

# Dust Specks on the Sea

Contemporary Sculpture from the  
French Caribbean & Haiti



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the French Caribbean & Haiti

Mathieu Kleyebe Abonnenc, Raphaël Barontini, Sylvia Berté, Julie Bessard, Hervé Beuze, Jean-François Boclé, Alex Burke, Vladimir Cybil Charlier, Gaëlle Choisine, Ronald Cyrille, Jean-Ulrick Désert, Kenny Dunkan, Edouard Duval-Carrié, Adler Guerrier, Jean-Marc Hunt, Nathalie Leroy-Fiévée, Audry Liseron-Monfils, Louisa Marajo, Ricardo Ozier-Lafontaine, Jérémie Paul, Marielle Plaisir, Michelle Lisa Polissaint & Najja Moon, Tabita Rezaire, Yoan Sorin, Jude Papaloko Thegenus, Kira Tippenhauer

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the French Caribbean & Haiti

Curated by Arden Sherman

Curatorial assistance by Katie Hood Morgan and Marie Vickles



## Grey Area: Locating the Artwork of the French Caribbean & Haiti

Arden Sherman

In 1964, French President Charles de Gaulle visited Martinique, Guadeloupe, and French Guiana on an official state trip. Flying in an airplane over the Caribbean Sea, de Gaulle described the islands as “dust specks on the sea.”<sup>1</sup> De Gaulle’s famous quote evokes the almost otherworldly mystery of an aerial view of the Caribbean archipelago, while at the same time revealing a deep-seated hierarchical perspective of the region stemming from France’s history as a powerful colonizing force in the Caribbean. The French Caribbean is made up of two islands—Guadeloupe and Martinique—as well as the state of French Guiana, which sits on the north-eastern edge of South America. These Overseas Departments of France are officially governed by, and are economically and socially connected to, the European metropole. In the northern part of the Caribbean, known as the Greater Antilles, the nation of Haiti shares the island of Hispaniola with the Dominican Republic. In 1804, after over a decade of combat led by rebelling slaves, Haiti gained independence from France and forever changed the

history of French sovereignty in the Caribbean.

*Dust Specks on the Sea: Contemporary Sculpture from the French Caribbean & Haiti* focuses on sculptural works by twenty-two contemporary artists from Guadeloupe, Martinique, French Guiana, and Haiti. The exhibition presents various approaches to subject matter, sculptural materials, and process that speak to the contemporary practices of artists of this region, evincing their participation in an expanded, globalized art world and putting pressure on notions of who is at its “center” and who is on its “periphery.” Derived from de Gaulle’s observation, the exhibition’s title is used to challenge the perception that this region and its artwork are mere specks of dust.

Contrary to other recent exhibitions showcasing contemporary Caribbean artists, *Dust Specks on the Sea* creates a landscape that looks beyond regional categorization and gives attention to artists’ subjectivities as complex and rich, expanding past preconceived ideas of what art from this region can look like and what subjects it can address. The exhibition is unique in the physicality of its display: works

Rendering of proposed artwork, *Acta es fabula*, Marielle Plaisir, 2018

are positioned in close proximity and in direct conversation with one another, evoking a sensation of networked ideas amongst a mosaic of individual artistic approaches. The Martiniquan writer, philosopher, and poet Édouard Glissant is the most recognized theorist of Caribbeanism, and his work helps clarify the complexities of the archipelago and its relationship to its governing metropolises (in this case, France). *Dust Specks on the Sea* looks to Glissant's proposition for "a world in which one is, quite simply, one agrees to be, with and among others."<sup>2</sup>

In *Dust Specks on the Sea*, the exhibiting artists from Guadeloupe, Martinique, and French Guiana are uniquely positioned between a Caribbean ideology and a European one. Tourists and travel guides have historically coined Martinique and Guadeloupe as a "Little France"—a place where one could buy a baguette equivalent in flavor to those from the finest Parisian bakeries. It seems undeniable that the islands' close ties to the metropole—for education and for culture—hold a space in the consciousnesses of the inhabitants of the Overseas Departments.

But in many cases, these artists look beyond cultural identity and colonial history for inspiration while making art. Half of the exhibiting artists (Mathieu Kleyebe Abonnenc, Kenny Dunkan, Nathalie Leroy-

Fiévée, Audry Liseron-Monfils, Louisa Marajo, Ricardo Ozier-Lafontaine, Jérémie Paul, Tabita Rezaire, and Yoan Sorin) do not make work that obviously asserts where they are from; rather, they emphasize their identities foremost as thinkers and makers who draw from a vast range of conceptual and aesthetic strategies.

Audry Liseron-Monfils creates sculptures from branches found on the beaches of Martinique grafted to locally-sourced driftwood and placed on the ground. Though these materials are very literally Martiniquan, Liseron-Monfils's minimalism-influenced gesture restrains them from being visually associated with the "island." Louisa Marajo's photo, paint, and wood installations contain elements of construction barricades, referencing contemporary urban street scenes familiar throughout the world. Considered alongside the history of nineteenth-century landscape paintings of Martinique, Marajo's work functions almost as a post-apocalyptic version of a landscape experience, eliminating all romantic signifiers of "tropical" conditions. Tabita Rezaire works primarily in the digital sphere. Her work *Ultra Wet - Recapitulation* is a large pyramidal sculpture with projections of digital renderings her sci-fi investigation into identity, gender norms, and disjointed geographies. Here, Rezaire

proposes a future liberated from temporality and geography where technology prevails.

Topographically, Haiti is the most mountainous island in the Caribbean ("Haiti" meaning "land of high mountains" in the indigenous Taíno language), with rivers flowing throughout the country and aquamarine coastlines. The history of Haiti is, on one hand, revolutionary and pioneering, and on the other, a story of continual hardship and struggle. By 1825, only twenty years after Haiti became an independent nation—a feat won through the only successful slave revolt in history—the country had accumulated significant debt, owing millions to France in order to be "recognized" as an autonomous nation-state. In the ensuing two hundred years, Haitians have faced some of the most impoverished living conditions in modern times, exacerbated by a 2010 earthquake which resulted in over two hundred thousand casualties (death toll numbers remain inconclusive, a fact which itself signifies a lack of international humanitarian support).

