

DIASPORA VIBE CULTURAL ARTS INCUBATOR

CARIBBEAN GLOBAL CURRENTS

Talking Across Difference

INTERNATIONAL CULTURAL EXCHANGE 2021: PANAMA





Diaspora vibe Cultural Arts Incubator International Cultural Exchange 2021 Panama

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Rosemarie E. Gordon-Wallace

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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”

Diaspora Vibe Cultural Arts Incubator (DVCAI) will engage with Panama’s contemporary artists in a conversation and multi-teared action around the influences of “nationhood” and “sovereignty”. The shared history of the Panama Canal and the post-canal influence on the Caribbean lives with an emphasis on hybrid (Panama- American) lives in Miami.



Caribbean Global Currents: Talking Across Difference International Cultural Exchange 2021: Panama

By Alix Pierre, Ph.D. Scholar-in-Residence

For the past year and a half, the pandemic has wreaked havoc on the arts and culture landscape, causing organizations to close or limit their operations as stated by Greg Guibert and Iain Hyde in their report. Consequently, to stay relevant and more importantly solvent institutions and artists have had to adapt and innovate. It is in this challenging context that DVCAI implemented its 2021 International Cultural Exchange program to Panama. The relevance of the destination is significant at different levels. The country shares part of its history with the US. Firstly, after the failed attempt by the French, the United States took over the construction of the Panama Canal which they successfully completed a decade later. Secondly, in 1989, the US army invaded Panama and overthrew the military leader Manuel Noriega, who incidentally had been recruited and trained by the CIA. Thirdly, the country constitutes a landbridge connecting the Caribbean Sea and the Pacific Ocean, linking North and South America.

Given DVCAI's general focus on Diasporan lived experiences we felt pertinent to map out the correlation between the construction of the canal, and the framing of the Panamanian national identity from a cultural and artistic standpoint. At El Museo Afroantillano de Panamá we learned that the first wave of West Indian migration dates to the settlement of British banana enterprises in the 1820s. The California Gold rush sparked interest in the construction of a transcontinental railroad. To that end, the New York based Panama Railroad company recruited 5,000 laborers from Jamaica between 1850 and 1855.

We see the interconnectedness and transnational thrust of the geopolitical concerns that shaped the period. There is an interplay between capitalism, industrialism, imperialism, and labor, which scholar W. E.B. DuBois addresses brilliantly in his article titled "Worlds of Color." The British and American empires tapped into the affordable Caribbean workforce to support their economic expansion and political hegemony. Access to raw material available in the global south set in motion the

movement of Afro descended laborers from Central America and the Circum-Caribbean. In Panama, we found out also that those workers established themselves along the railroad route and terminal cities of the provinces of Panama and Colon.

Close to 50,000 laborers arrived in Panama to work on the failed French Canal enterprise between 1880 and 1889. It is estimated that 129,000 of the 150, 000 workers who arrived on the isthmus between 1904 and 1914 for the construction of the Panama Canal under American administration were West Indians.

"Caribbean Global Currents: Talking Across Differences" laid emphasis on meeting gallery owners and art collectors. Those encounters offered great insight into their role in facilitating the reception and commodification of the works produced in Panama. Centrally located in Panama City, Weil Art is a destination of choice for art lovers and collectors. The gallery offers a comprehensive selection of local, regional, and international art. The list of artists comprises Panamanians Roberto Lewis, Guillermo Trujillo, master Alfredo Sinclair as well as contemporaries like Olga Sinclair. Weil is responsible for introducing Panamanians to Nicaraguan Alberto Morales, Chilean Roberto Matta, Cuban Tomas Sanchez, Guatemalan Elmar Rojas, and Cuban Pedro Pablo Oliva.

The two collectors we met, Margaret Walker and Dr. Jorge Sinclair, are regular customers of Weil Art. They graciously opened their private residence and collection to our group. The head of Panama's ICU, Dr. Sinclair is the country's most important art collector and the CEO and President of the Foundation Alfredo Sinclair for the Arts. His father and sister's paintings figure prominently in his collection of art works. Through the running commentary he provided during the tour, the physician demonstrated a deep knowledge of the work collected. He explained that he perfected his understanding and appreciation of the visual arts by educating himself. His eloquence reveals a full command of the historical, technical, aesthetic, and theoretical nuances required for art

appreciation. Listening to him talk about the art pieces with regards to the form and content, it was evident that he does not view art as a primarily investment vehicle. Adorned with art pieces accumulated over time, the Sinclair residence is a testament to the power of art in everyday life and its ability to enhance the human existence. The intimate setting enhances the viewing experience exponentially.

In addition to sculptures by Inuit and Panamanian artists, the Canadian entrepreneur Margaret Walker owes several artefacts by Alfredo Sinclair, Olga Sinclair, and visual artists from Central America, Latin America, and South America. The first time we met Walker it was at Weil Art where she made several purchases. We were privileged to see those acquisitions installed. Walker has works by the Sinclair's in her homes abroad. We were able to fully appreciate the importance of Alfredo Sinclair in the country while visiting public places including the Panama Canal Museum where several of his paintings are on display.

Another innovation this year was the Zoom conversations. Artists and friends of DVCAI joined from different countries. The conversations on the similarities and differences in artists' techniques, approaches, and practices across borders were rich. Additionally, we negotiated the engagement with Panama's history, geography, arts, and culture by traveling with two DVCAI artists who previously lived in the country. We reflected on the past, present, and future of the country and its people. Memory, dispersal, migration, return, nationhood, and border were crucial to our discussions. We furthered those considerations by traveling to Colon, on the trail of the West Indian settlers of the railroad and Panama Canal era.

Art and culture organizations have suffered since the beginning of the pandemic. Maintaining the International Cultural Exchange program to Panama was fret with challenges. With persistence and precaution, DVCAI rose to the occasion. We chose to concentrate on the opportunities presented by traveling in the time of Covid and tapped into our creativity. To

get a fair assessment of the health of the art market in the country, we focused on art dealers, gallerists, and collectors who graciously made their homes and collections available for viewing. We invited two DVCAI artists who grew up in the country to share their returning home with the DVCAI community. Additionally, for the first time we encouraged our base to travel online with us. We held several stimulating Zoom conversations which we will use to prepare the next iteration of the exchange.

Works Cited

DuBois, Edgar Williams Burrough. "Words of Color." *Foreign Affairs*. Vol.3, No. 3, pp.423-444.

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Merritt, Elizabeth. "The Future of Museum." <http://storieshere.com>





Panama City, Panama C.A.

Day 1: We arrived in Panama City airport and went through the litany of protocols as required by the Panamanian Immigrations and customs authorities. We greeted our driver and headed to our place of residence for the duration of our stay. For the first timers the landscape was reminiscent of a major metropolis dotted with high-rises both residential and commercial, and ironically juxtaposed to residential buildings, badly in need of repairs. In the same spaces there were many and varied murals reflecting current topics of cultural relevance. As artists in a new space the conversations about what we were seeing in that space, reinforce how art helps to calm as well as provoke dialogue about our collective existence.







SAMAAP (The Society of Friends of the West Indian Museum of Panama) is a civic non-profit organization, which has as its objectives to support and raise funds for the maintenance and extension of the work of the West Indian Museum of Panama. In addition, the organization is also dedicated to supporting and sponsoring activities that contribute to the social and cultural development of the community and feature the best aspects of afro-Caribbean culture.



MUSEO D'Arte Africana Museo







West Indians in the Construction of the American Canal

Close to 50,000 immigrants arrived on the isthmus between 1850 and 1854 for the construction of the Panama Canal under American administration. Official records of the Canal Commission only document the period of 45,000 workers. However, negative studies conducted in Panama have found that the majority of the West Indian, estimate that approximately 50,000 West Indians were hired by France during that same period.

In America, the failure of the French Canal effort, and the commercial disaster nature of an independent working class, persuaded the American government to establish a corporation to be responsible for the canal. In order to avoid paying the US, the American administration needed approval in the neighboring land of Panama, which had been transferred to British control. They also needed from the French West Indian, Haitian and Guinean, among other nations.

