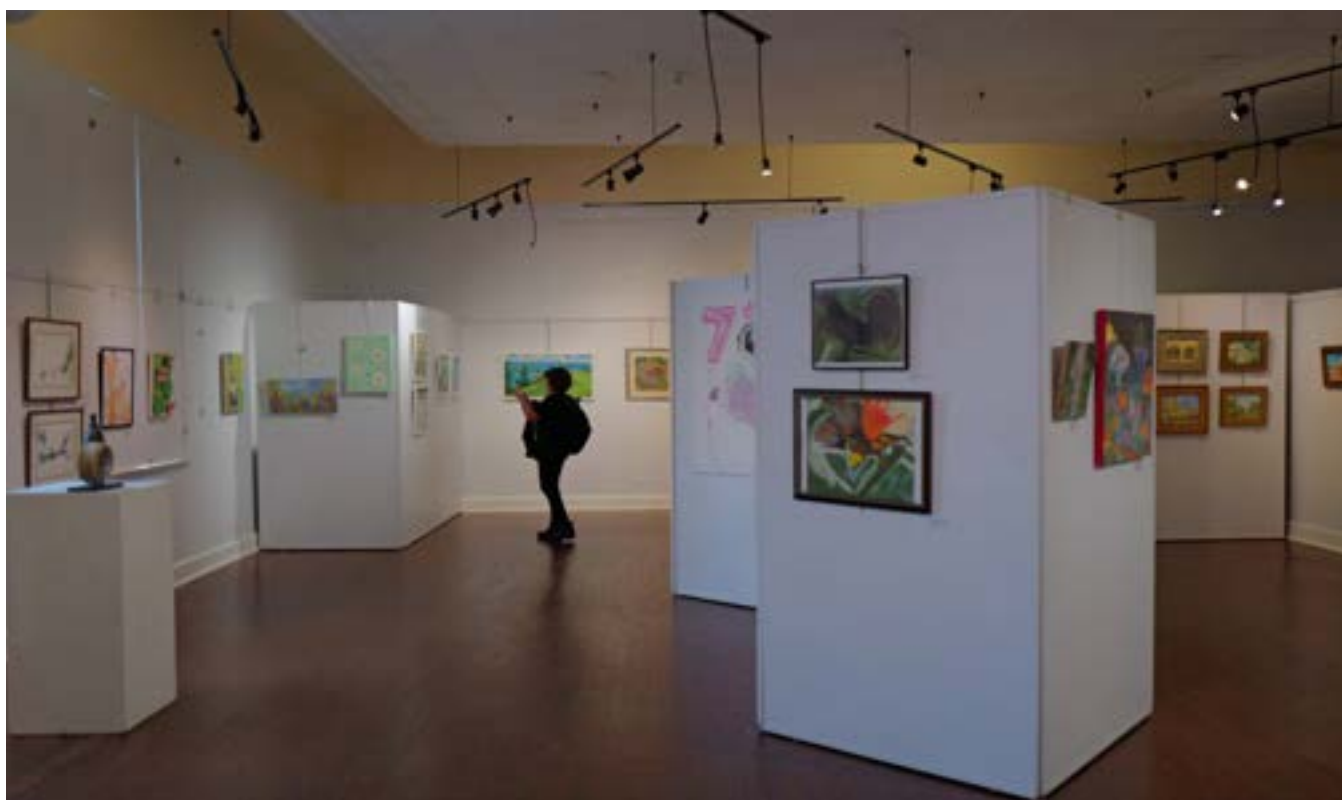








Art Tour: Bermuda Society of Art with art advisor Holly Mazar-Fox.





Art Tour: Hamilton Princess Hotel collection with Lisa.













Photography walk.













Movie screening of "Fabric: Portuguese History in Bermuda" with Immaker Milton Raposo.
Bermuda Film Festival.





Critiques.





Local dishes with Chef Ricky.





DVCAI





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