Works by six artists from Haiti (Vladimir Cybil Charlier, Gaëlle Choïsne, Jean-Ulrick Désert, Édouard Duval-Carrié, Adler Guerrier, Fabiola Jean-Louis) further the discourse around themes more commonly seen in exhibitions of work from this region: independence, identity, cultural influence, and

historical nostalgia. Fabiola Jean-Louis's fragile paper sculptures of Louis XIV-era shoes and Édouard Duval-Carrié's large resin head of a warrior-like figure play with history in ways that can be read as defiant gestures towards colonialism. In the form of a poetic memorial, Jean-Ulrick Désert highlights the story of a brutally murdered young Haitian girl, taking a critical approach to the hollow glamorization and exploitation of "Third World" catastrophe. Gaëlle Choïsne takes inspiration from the Haitian landscape and pays tribute to its beauty and culture with her bronzed oyster shells and selection of music by the under-recognized Haitian composer Carmen Brouard.

In 1902, the eruption of the volcano Mt. Pelée on the island of Martinique destroyed the town of Saint-Pierre, killing approximately thirty thousand people in a matter of minutes. Poignant photographic images of the worst volcanic disaster of the early twentieth century show the volcano's dusty plume looming above the sparkling waters of the Caribbean. These beautiful visual documents of destruction point to the complexities of the archipelago: the French Caribbean and Haiti cannot be defined solely by their "exotic" beauty nor by their historical trauma. By locating Charles de Gaulle's dismissive quote front and center in our exhibition's title, we call attention to his

problematic perspective: it is detached and aerial, one that is merely “dropping in” on the Caribbean for state business. Images of the eruption of Mt. Pelée place us firmly on the ground in a specific place and time—Martinique, 1902—and bear witness to a historical event that, for the people actually occupying these so-called “dust specks,” was disastrous, even if its extent may not have registered four thousand miles away in the metropole. Through this exhibition, we aim for a perspective that is rooted in the specific approaches of these twenty-seven artists and looks outward in order to contribute to a contemporary, multi-layered understanding of artwork from this region.

As a visual experience, *Dust Specks on the Sea* creates a space that is not completely Caribbean, not completely European, and not completely independent either; the exhibition and its artworks live somewhere in the grey area between. This grey area is a nuanced space where history is undeniably present but not necessarily a driving force that burdens artists with the expectation of acting on behalf of a regional consciousness. The artists included in *Dust Specks on the Sea*—though from lush lands bearing Caribbean shorelines and the scars of colonial trauma—are not bound to make artwork that looks “Caribbean,” or that didactically

demonstrates the conditions of their landscape or their history. *Dust Specks on the Sea* is a platform where artists play all fields: expressing their personal relationships to heritage, navigating art-making inside the globalized contemporary art world, and looking beyond their cultural backgrounds for inspiration and ideas.

Hunter East Harlem Gallery (HEHG) is in the New York City neighborhood of East Harlem, a place known for its Caribbean population and its history as a home to displaced peoples, yet the narratives of the French Caribbean are still under-shared in Uptown Manhattan communities. HEHG is dedicated to creating projects that build on the complicated circumstances of being a human in today’s world, and to bolstering the voices of underrepresented creative people and thinkers. By presenting sculpture-based work in a distinctive way—in which artworks are displayed in close proximity, and, in some cases, physically interact with one another—*Dust Specks on the Sea* delineates a generative area in which traditional display methods and viewing experiences are not adhered to, thrusting visitors into networks of sculpture that feel uncomfortable and exciting at the same time. In doing so, it creates a visual argument for how artwork can be one of our most powerful tools for personal and political expression.

## The French Caribbean Landscape in the Nineteenth-Century Imagination

Remi Poindexter

France’s victory in the 2018 World Cup brought the complexity of what it means to be French to the attention of spectators worldwide, as an energetic, young, diverse team triumphed on a global stage. In public spaces across France, euphoric crowds erupted into energetic celebration, from the tree-lined Haussmannian boulevards of Paris to the tropical streets of Fort-de-France, Martinique, over four thousand miles away.

Martinique and its sister island Guadeloupe occupy a unique position as insular Caribbean regions of France. On one hand, the islands are distinctly Caribbean spaces, with cultural ties that extend beyond national and linguistic boundaries. On the other hand, they are unmistakably French—from the governmental structure to the familiar brands found in stores and supermarkets. I always think of the French Caribbean as the only place where you can order a perfect baguette with a glass of fresh guava juice.

But the experience of being both French and Caribbean runs far deeper. As with most questions of identity and nationhood, this duality is infinitely nuanced and is largely a matter of

perspective. In my own personal experience, Martinique brings forth childhood summer memories of chickens in my grandparents’ yard, of learning how to sew, listening to our neighbors yelling in creole, and chasing my cousins up steep grassy slopes.

My academic research examines the ways in which artists depicted and imagined the French Caribbean landscape during the nineteenth century. The idea of the French Caribbean as a place that straddles the realms of the “exotic” Caribbean and the familiar French metropole is useful in understanding nineteenth-century conceptions of the region. In her recent book *To Be Free and French: Citizenship in France’s Atlantic Empire*, historian Lorelle Semley discusses this seemingly paradoxical positioning in the context of Martinique’s cultural capital city of Saint-Pierre, which was known as “The Little Paris of the Antilles.”<sup>1</sup> As far back as the 1830s—a decade before the abolition of slavery in the French colonies—travel writers pointed to the exotic familiarity of the Martiniquan city. An 1836 book entitled *Voyage pittoresque dans les deux Amériques*<sup>2</sup> particularly stands out for the way its text

1 The story is recounted by Betsy Wing in her “Translator’s Introduction” in Édouard Glissant, *Poetics of Relation* (Ann Arbor: University of Michigan Press, 2010), xiii.

2 Glissant, 128.

## Artworks

emphasizes the island's connections to France, while its engraved illustrations highlight the exotic elements—which is logical for a genre that rests largely on the creation of fantastic narratives of faraway places.