In 1850, almost 20 West Indian workers arrived in the isthmus, helping in the project. The major local leader, Miguel de Paz, who was in Panama City, was a former prisoner of war and a great commander, considering that, until then, the population of Panama City was only 10,000 residents, only.

Although working in Panama was not the original intent of West Indian workers, many did not return to their native lands. Some stayed in Panama, some in Colombia, and some in the United States. Many of the West Indian workers who stayed in Panama, some in Colombia, and some in the United States, many of them were the ones who started the Panama Canal.





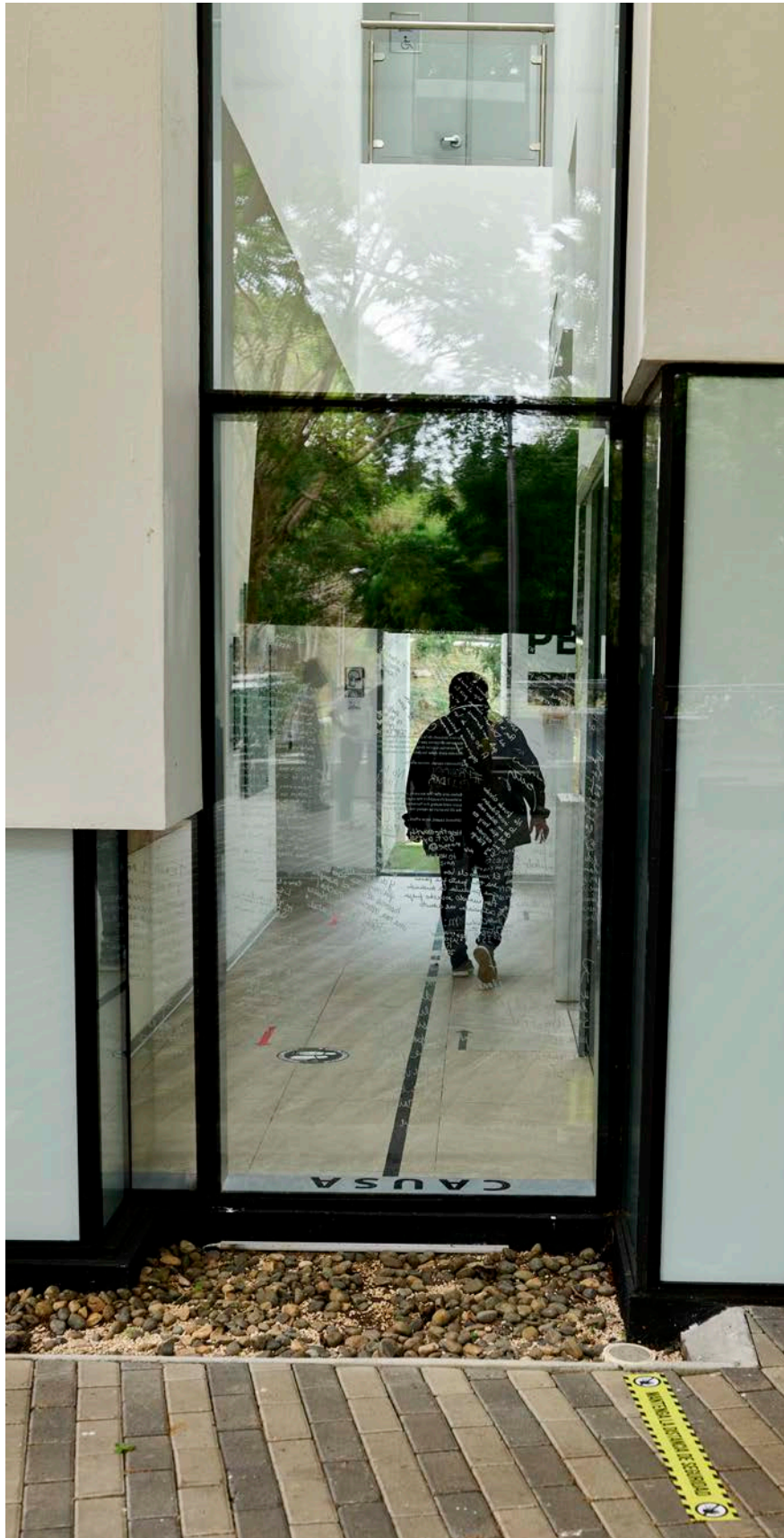
Museo Libertad: A museum of individual and collective memory that documents the events and milestones that occurred in the course of the evolution of democracy and Human Rights in Panama and the World.















MUSEO DE LA LIBERTAD
Y LOS DERECHOS HUMANOS



UN MUSEO DE LA DEMOCRACIA

Dejanira Urriola - D.B.M.A.

Yo y mi esposo comimos
por primera vez en el
Rest. Boulevard.

Recuerdo ir al
velorio de Hugo
Spadafora B.L.H.

HOL

Tenia 2 años!

Sali al porche de
mi casa y mi
Mamá corrió para
que entrara a casa
por los disparos.

Vivi Boca

Previo y después de la invasión, muchísimas armas
quedaron dispersas por todo el país. Estas armas fueron las
herramientas usadas durante la dictadura militar y la
invasión para violar los derechos de muchos panameños

Diferentes causas, mismo efecto...

Before and after the invasion, many weapons were
scattered throughout the country. These weapons were the
tools used during the Panamanian military dictatorship and
the US invasion to violate the rights of many people.

Different causes, same effect...

NUNCA
Pero, la Patria y su
del Dictador Noriega
gote que derramó el
A 30 años de los
siguientes besando
Super
lo impresionante
Española tan
Justos alreure (As)

LA invasión
A 30 años de los
siguientes besando
Super
lo impresionante
Española tan
Justos alreure (As)

Recuerdo ir al
velorio de Hugo
Spadafora B.L.H.

Tenia 2 años!
Sali al porche de
mi casa y mi
Mamá corrió para
que entrara a casa
por los disparos.

Vivi Boca

Estoy feliz 😊
ORRRRAA!!! ATÍ=O

En 20 de
Dic tenía 16 años iba
Para el Colegio y mi Papá
me dijo: "hay Guerra" NO VAS
Para ningún lado. y le
obedece. Luego en mi barrio
hubo el "saqueo" de tiendas
por comida la gente Bobaba.

Per como cristianos Confiamos
en Jehová, Dios. un Vecino
Mató un puerco y lo repartió
entre los vecinos. Mis padres me
enseñaron a Ser Honrrada.
Dios, a que Robar es contra la
Ley de Dios. De manera que
Sobrevivimos comiendo arroz y
Lentejas con Tomate y aun amo
esa comida no me hace falta la
Carne. Días después no tenía
Comida y en la puerta de la casa

Aparición de Jesús de
Luz. Así que Dios nos
Cual Siempre
AMAR al prójimo. Nombrar sus
vecinos es un Mandato
Moral. Como el primero

vivieron muchas personas.

Las fotos principales de este
vista parecen decir algo... que
realmente ocurrió. Toma un
cada imagen. Luego usa los
para conocer su historia.