The complexity of the nineteenth-century French Caribbean landscape was often simplified and reduced for audiences. Travel and tourist imagery was largely predicated on the production of generalized images for each destination, an idea discussed by Krista Thompson in her book *An Eye for the Tropics: Tourism, Photography, and Framing the Caribbean Picturesque*.<sup>3</sup> Martinique—like many other Caribbean islands—became known through images of its lush botanical gardens, and of its bustling streets and markets in which figures sold exotic wares. The statue and birthplace of Josephine de Beauharnais, the first wife of Emperor Napoleon, became symbols that explicitly connected the island to the “glory days” of Imperial France. Rarely published in travel books, however, were images of Martinique's state-of-the-art drydock facility<sup>4</sup> or of the rural plantation landscape that was central to the island's main exports. Needless to say, when Paul Gauguin and his friend Charles Laval traveled to Martinique in 1887, their artistic practice also centered

largely on the search for new, exotic vistas. After the eruption of Mt. Pelée in 1902, the tropical imagery that had typified so many nineteenth-century images gave way to a more sinister, barren landscape of destruction, which would be consumed across the ocean through stereoscopic photographs.

Today, Martinique and Guadeloupe continue to occupy the unique position of being both French and Caribbean. The islands no longer bear the status of “colony,” although the long-lasting effects of historical power structures certainly continue to impact the postcolonial condition of these spaces. The conventions of visual art have also drastically expanded since the nineteenth century, as is made clear by the variety of media used by the artists whose works are included here at Hunter East Harlem Gallery.

Most importantly, the artists in this exhibition identify and engage with the French Caribbean on a personal level. Their goal is not to reduce and simplify, but to speak to the multiplicity of perspectives and narratives within the region. Each artist brings their own unique style and process into the gallery in order to visually respond to a group of islands that a distant observer once called “dust specks on the sea,” but that many others call home.

1 Lorelle Semley, “When Blacks Broke the Chains in the ‘Little Paris of the Antilles,’” *To Be Free and French: Citizenship in France's Atlantic Empire* (Cambridge: Cambridge University Press, 2017).

2 Alcide Dessalines d'Orbigny, *Voyage pittoresque dans les deux Amériques: résumé général de tous les voyages de Colomb, Las Casas, etc* (Paris: L. Tenré & Henri Dupuy, 1836).

3 Krista Thompson, *An Eye for the Tropics: Tourism, Photography, and Framing the Caribbean Picturesque* (Durham: Duke University Press, 2006).

4 An album by the US photographer Solomon Nunes Carvalho held at the New York Public Library's Schomburg Center for Research in Black Culture features numerous images of the drydocks, yet none were engraved for the published account of his voyage in *Harper's New Monthly Magazine*.

# Mathieu Kleyebe Abonnenc

(b. French Guiana 1977)

## *Kannibalen III*, 2009–13

Silver ring

$\frac{3}{4} \times \frac{7}{8} \times \frac{1}{2}$  in. (1.9 × 2.2 × 1.27 cm)

Courtesy of the artist and Marcelle Alix, Paris, France



Mathieu Kleyebe Abonnenc's video, photography, drawing, installations, and conceptual projects investigate the power of historic trauma and its influence on collective cultural identity. *Kannibalen III* is a silver ring that refers to the initiation practices of the French Guianese Freemason Society. Masonic practices arrived in French Guiana as a direct result of nineteenth-century imperialism and trade, over a century before French Guiana was formally established as an Overseas Department of France. For *Kannibalen III*, Abonnenc melted down the initiation ring he inherited from his great-grandfather, reusing the silver to produce a cast of the ring in negative. The symbols that once decorated the original ring are no longer visible to us; the resulting jewelry instead displays a void that would be worn against the finger, negating or concealing the original meaning of this ritualistic object. Abonnenc has exhibited his work internationally and in numerous biennials including the 2015 Venice Biennial. He lives and works in Metz, France.



# Raphaël Barontini

(b. Saint-Denis, France 1984)

## *Eurydice, 2019*

Silkscreen digital printing on fabric, trim  
106 x 70 in. (269.2 x 177.8 cm)  
Courtesy of the artist



Raphaël Barontini creates installations and assemblages that combine silk-screened photographic images, digital prints, bold colors, and soft textile materials. His work often includes images of marginalized figures from art history, religion, and popular culture. Barontini aligns his visual practice with those of writers and thinkers of the French Caribbean such as Édouard Glissant and Aimé Césaire, and employs the term “creolisation” to describe his work, his cultural roots, and the multiplicity and hybridity of identity. His work *Eurydice* is a wearable cape from the series Solar Cloaks. This work and the larger series were created in response to the 1959 Brazilian film *Black Orpheus*, a contemporary adaptation of the Greek tragedy of Orpheus and Eurydice set in the context of a Rio de Janeiro favela. The film traces its love story through the complications of race and economic strife during Carnival. Barontini’s ornate Solar Cloaks are embellished with images and trimmings, evoking traditional costumes worn during the parades of festival season. Barontini lives and works in Paris.

# Sylvia Berté

(b. Fort-de-France, Martinique 1984)

## *Untitled, 2019*

Hand-shaped sterling silver sculptures  
Dimensions variable  
Courtesy of the artist



Sylvia Berté is an artist from Martinique and the owner of the jewelry brand Plante Mère. As an artist and a maker, Berté dedicates her practice to furthering human-nature relationships using mindfully harvested materials. Her practice is informed by both scientific processes and ancestral crafts, and through her work, she aspires to offer a deeper understanding of the natural world while exploring how our perceptions of nature influence our interactions. In her piece, *Untitled*, Berté explores play and the connotations of materials. In this collection of tiny sculptures, Berté has carefully crafted folded paper fortune tellers made in childhood out of silver paper covered with a sheer patina. Here, Berté explores the area between utility and decoration, examining a duality that mirrors her own dual identity with roots in both Caribbean and French cultures.