Las fotos que hacen el fondo
poco sabemos de ellas. Sin embargo
se entreteje para contar lo que

A MOSAICO

The invasion invokes mixed feelings,
a joyful celebration. It is a story told in

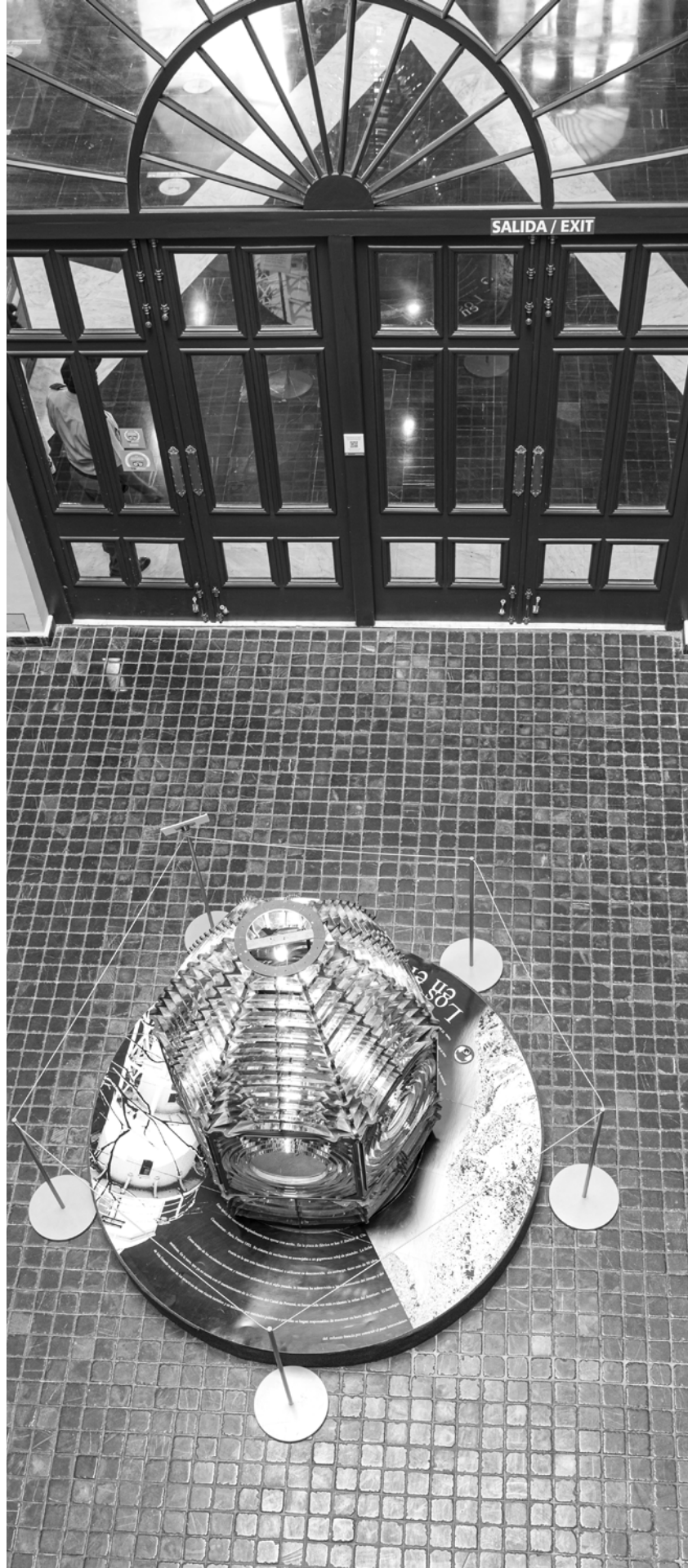
The main pictures of this exhibit have a
tell something... that may or may not be
what is happening in each image. Then
exhibition to find out its history.

On the other hand, we know very little about
background. However, they are part of the
invasion and bring it to the present.

Wrote
Cano
CANA 1 AÑO



The Panama Canal Museum is a non-profit organization that promotes and rescues the historical memory of Panama and its Canal, being one of the most important tourist destinations in the country. In 1996, the Panama Canal Museum's Board of Trustees rehabilitated the building to inaugurate the Panama Canal Museum in September 1997. The tour tells you the faithful testimony of our importance as a transisthmian route, the studies, explorations and the difficult process of building the Canal.





Images courtesy of Thom Wheeler Castillo

WEIL ART

**ARTE & SUBASTAS
ART & AUCTIONS**

Panama Canal Memorabilia

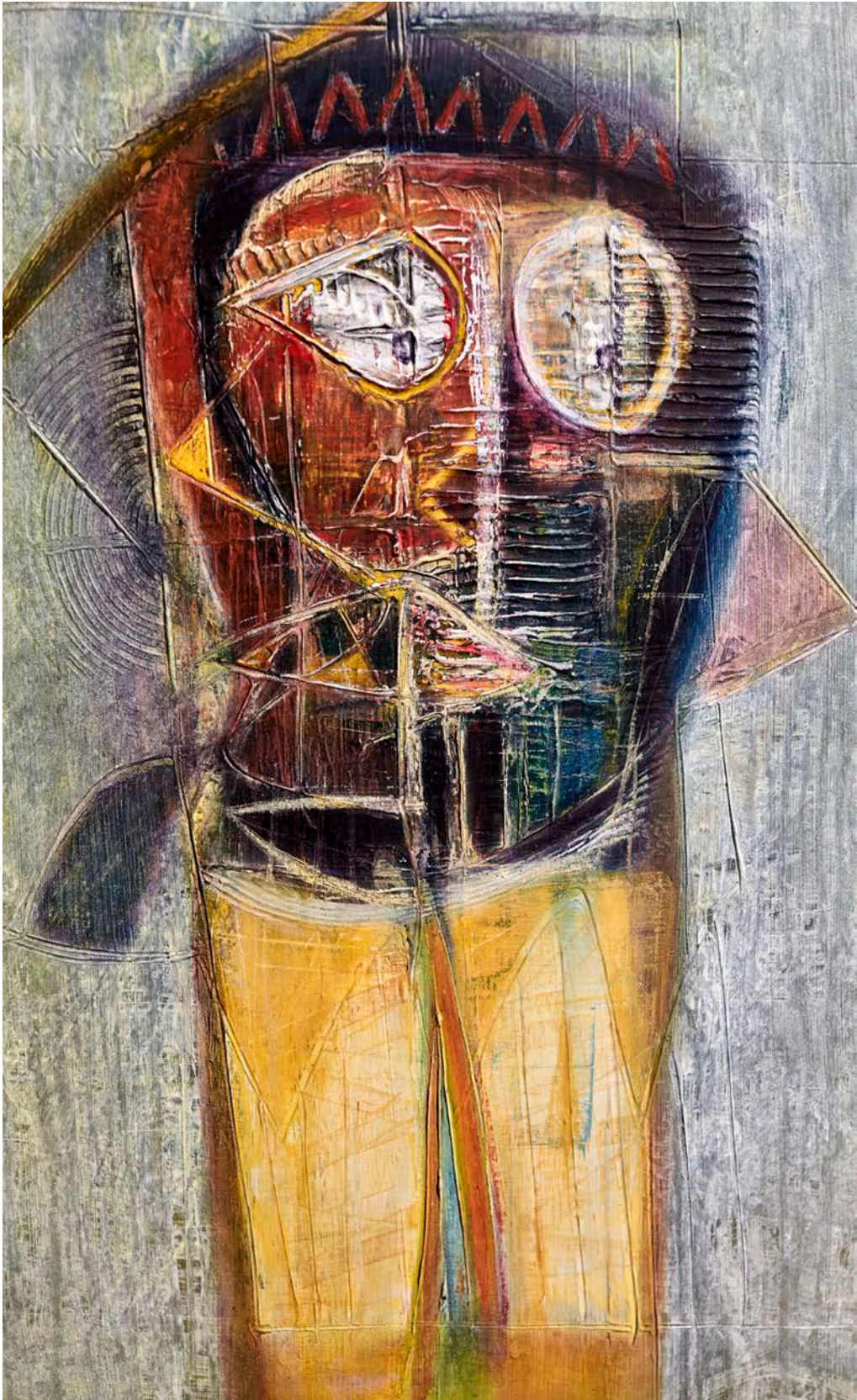












Dr. Jorge Sinclair's Art Collection

Dr. Jorge Sinclair is the Director of ICU at Hospital Punta Pacifica Panama. He had a lifelong career in medicine, beginning with him obtaining of the Doctorate Degree of Surgery at Universidad Autónoma de Aguascalientes in Panama. He has continued his education over the years to earn several other prestigious degrees and is a Member of the Executive Board of the Hospital in addition to his Directorship. Dr. Jorge is also Member of the Board of Directors of Harvard Club of Panama and has earned multiple awards for his service to the surgical industry. Outside of his work in the medical industry, Dr. Jorge is also the largest collector of art in all of Panama and is the CEO and President of the Foundation Alfredo Sinclair for the Arts.