# Julie Bessard

(b. Chatellerault, France 1971)

## *The Wings*, 2008

Straw, staples, and copper  
59 × 28 ¾ × 11 in. (150 × 73 × 28 cm)  
Courtesy of the artist

Julie Bessard explores form and composition in her work, often playing with illusion and lighting in installation. *The Wings* is an element extracted from a larger multi-part installation called *Projected Shadows*. The sculpture is a set of large wings, composed of metallic staples and copper mesh. When lit by a spotlight, the form reflects and redistributes the light, casting a shadowy presence in the gallery. In this work, Bessard explores her interest in nature and freedom, using her wings as symbols of rebirth. At the same time, by using these metal materials, she conjures up an industrial or mechanical image of human intervention. *The Wings* are suspended in the exhibition, giving them a movement and expression that draws attention to their unstable and fluid shadows, and touches on the artist's interest in choreography and dance. Bessard's work has been shown internationally as well as throughout parts of the Caribbean and was included in the documentary films *Lady Artists from the West Indies* (1995), and *Artistes en archipel* (2017). She lives and works in Schœlcher, Martinique.

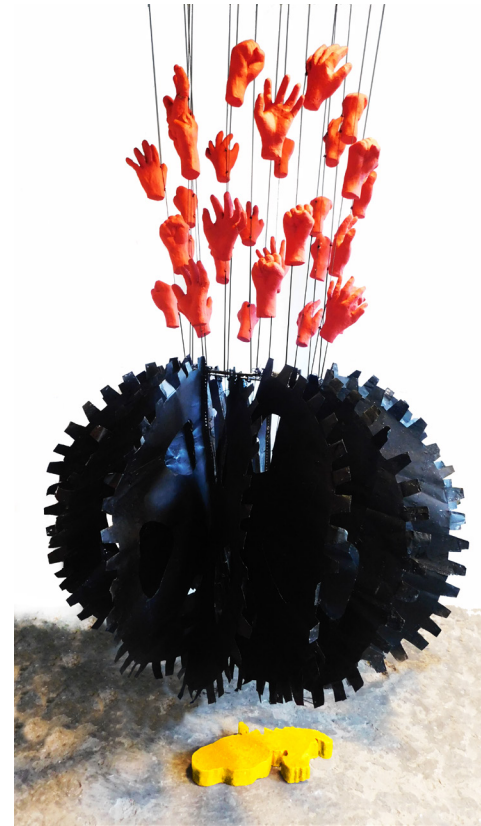


# Hervé Beuze

(b. Fort-de-France, Martinique 1970)

## *Manufacture Coloniale*, 2004

Aluminum plate, polyurethane foam, acrylic, rope, and fiberglass  
39 ¾ × 39 ¾ × 137 ¾ in. (100 × 100 × 350 cm)  
Courtesy of the artist



Hervé Beuze's work explores the identity, memory, people, and geography of Martinique. His paintings, assemblages, and monumental installations express elements of a latent historical Martiniquan identity that works in direct dialogue with the fast pace of a contemporary art world. He uses a variety of materials—from parts of machinery and wire to wood—that gesture symbolically toward the history of Martinique. *Manufacture Coloniale* is composed of red hands and black wheels that represent a sugar cane factory, all suspended above a tiny yellow map of Martinique. For Beuze, this installation works as an allegory of colonial exploitation by European powers in the Americas. Favoring notions that are often contentious and intense, Beuze works with fragmentary and hybrid symbolism, painting a realistic picture of the complexities of his Caribbean identity. Beuze has shown throughout the Caribbean and internationally. He lives and works in Martinique.

# Jean-François Boclé

(b. Fort-de-France, Martinique 1971)

## *Untitled (Attachement aux quatre coins - Amarrar mundele), 2017*

Video installation and flags

Dimensions variable

Courtesy of the artist and Maëlle Gallery, Paris, France



Jean-François Boclé uses found objects to create sculptures, installations, and videos that address consumerism, capitalism, and the fight for natural resources. *Untitled (Attachement aux quatre coins - Amarrar mundele)* takes inspiration from the 1955 Bandung Conference to reflect on the history of anti-colonial resistance. This conference was the first official meeting of twenty-nine Asian and African states and was a pivotal moment in the development of the Non-Aligned movement, in which nation-states declared their independence from major European and North American powers. In Boclé's video, the artist's hands repetitively knot the flags of the countries present at the conference. This action alludes to the political unification of these independent nations while also referencing "tying the four corners," a protection ceremony performed in the Palo religion of the Caribbean. In this ritual, the four corners of a cloth are tied together to close a sacred space off to enemies. Boclé's reference to this ritual adds a spiritual layer to the mundane civic ceremony of conferences and political alliances—here, both resist a imperialist perspective on the world. Boclé's work has been exhibited internationally and in numerous large-scale biennials. He lives and works in Paris, France.

# Alex Burke

(b. Fort-de-France, Martinique 1944)

## *The bookshelf 2, 2010*

Wood and embroidered cloth bags

78 ¾ × 78 ¾ × 7 ⅞ in. (200 × 200 × 20 cm)

Courtesy of the artist



Alex Burke works in sculpture and installation, and his works are often informed by his position of being from the Caribbean diaspora and living and working in France. In 1963, Burke moved to France to attend l'École des Beaux Arts de Nancy and since then his practice has reflected his experience of the erasure of Caribbean history within Western narratives. *The bookshelf 2* is composed of a bookshelf populated not by books, but by closed cloth bags—reminiscent of burlap sacks used for dry goods—onto which he has embroidered the dates of significant events in the colonial history of the Americas. These closed bags metaphorically contain covered up parts of history, representing the West's neglect of its colonial legacy. Burke chooses embroidery for the dates because of the medium's symbolic history and, with his use of tonal-colored thread, he alludes to the invisibility of these dates and the fragile state of their collective memory. For the artist, collective memory is the most valuable tool for rebuilding and looking forward. Burke lives and works in Paris, France.