Dr. Jorge Sinclair is the son of famed Panamanian painter Alfredo Sinclair who is considered to be Panama's most prolific painter. His career and works spanned decades and he initially worked in collage and mixed media applied by bright colors. He entered the figurative but was known as the father of abstract painting in Panama.

















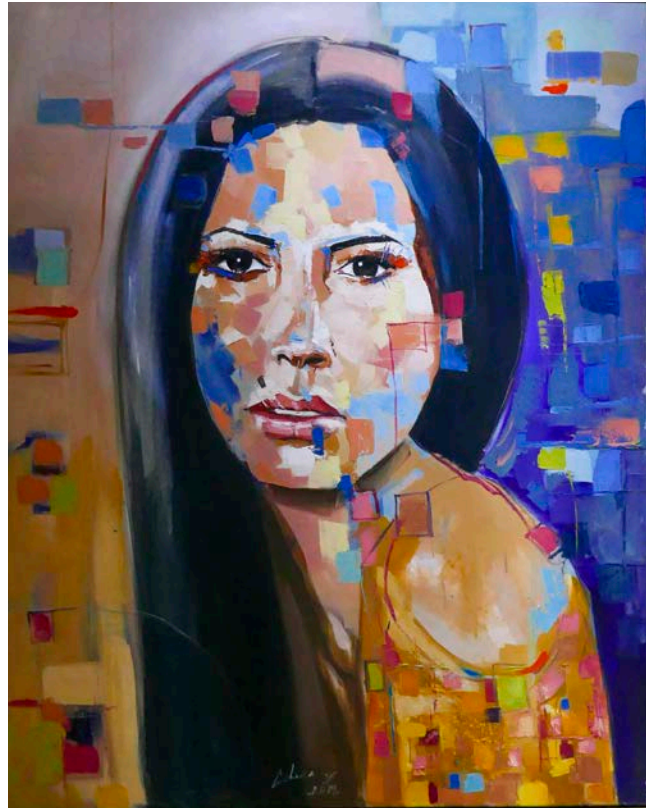


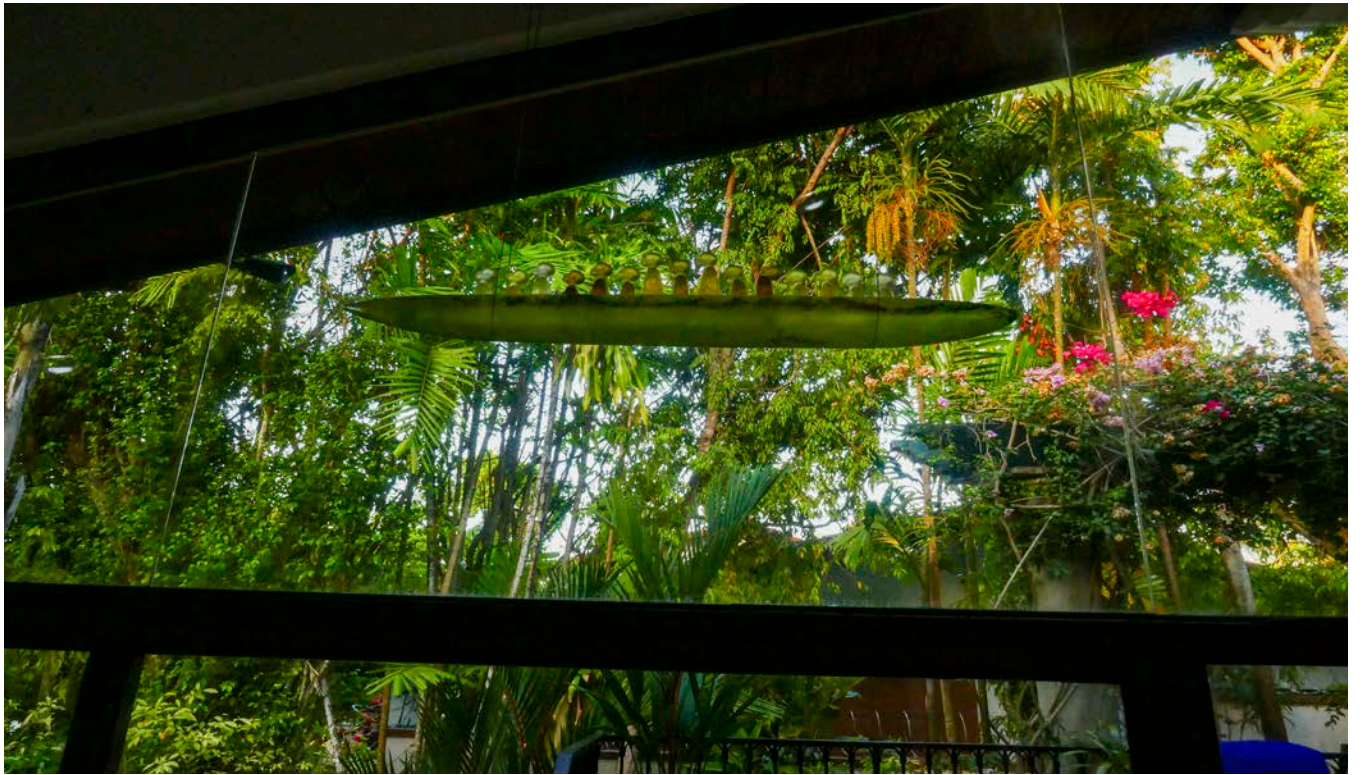
Marnie Walker's Collection. "A visit"

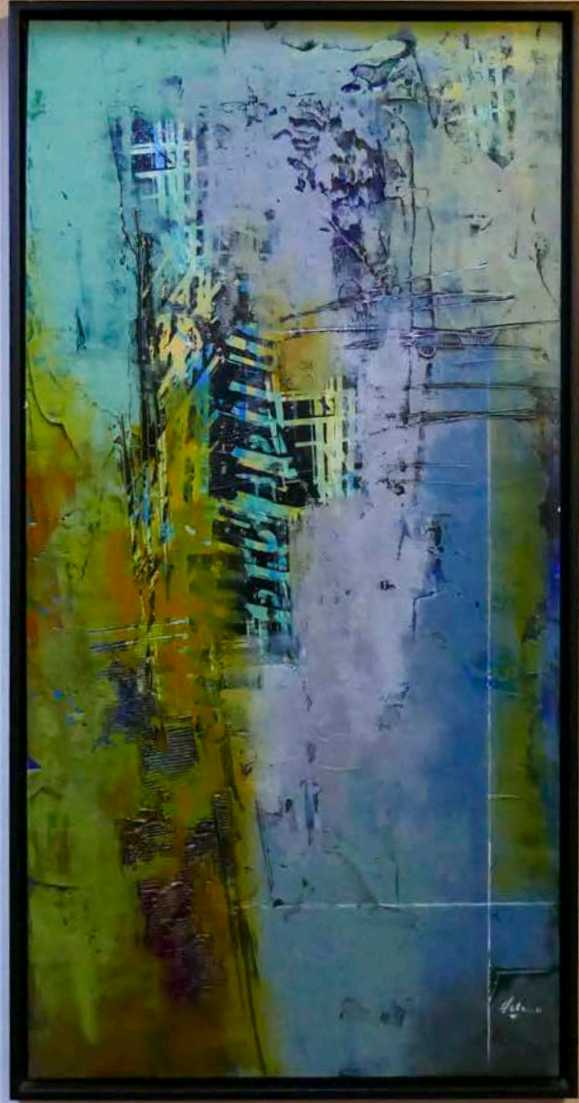
Marine Walker is an Entrepreneur in residence in ScaleUP Panama. A successful entrepreneur who has founded and developed successful companies in Canada and who resides part-time in Panama City, Panama C.A. is also an avid art collector. DVCAI artists who were on an ICE visit to Panama was invited to see her storied collection.