# Vladimir Cybil Charlier

(b. Queens, New York 1967)

## *Untitled (Guédé Mani), 2018*

Mixed media  
Dimensions variable  
Courtesy of the artist



Vladimir Cybil Charlier is a native New Yorker of Haitian descent. Her practice is informed by her connection to Haitian culture and draws on her own memories alongside Haitian imagery to discuss the complexities of the diaspora and cultural identity. She cites mythology, literature, and music as references for her paintings, collages, and sculptures. In particular, Charlier's work reflects on the presence of Haitian culture in the diaspora in New York, often highlighting the tensions between the histories of Haiti and the US. Her *Untitled (Guédé Mani)*, is an installation of busts adorned with glasses that refer to the Haitian Guédé spirits who represent death and fertility. These spirits accompany Baron, a god of death, and have the gift of foresight. Charlier has exhibited across the US, Latin America, and the Caribbean. She lives and works in Harlem, New York.

# Gaëlle Choïsne

(b. Cherbourg, France 1985)

## *Les amulettes et les trophées - l'huître, 2018*

Cast bronze oyster shell and chain  
Dimensions variable  
Courtesy of the artist and Galerie Untilthen, Paris, France



Gaëlle Choïsne's cross-disciplinary art practice employs a poetic juxtaposition of materials and images to address themes of colonial legacies, the exploitation of resources, and global disasters. She has said that her work for *Dust Specks on the Sea* is a response to the "world's disorder." In *Les amulettes et les trophées - l'huître*, an etched oyster shell hangs suspended by a gold chain as if in limbo. The work's tension arises from the contrast between fragility and strength, organic and artificial. For Choïsne, the oyster signifies an offering, creating a kind of expanded altar or ceremonial site; as the title suggests, this mysterious object is meant as an amulet or trophy.

To accompany this sculpture, the artist has commissioned two musicians to perform the 1966 composition *Sonate Vaudouesque* by the under-recognized Haitian composer Carmen Brouard (1909–2005). Like Choïsne, who lives and works primarily in Europe, Brouard lived most of her life in France and Canada, but her compositions frequently reference Haitian culture. Performed live at the opening and audible in the gallery as a recording throughout the exhibition's run, the composition complicates the cross-cultural markers that together make up French Caribbean identity. Choïsne has exhibited her work internationally. She lives and works in Amsterdam, the Netherlands and Paris, France.

Carmen Brouard, *Sonate Vaudouesque*, 1966

Commissioned by Gaëlle Choïsne for her TEMPLE OF LOVE project

Performed by Mariel Mayz, piano, and Alev Gokçe Erem, violin, at the Hunter College Music Hall; mastered by Vitor Hirtsch

Courtesy of The Société de Recherche et de Diffusion de la Musique Haïtienne (SRDMH)

B. 1909, Port-au-Prince, Haiti; D. 2005, Montreal, Canada

# Ronald Cyrille

(b. Guadeloupe 1984)

## *Key Escape*, 2018

Mixed media

32 ½ × 8 × 14 in. (82.5 × 20.5 × 35 cm)

Courtesy of the artist



Known by his street art name, B. Bird, Ronald Cyrille was raised on the island of Dominica, known as the “Nature Isle of the Caribbean.” In *Key Escape*, made specifically for this exhibition, Cyrille presents uncanny, cartoonish black hands—sculpted from found fabric gloves and adorned with exaggerated, hot pink nails—that reach up and out of a small boat. The boat is run aground on Guadeloupean sand and filled with a green moss-like material, as if to affirm its uselessness as a vessel. The work and its title call to mind the transatlantic slave trade, which saw millions of Africans forcibly transported to the Caribbean and elsewhere, where they were made to work on British and French plantations; descendants of these enslaved people make up a large portion of the French Caribbean today. Somehow monumental despite its modest size, *Key Escape* could easily serve as a maquette for a darkly humorous civic monument. Keys are small, sandy islands common to the Caribbean; a “key escape” could refer to people of the Afro-Caribbean diaspora who have emigrated to other parts of the world, including the east coast of North America where this boat has found a resting place. Cyrille has exhibited throughout the Caribbean, the US, and Africa. He lives and works in Les Abymes, Guadeloupe.

# Jean-Ulrick Désert

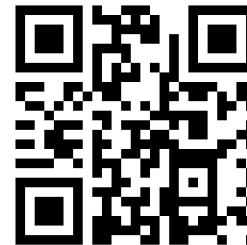
(b. Port-au-Prince, Haiti 1960)

## *Still Life with Flowers (The Spectacle of Tragedy)*, 2018

Holographic tape on cardboard, metal, PVC, and textiles

27 × 14 × 85 in. (68.6 × 35.6 × 216 cm)

Courtesy of the artist



Jean-Ulrick Désert has described his art practice as visualizing “conspicuous invisibility.” His work takes many forms, including performance, site-specific installation, video, and public projects. *Still Life with Flowers (The Spectacle of Tragedy)* is made up of garlands of holographic tape and flower petals, with frills and pastel pinks recalling the stereotypical visual markers of a teenage girl’s bedroom. Its letters spell out the name of Fabienne Cherisma, a fifteen-year-old who survived the 2010 Haiti earthquakes only to tragically die a week later, murdered by police for looting two plastic chairs and three framed pictures. Images of her lifeless body were spectacularized by international media, re-inscribing narratives of violence, victimization, criminality, and innocence as they exploited and infantilized Cherisma and the nation. Désert’s installation serves as a memorial site or *memento mori*, urging the viewer to contemplate Western perspectives on “Third World” tragedy and trauma, and questioning the value systems that privilege the dignity of certain lives over others. Désert has exhibited widely at numerous galleries and public venues throughout Europe and the US. He lives and works in Berlin, Germany.

# Kenny Dunkan

(b. Pointe-à-Pitre, Guadeloupe 1988)

## *EXOROTIC*, 2018

Metallic fuel cans with articulated spouts  
228 ¾ × 19 ¾ × 15 ¼ in. (580 × 50 × 40 cm)  
Courtesy of the artist



Kenny Dunkan's practice includes both sculpture and performance and is particularly influenced by his childhood memories of the Carnival culture in Guadeloupe. His identity becomes a point of departure to deal with the frictions of the country and his own place within this history. *EXOROTIC*, is a sculpture made up of metallic fuel cans whose phallic spouts are manipulated to form the undulating shape of a wave in motion, while also alluding erotically to the body. An important theme present across Dunkan's practice is the fetishization of the black body. Here, the repetition of these sleek cans reflects the commodification of black bodies and the persistence of stereotypes and clichés within conversations about blackness, the body, eroticism, and Caribbeanism. The cans, arranged as if part of a commercial display, also materialize connections between human trade, body exploitation, and imperialism. Dunkan has exhibited widely throughout Europe. He lives and works in Paris, France and Zurich, Switzerland.