Indigenous Tribes of Panama and their cultural contributions







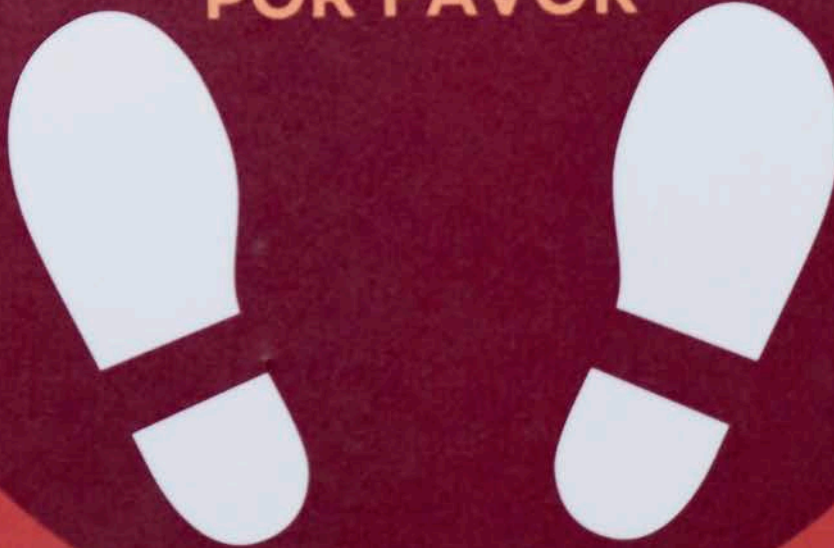


MUSEO
DE LA MOLA

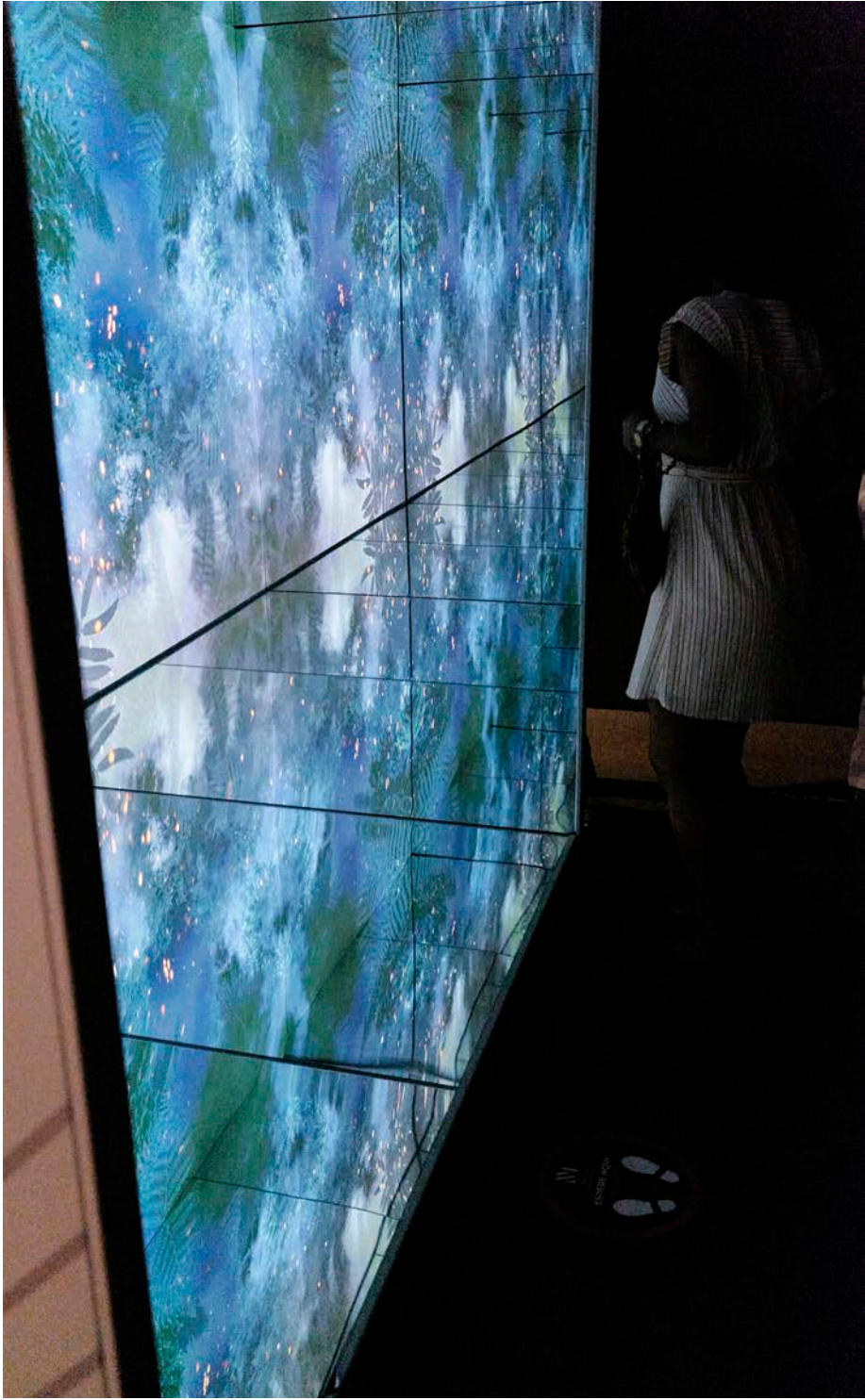


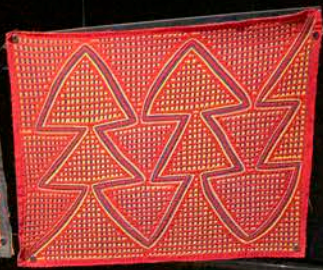
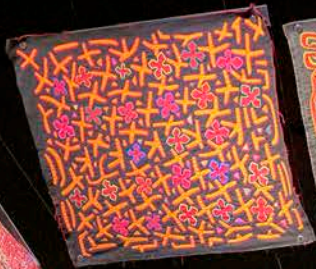
MUSEO
DE LA MOLA