# Edouard Duval-Carrié

(b. Port-au-Prince, Haiti 1954)

## *Ogu Feraille*, 2015

Tinted fiberglass  
50 × 20 in. diameter (127 × 50.8 cm diameter)  
Courtesy of the artist



Edouard Duval-Carrié is a sculptor and painter heavily inspired by Haiti's traditions. He creates works that speak to the complexities of the Caribbean and its diaspora, with a special interest in the Haitian community of Miami, where the artist resides. Themes of voodoo, racism, madness, and erotomania come up in Duval-Carrié's artwork. Exhibited here is a large bust of Ogun—an orisha, or spirit god, in the Yoruba religion—who is a warrior and a powerful spirit of metal work. *Ogu Feraille* symbolizes the historical and present struggle of the Haitian people and reflects a simultaneous feeling of hope and power. The glowing materiality of its resin base is illuminated by a light box, and the fierce imagery of a traditional warrior recalls what one might encounter in ancient objects on display in a museum. Duval-Carrié exhibits nationally and internationally and is also a curator and community organizer. He lives and works in Miami, Florida.

# Adler Guerrier

(b. Port-Au-Prince, Haiti 1975)

## *Untitled (Nodal unit – soapbox to campaign for a reordering), 2018*

Plywood, wood stain, enamel paint, acrylic paint, and found coroplast  
18 x 15 x 15 in. (45.7 x 38 x 38 cm)

## *Untitled (Sharing in a market – mediated access economy-stadium), 2015*

Chipboard, wire, enamel paint, wood and coroplast  
Courtesy of the artist; Marisa Newman Projects, New York; and David Castillo Gallery, Miami, Florida



Adler Guerrier works in a range of media including photography, drawing, printmaking, video, and sculpture. His work examines the public space of the street as a site for civil discourse and disobedience, as well as the more private spaces of the home and the yard—addressing the political, therapeutic, and aesthetic spheres of such locales. For *Dust Specks on the Sea*, Guerrier presents small structures made from found materials: remnants of political promotional signage, urban construction materials, household wares, and yard tshotsks. The sculptures are meant to be organized by the exhibition curators as a gesture to mobility and fluidity, underscoring issues such as spatial rights, accessibility, and the politics of power. Guerrier’s work represents the point of view of a Haitian living in Miami—a city heavily populated with Haitian immigrants— and the holistic impact of how unfulfilled historical demands for prosperity, justice, and civil rights remain even in his state-side environment. He has exhibited widely throughout the US and Caribbean. He lives and works in Miami, Florida.

# Jean-Marc Hunt

(b. Strasbourg, France 1975)

## *Bananas Deluxe, 2013/2018*

Bananas, metal frame  
Dimensions variable  
Courtesy of the artist



Jean-Marc Hunt works in drawing, painting, sculpture, and installation, using accumulation and appropriation as driving methodologies. *Bananas Deluxe* is a temporal work that takes the form of a chandelier suspended from the ceiling, decorated with yellow bananas. Hunt organizes the bananas in a manner that references an iconic costume worn by the historic black entertainer Joséphine Baker—a revealing belt-skirt made of artificial bananas that she wore during a 1927 performance, causing a sensation in Paris at the time of France’s colonial empire. Hunt also pays tribute to the legendary 1939 song “Strange Fruit” by singer Billie Holiday, which gained popularity during the American Civil Rights Movement. The bananas can also read as symbols of lust, the wealth of imperialism, and the vanity that grew out of Caribbean exoticism in postcolonial conditions. With *Bananas Deluxe*, Hunt creates a multifunctioning icon, where paradoxical and cyclical artistic arguments are present. Hunt has exhibited in Europe, the Caribbean, and in the US. He lives and works in Guadeloupe.

Generous support for the artwork *Bananas Deluxe*, by Jean-Marc Hunt, has been provided by Chiquita Brands.

# Nathalie Leroy-Fiévée

(b. Cayenne, French Guiana)

## *EX VOTO: HERE, BLACK AND WHITE BLUES, 2018*

Mixed media  
63 × 31 in. (160 × 78.7 cm)  
Courtesy of the artist



Nathalie Leroy-Fiévée works in painting, sculpture, and outdoor installations. Utilizing free-form methodologies and strong gestures in her work, she uses artmaking as an emotional experience to understand human life and loss. In *EX VOTO: HERE, BLACK AND WHITE BLUES*, Leroy-Fiévée pays homage to her recently deceased grandmother. The artist was strongly influenced by her grandmother—to whom she attributes her interest in abstraction and in-situ art-making—and her surroundings growing up in the natural landscape of French Guiana. *EX VOTO* is part monument, part expression. Leroy-Fiévée considers herself a world citizen who embodies a holistic identity informed by the beauty of the natural environment and the anguish of the man-made one. Leroy-Fiévée has exhibited throughout Europe and the Caribbean. She lives and works in Paris, France.

# Audry Liseron-Monfils

(b. Cayenne, French Guiana)

## *Driftwood That Is Equal to the Same Driftwood, 2018*

Driftwood  
Dimensions variable  
Courtesy of the artist



For Audry Liseron-Monfils, the question of displacement arises in relation to notions of emancipation. He situates the material itself at the base of all transformation. In his piece *Driftwood That Is Equal to the Same Driftwood*, he highlights a piece of driftwood's journey from a Caribbean island to the United States. But this piece of driftwood has traveled by air rather than riding the ocean currents to New York. Through what transport facilities did it pass, and what difficulties can wood encounter in a journey to New York by plane? Liseron-Monfils' driftwood has been displaced by various flows, both human and natural, and arrived at Hunter East Harlem Gallery to be presented as a sculpture for *Dust Specks on the Sea*, elevating it from its previous status as a piece of detritus. The horizontality of the resulting sculpture emphasizes the driftwood as, finally, an inert body at rest. Liseron-Monfils has exhibited throughout the Caribbean, Europe, the US, and India. He lives and works in Martinique.