ESPERE AQUÍ
POR FAVOR

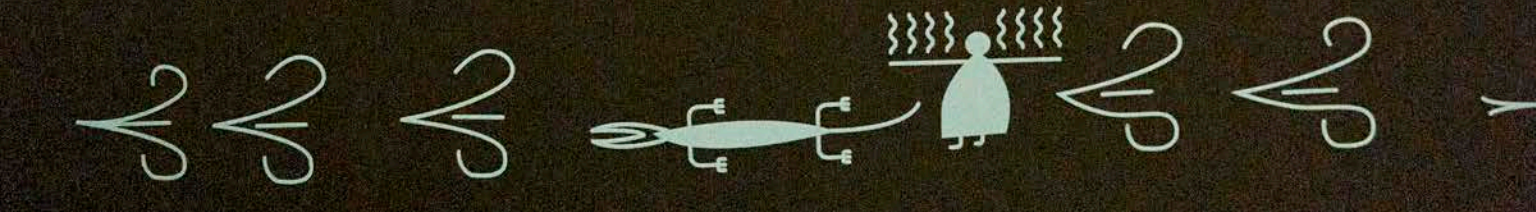
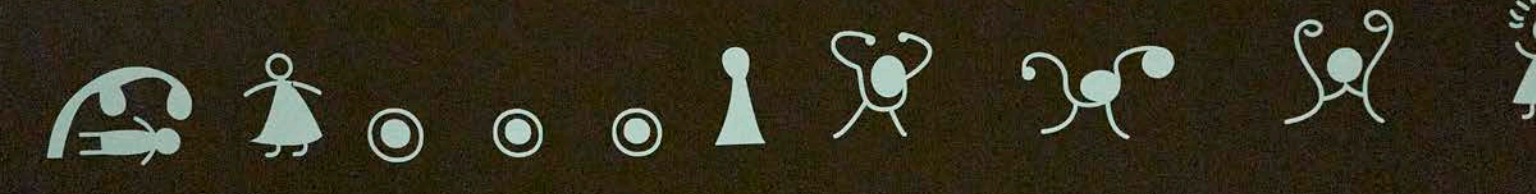
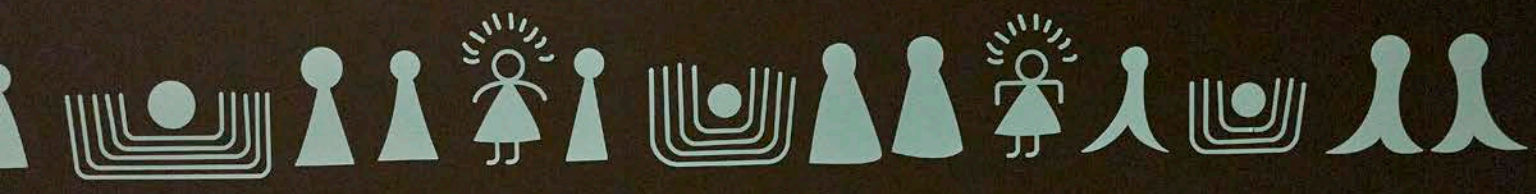
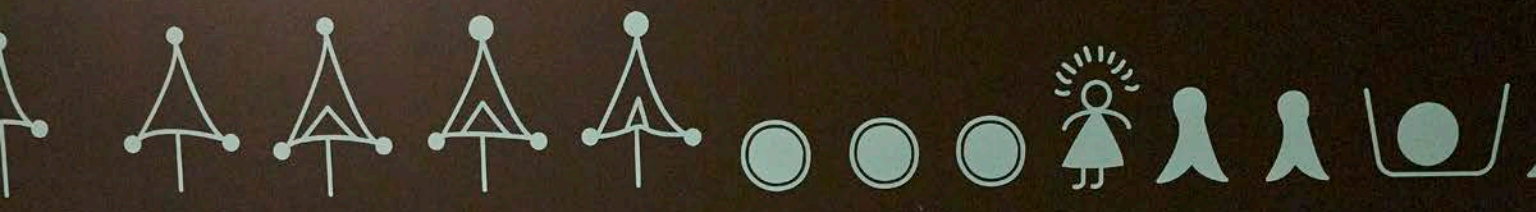
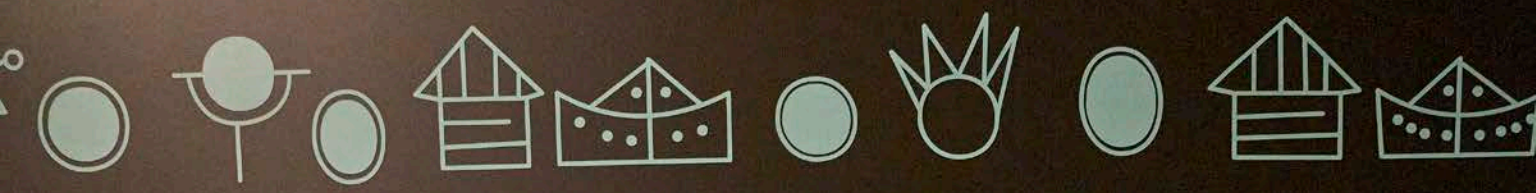








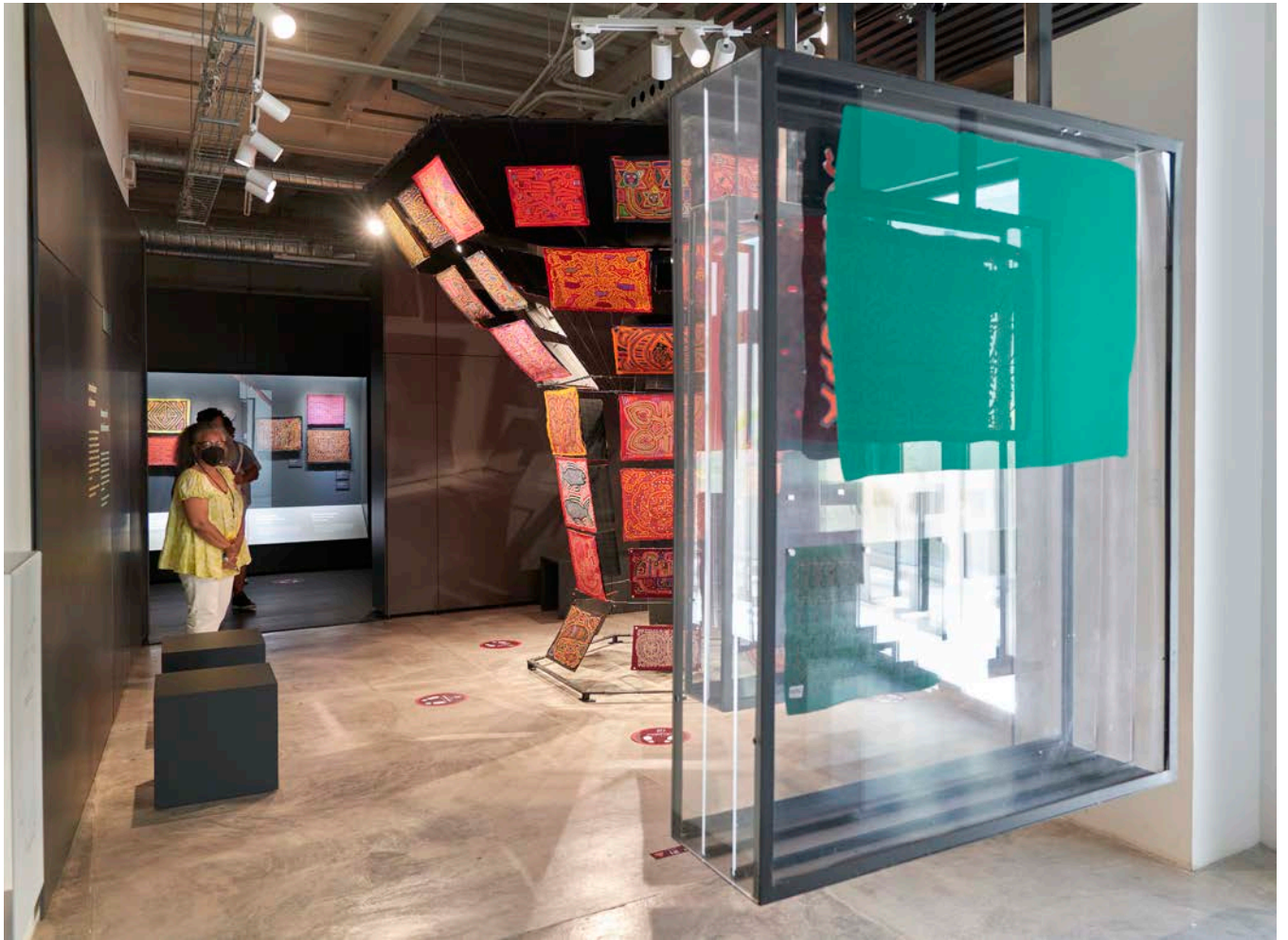






Handmade paper art - Made by women
Aboriginal
Cultural Centre, Kimberley, Western Australia
1980s and 1990s, Kimberley, WA





Biomuseo

Biomuseo is a museum focused on the natural history of Panama whose isthmus was formed very recently in geological time, with major impact on the ecology of the western hemisphere. Located on the Amador Causeway in Panama City, Panama, it was designed by renowned architect Frank Gehry. Wikipedia

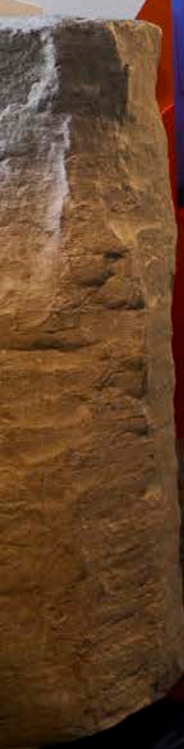


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...inamiento
...mbió



5
s de
trás
ago

Panamá era
un archipiélago
de volcanes
Panama was
an archipelago
of volcanoes







@MalaKooz









AN ARTIST'S JOURNAL

THOM WHEELER CASTILLO



Panama City - Historic District of Panama

Day 2: We started our day focusing on ourselves under the guidance of [@nataliavasquezvision](#). Our guide Ruben took us on a tour of the old, colonial city. I encountered a school that reminded me of my kindergarten. It's probably not it but I can't help remember recess in the school's square. Colonial ruins under construction beside signs profaning gentrification. The highlight of our day was a busker from Peru. He sang songs by Chayanne and Los Lobos. The video installations at the Gehry-designed [@Biomuseo](#) were pretty 🔥.

We returned home for lunch and a virtual meeting with our cultural heritage partner [@samaapanama](#). Still processing all of the stories and memories that revealed themselves in a quantum millisecond. The weight of history is weighing heavy. Talking through difference.



Biomuseo



Chilibre

Day 3: We acknowledge the Bokota, the Embera, the Guaymí (including the Movere and Murire peoples), the Guna, the Buglé, the Talamanca, the Teribe, the Wounaan. We know we tread on their lands; their histories and conflicts are in our hearts as we navigate our exchange.

On our way to meet with an Embera village in Chagres National Park, we drove by Chilibre. Ismael and Edwin drove us by boat to their village after we hiked through the rainforest to swim under a waterfall. Butterflies 🦋 everywhere. We met with Yarelis, she told us about their lives and answered questions about their reality. We we're very thankful for their hospitality.

We ended our day with a group zoom visit, family dinner, and a gossip over a fire for the full moon. Maybe an episode of the amazing @smallaxeseries.



Edwin of the Embera Village, Alajuela Lake in Chagres National Park



Afroantillano Canal Workers Museum

Day 4: Collectively we couldn't shake our visit with the Embera yesterday, it came up during breakfast and dominated the conversation over dinner. The goal is to exchange, we're still working out how to do that without imposing ourselves.

It's Monday and all the cultural institutions are closed. We visited @samaapanama anyways, taking in the city and its bustle. We visited Vanessa Greene's high school and the former US army base when the US occupied Panama, Fort Clayton. As a kid, I played in the pool on the base, saw E.T., the Karate Kid at its theater and heard Dionne Warwick's 'That's What Friends Are For' for the first time there. I barely understood what that space meant at the time.

Rosie keeps reminding us of our mission, to talk across difference. We're not taking this visit lightly, this is not a vacation. It's clear Panama is no different in its disparities when compared to the US. We live in the shadow of history.

I expect our visit to Colón on Friday will further reinforce these truths.



Day 5: I'm sleeping so deeply here in Arraiján, even with the cacophony of birds chatter at dawn. We started the day with gentle yoga, thanks to Natalia.

Today was dedicated to exchanging with the collectors and galleries, like @weil_art. After getting a little lost, we arrived and met with Marmie Walker, our hostess. Quite a packed gallery of carved objects, documents, and paintings. I chatted with Jorge, the gallery assistant about the graffiti/skater scene and found Vanessa a tattoo artist. After a light lunch under a Panamanian rain, we went to visit with Dr. Sinclair.

Dr. Sinclair is the son of Alfredo Sinclair. Sinclair learned abstraction from Pollock himself and practiced all-over, action painting through the 70s. The man painted through the 21st century. Oh yeah, the Obregón woodcut was the first thing that caught my eye in Dr. Sinclair's private collection. *fingers crossed* We have time to visit the museum dedicated to his legacy.

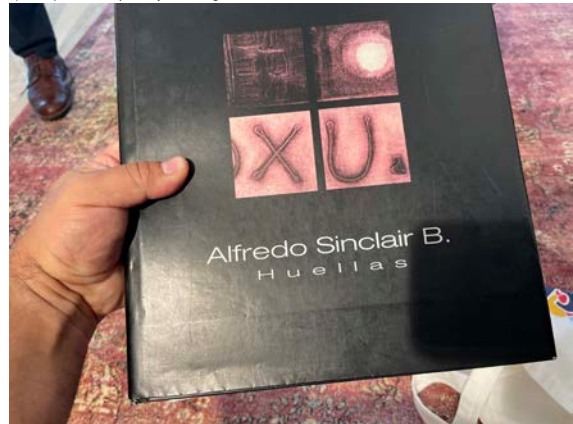
Many thanks to the artists who presented tonight during our nearly 3 hr zoom studio visits. I shared some images of my time in Panama, including my pet rooster Papito pictured with me and my sis on our first day of school in Chilibre.

A bird is calling in the night, bout to drink soursop leaf tea.



(Above) Woodcut print by A. Obregón

(Below) Huellas Alfredo Sinclair B.



Day 6: We're getting to know the city and its peoples, in all its complexities, more and more with each day. Rosie Gordon-Wallace has brought a lot of heart and sensitivity to her life's work with @dvcai; we're all humbled and bewildered by our experience and this work's legacy.

We received a private tour of the @museodelamola which had only opened its doors for 4 months before the pandemic closed down the world. Docent Leonardo gave an enthusiastic tour of the art form of the Mola. Molas are a hand-made textile that forms part of the traditional women's clothing of the Guna people from Panama/ Colombia. Abstraction is not solely a modern art, these works are pretty cosmic. I met a Guna artist later on and bought some beads from her.

We walked around the old city and encountered a deco style building dated back to about the same year Miami was founded. The walls around these streets were filled with art: murals, graffiti, wheat-pasting.

We spent the evening with Collector Marnie Walker who invited us to dinner. She showed off her art collection which included art works from all over the world, truly a labor of love. She invited her friend Arturo for dinner who was very candid about our questions about life in Panama. It was clear he brought us a perspective we were missing here on our cultural exchange.

Throughout this entire trip, despite long car rides in crazy traffic, uncertainty because of the realities of the pandemic, there has been quite a bit of laughter.



(Above) Museo De La Mola

(Below) Guna Artist selling Molas and Beads



Day 7: Today was planned as an unscheduled day but it turned into one of our most productive: three museums, new relationships, and more lively artist presentations with those who could not be with us in Panama.

We started with [@samaapanama](#), rushing to get there after two failed attempts at a visit. The museum chronicles the lives of migrants from the west indies who moved to Panama to help build the canal.

We were headed home but decided to stop at the curious building we've passed daily with the word 'libertad' on it. The [@museodelalibertad](#) is a beautiful haven dedicated to human rights. I've never visited a museum with such a direct sense of mission. We were all in awe at the passionate exhibitions detailing what work we all have left to do for a better, equitable world. The staff and director made us feel welcomed. We think we've found kindred spirits here in Panama! Shout out to [@maragonch](#), couldn't tag her in the pic because of limitations but her artwork on view 'Lavar Es Amar', where she washed 18 red-stained handkerchiefs in honor of victims of femicide in Panama, is 🔥.

[@aidaclement](#) told us about amazing Jamaican fish tacos and urged us to visit the [@museodelcanal](#). After said deliciousness, we went to the museum. We were overwhelmed at the amount of information, artifacts, and ephemera. Im limited to ten pics per post but could easily have shared 30.

We ended the night with presentations by artists associated with [@dvcai](#) from all over the Americas. In awe of the creativity and heart presented tonite. Art is the balm that soothes.

Tomorrow: Colón.



(Above) Inside the Afroantillian Canal Workers Museum

(Below) Museo De La Libertad



Day 8: From the Pacific to the Atlantic, from dry to humid, we drove to Colón, Panama.