# Louisa Marajo

(b. Schœlcher, Martinique 1987)

## *Dreams Pallet, 2018*

Paint, resin, photo collages on wood, and brush

32 ¼ × 25 ¾ × 5 ½ in. (82 × 65.5 × 13 cm) and 20 ½ × 6 ⅞ × 2 in. (52 × 16 × 13 cm)

Courtesy of the artist



Louisa Marajo creates large-scale mixed-media installation and sculptural works using manipulated photographs, construction materials, paint, and found objects. Her work evokes the sensation of a permanent construction site as a *mise-en-scène*, or a representation of an otherworldly landscape. *Dreams Pallet* utilizes multiple materials: photographic images are in direct dialogue with drawings, paintings, and sculptures, and the viewer physically interacts with all the elements of the work. The question “Can chaos be useful?” fascinates the artist. Here, she has imagined a landscape painting that has fallen off the wall in an absurd way, shattering and transforming into a new environment and for the viewer to enter. Marajo’s work can be seen as a landscape painting that reexamines its own history in order to analyze a world that falls apart. Her work proposes an analytical mapping of an identity that is not locked into her native Martinique nor fully positioned in her new European home, but lives somewhere in between. Marajo lives and works in Paris, France.

# Ricardo Ozier-Lafontaine

(b. Fort-de-France, Martinique 1973)

## *Martinique, Flowers’ Island, 2018*

Acrylic on canvas and soccer balls

Canvas, 393 × 78 in. (998 × 198 cm); 8 soccer balls, 8 ½ in. (21 cm) diameter, each

Courtesy of the artist



Ricardo Ozier-Lafontaine’s large-scale drawings, paintings, and installations are influenced by pre-Columbian archeology. He works with a method of automatic tracing that creates a graphic trance of rhythm, sensation, and tension. His work combines Afro-Caribbean ritual percussion and the learning and exploration of visual arts therapy—after studying visual communication, he became a specialist educator for underserved children. In recent years, Ozier-Lafontaine has used sculpture and installation to examine the effects of imagination and experience. *Martinique, Flowers’ Island* is a large-scale installation on canvas using black and white lines accompanied by embellished soccer balls. Inside the work’s dreamlike cartography are hybrid characters that the artist calls the “Zigidaws,” which he develops deep in his imagination. Revealing mythical geographies and interwoven networks, Ozier-Lafontaine’s drawing demonstrates the dynamism of the human psyche, imagining a dense and complex history of Martinique. Ozier-Lafontaine has exhibited internationally and throughout the Caribbean. He lives and works in Martinique.

# Jérémie Paul

(b. Guadeloupe 1983)

## *Les Tiags de mon Oncle, 2017*

Porcelain and hardcover books with candles

Boots: 12 ¼ × 11 ¾ × 4 in. (31 × 30 × 10 cm) each

Books: 10 ½ × 7 ½ × 1 ½ in. (26.5 × 19 × 4 cm) each

## *écume de ma mère, 2016*

Wooden branch and silk painting

Silk: 99 ¾ × 55 ½ in. (253 × 140 cm)

Branch dimensions variable

Courtesy of the artist and Maëlle Gallery, Paris, France



Jérémie Paul works between painting and installation. After studying in France, he returned to Guadeloupe in 2009 where he became deeply inspired to create installation-based work. In his practice, Paul presents a world of “figures”; symbols that represent an emotional presence in the artist’s life. Paul’s works gesture towards a greater story—not completely defined by genre, concepts, and feelings. *Les Tiags de mon Oncle* consists of three cowboy boots that are imbued with rich symbols and personal history. The artist’s uncle died in the 1990s during the first wave of the HIV crisis; here, porcelain replicas of his boots have been repurposed as vases, installed as if marching up a staircase made of hardcover books. Paul has created a memorial that is both personal—unpacking his uncle’s relationship within the family structure—and collective, opening up a larger conversation about loss, myth, and memory. Paul’s work has been shown throughout Europe and the Caribbean. He lives and works in the West Indies and Europe.

# Marielle Plaisir

(b. Le Havre, Seine-Maritime, France 1975)

## *Oh! What a mirage!, 2018*

Fabric, embroidery, buttons, lead weights, and fans

48 × 35 × 38 in. (122 × 88.9 × 96.5 cm)

Courtesy of the artist



Marielle Plaisir combines painting, drawing, monumental installations, and performance to present highly intense visual experiences. Her work blends life and fiction in personal and historical narratives from her Caribbean upbringing. In *Oh! What a mirage!*, Plaisir proposes a visual metaphor for Guadeloupe and its history, from the moment Charles de Gaulle flew over the island in 1964 to contemporary perceptions of the island. When de Gaulle arrived in Guadeloupe and Martinique, he was greeted by a cheering population. What he did not see across the idyllic landscape were the effects of history on the islands’ people, from its period of slavery to its social emancipation movements, from its *négritude* to its *créolité*. Through all of this and to the present, Guadeloupeans and Martiniquans have been in constant flux trying to find their place inside Caribbean history and in a global landscape. *Oh! What a mirage!* is a cloud sculpture, positioned about an “island” set against an imagined sunny, clear blue sky. As its title suggests, it is an exotic illusion, an artificial idea of a “good” life powered by a colonial machine that persists, even now. Plaisir has exhibited in numerous group and solo exhibitions throughout the world. She lives and works in Hollywood, Florida.