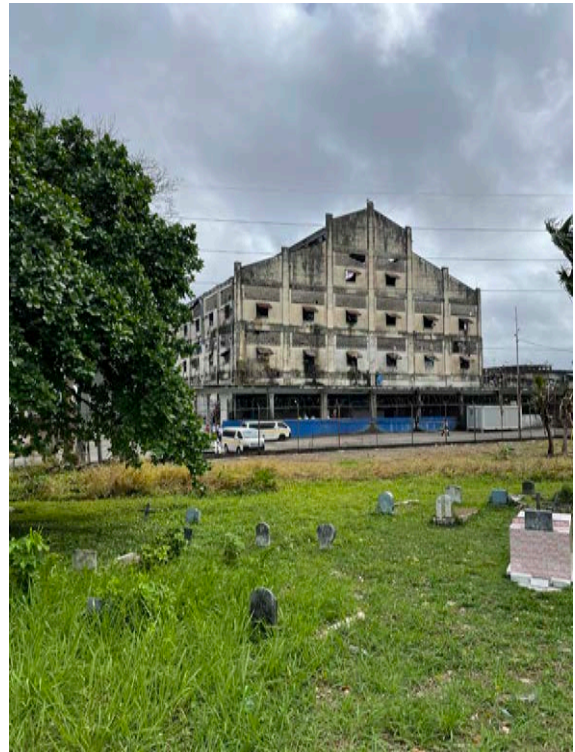
We started an early drive through a forest to reach our destination. Colón sits on the Caribbean coast, at the entrance to the Panama Canal. The city was founded by the US and many peoples from the West Indies and the Americas flocked to the city to work on the canal, many never to return because of the perilous nature of work.

Our first stop was the cemetery, accidentally going to the back entrance that shared its path with the city's prison. The back entrance and its graves seemed very different from the main entrance.

We drove the puente Atlantico on our way to the city center. The city doesn't seem to have the same resources as the capital although both cities histories seem to be completely intertwined.

We needed to put our feet in water so we decided to drive through Sabanitas to get to La Angosta, a beautiful tropical beach. We ate fish fry con patacones and poured a little rum out for the ancestors. We wanted our last day to complete a journey that started for many in Colón. Ive never understood Panama better.

Our last meal was spent under the tutelage of ms. [@camcfarlane](#), giving us a wealth of knowledge on enhancing our social media presence, something every artist should be vested in to amplify audience and success. Thank you, Carol-Anne!



Colón Cemetery and Prison

Day 9: Travel day HOME

Arrived not too long ago after a very exhausting travel day.

Despite all the troubles, there was still moments of reflection and gratitude.

Caribbean Global Currents: Talking Across Difference

#DVCAI #dvcaipanama



(Above) Iglesia De Santo Domingo

(Below) Playa La Angosta



Alajuela Lake



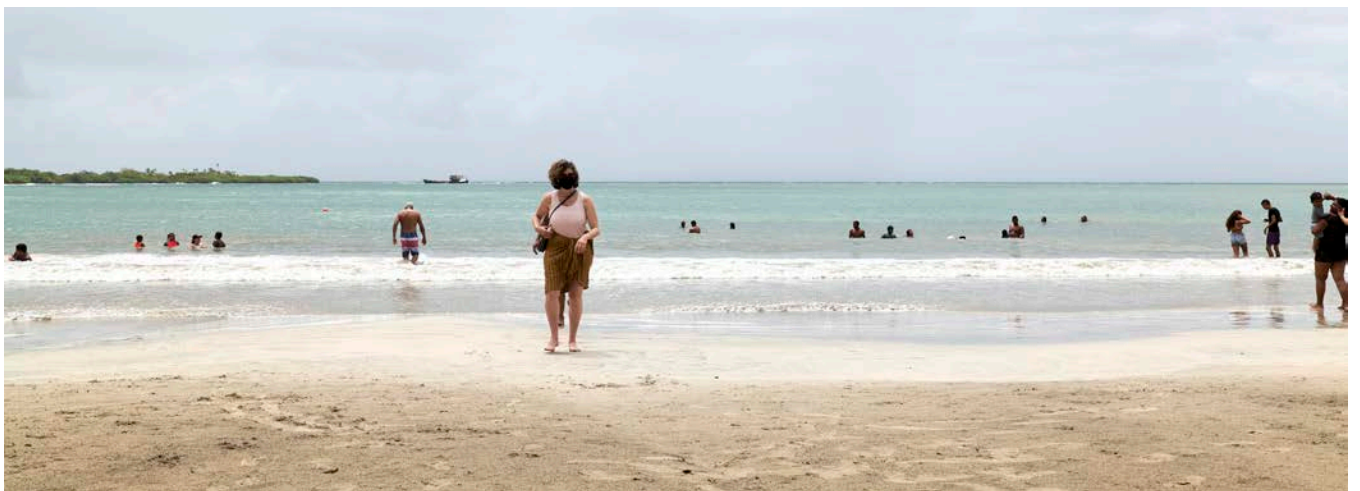
Colón, Panama. An artists' perspective

Colón is the capital of Colón Province, in Panama. It sits on the Caribbean coast, at the entrance to the Panama Canal. The Canal Expansion Observation Center is a park with viewing platforms over the canal's Atlantic locks and Gatún Lake. The vast Colón Free Trade Zone offers tax-free shopping. Just west of the city, at the mouth of the Chagres River, Fort San Lorenzo is a well-preserved colonial military structure. — Google















Rosie Gordon Wallace

Rosie Gordon-Wallace is Founder, Curator, and Director of Diaspora Vibe Gallery and Diaspora Vibe Cultural Arts Incubator. Since 1996, Gordon-Wallace has initiated and produced transnational creative programs that redefine concepts of “diaspora” including the International Cultural Exchange program, the Caribbean Crossroads Series, the Artist-In-Residence program, an ongoing contemporary exhibitions program, and numerous community-based outreach projects. One might never have guessed that this licensed Medical Microbiologist and former Senior Consultant for Searle Pharmaceuticals from 1981 -1999 is now the founder and senior curator of Diaspora Vibe, one of the most talked about Caribbean art incubators in Miami and on the east coast. Gordon – Wallace, always a passionate lover of art, made up her mind in 1999 to devote herself full time to the gallery she created and developed.



Alix Pierre, PHD

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).



KIM YANTIS

Kim Yantis is a visual artist who fueled by collaboration, sewing, and design. Her current project with Lucinda Linderman, “Suiting-up for the Future,” is a wry runway show and workshop series of sustainable workwear and utilitarian accessories that act as “Wearable Tools for the 21st Century.” Together they create demonstration pieces, allegorical costumes, take-away postcards and performance works. Garments and accessories are available for purchase and commission.



ROY WALLACE

Roy 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.



THOM CASTILLO

Thom Wheeler Castillo lives and works in Miami, FL; Graduated from PNCA, Intermedia. Wheeler Castillo is interested in the landscape and ecosystems, past (art history) and present (Environmental Studies); he works from an interdisciplinary approach in his relentless pursuit of poetry, art history, earth science and anthropology. He is Co-director at Turn-Based Press, an artist-run print studio, whose mission is to offer facilities for printmakers in Miami, FL, as well as advance an appreciation for the medium and its history. He also produces works through experimentation and partnership that nurtures his visual work. One-half of the experimental Archival Feedback (along with Emile Milgrim), the duo engage in various critical dialogues of the moment, they approach the environment as a studio in the field, their ears and tools guiding questions and intentions. The fieldwork documents through sound a repeatable sensorial experience of the ever-changing landscape. AF expands their range working in other mediums including print-making, video, sound manipulation and installation and through collaboration with artists, musicians, and scientists.



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.



Carol Anne McFarlane

Carol-Anne McFarlane creates artwork that brings this consciousness to the forefront so people can be intentional when responding to what we experience in the world. Her artwork is based on intersectional feminist ideas regarding gender and identity politics because self-examination leads to self-improvement and empowerment. These ideas are explored in various media including painting, drawing, video, and alternative media. McFarlane pairs her experiences with social critique to share her vision in challenging and reconstructing current social structures.

Special thanks to our hosts in Panama including:

Afro-Antillian Museum(Museo Afro Antillano de Panama) Panama City.

Bio Museum Panama City, Panama.

Museo de la Libertad y los Derechos Humanos. Panama City.

Canal Museum. Panama City.

Museo de la Mola (MUMO) Special thanks to “Linky Motta”

Marnie Walker (private art collection)

Dr. Jorge Sinclair (private art collection)

Ocu Tribe (visit)

Sanda Hazelrigg (resident host)

Mr. Ruben (our driver)



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