# Michelle Lisa Polissaint & Najja Moon

(Michelle Lisa Polissaint b. Boynton Beach, Florida 1991)  
(Najja Moon b. Durham, North Carolina 1986)

## *Who's The Fool? How To Patch A Leaky Roof, (Kay Koule Twonpe Soley, Men Li Pa Twonpe Lapli), 2018*

Community Art Project  
Courtesy of the artists



Artists Michelle Lisa Polissaint and Najja Moon created this site-specific project in Miami's Little Haiti neighborhood as a community-based, creative response to gentrification. For the project, the artists used umbrellas as a metaphor for the gentrification of their community. Inspired by the ubiquity of Miami's blue Design District umbrellas—created by a marketing firm and distributed for free to shoppers in this high-rent, commercial neighborhood—Polissaint and Moon created their own version of the umbrellas in bright red. The artists, who both reside in Little Haiti, gave these them away as a gift to the residents of their own neighborhood and an invitation to join the fight against the overdevelopment of Miami. Naming the piece after a phrase in Haitian Creole—“Kay Koule Twonpe Soley, Men Li Pa Twonpe Lapl”—the artists expand on the metaphor to explain their gesture. “Attempting to repair a leaky roof while it rains,” they write, “is as futile a task as sweeping a home with muddy shoes on. Here, the roof is local government, the rain is rapid gentrification, the crack is capitalism and beneath all of this are residents of Little Haiti, fighting to keep up with the downpour.” *Who's The Fool? How to Patch A Leaky Roof* exists as a site-specific public work archived through photographs and video documentation. The new red umbrellas were placed on doorsteps in Little Haiti, beginning with the homes on the artists' mail route and expanding until they reached every home in the community. Polissaint and Moon both live and work in Miami, Florida.

# Tabita Rezaire

(b. Paris, France 1989)

## *Peaceful Warrior, 2015*

HD Video, 5 min 39 sec, Amethyst gemstone grotto  
Courtesy of the artist and Goodman Gallery, South Africa



Tabita Rezaire considers herself an agent of healing who uses art and technology to shift consciousness. Of French Guianese and Danish descent, Rezaire is particularly interested in the intersections between technology and spirituality. She takes a crossdimensional approach to her work, using primarily digital tools to navigate spaces of power. In her work, *Peaceful Warrior*, a video can be seen inside a large amethyst geode—a purple gemstone known for its healing qualities. Rezaire embarks on a journey of spiritual healing through what she describes as “decolonial self-care,” guiding viewers through a hypnotic landscape of ancient Egyptian cosmology, celestial bodies, and violet-hued amethyst “ovum.” In the video, Rezaire uses the dream-like images as a form of meditation, transforming from an “angry warrior” into a “peaceful warrior.” Rezaire’s complex, mesmeric imagery is accompanied by various sounds, beginning with clear, instructive speech, descending into a cacophony of growls, and then softening into soothing meditative tones. In her work, Rezaire proposes a new order—a future liberated from temporality and geography but bounded by the healing powers of technology. Rezaire has performed and exhibited throughout the world. She lives and works in Cayenne, French Guiana, and France.

# Yoan Sorin

(b. Cholet, France 1982)

## *Palmier de basket, 2015*

Iron, wood, and plastic balls  
17 x 14 ¼ x 6 in. (43 x 36 x 15 cm)

## *Nice, 2015*

Shoe, foam, and acrylic  
11 ⅞ x 13 in. (30 x 33 cm)

## *Stinky dream, 2015*

Plastic, rope, and air fresheners  
15 ¾ in. (40 cm) diameter  
Courtesy of the artist



Yoan Sorin has described his practice in terms of *pacotille*, a French term meaning “junk” that also has etymological roots in the era of the Trinidadian slave trade and refers to the exchange of something very cheap for something precious. The artist translates simple found objects into sculptures that become imbued with significance, tackling complex social, political and cultural issues. Sorin’s three works in *Dust Specks on the Sea* are objects the artist inherited from his family, selected, manipulated, and assembled to create “collages” that tell stories of the artist’s personal history and strong connection to sports (he first trained as a professional athlete before injury changed his plans.) *Palmier de basket* consists of souvenir palm trees from the artist’s grandfather. Its title plays on the French words *palmier* (palm tree) and *panier* (hoop, as for basketball). For *Nice*, Sorin constructed a counterfeit Nike shoe by using paint as makeup, using “fakeness” as a point of departure. The hybrid object *Stinky dream* is the most autobiographical work, relating to Sorin’s dream of becoming a basketball player as it slyly references both dream catchers and car air fresheners. Sorin has exhibited his work throughout France. He lives and works in Douarnenez, France.

# Jude Papaloko Thegenus

(b. Port-au-Prince, Haiti)

## *Ezili Dantò, 2004*

Metal (steel)  
16 x 16 x 4 in. (40.6 x 40.6 x 10.2 cm)  
Courtesy of the artist



Born in Port-au-Prince, Haiti, Jude Papaloko Thegenus, who also uses the name “Papaloko,” creates artwork through meditations and trance. To make his work, Papaloko enters a hypnotic state where he is guided by spirits. The sculptural work, *Ezili Dantò*, resembles a ceremonial mask, but the otherwise human face is adorned with spike-like metal protrusions that imbue the object with an element of otherworldliness. Papaloko studied Roman Catholic priesthood before finding a spiritual practice that aligned with his Haitian and Caribbean cultural roots and taking up an in-depth study of the Vodoun Temple. In addition to sculpture, Papaloko creates paintings, educational projects, illustrations, signs, public murals, and unique style textural compositions. He has had solo and group exhibition in Haiti, Trinidad, Canada, France, and the United States, and currently lives and works in Miami, Florida.

# Kira Tippenhauer

(b. Port-au-Prince, Haiti 1986)

## *Dambala (series selections), 2020*

Stoneware clay, tassar, ghicha and cotton fibers

Dimensions variable

Courtesy of the artist



Kira Tippenhauer has a multidisciplinary practice that includes fine art and a design line called Kiramade. Based in Miami, Florida, her unique editions of slab-built ceramic homeware are inspired by her tropical and Afro-Caribbean roots of Haiti. In her *Dambala* series, Tippenhauer creates works that refer to pre-Columbian craft and utility artifacts. By interlaying natural fibers on her objects, Tippenhauer creates pieces that exist in between sculpture and homeware and reflect her hybrid identity as a Haitian living and working in the United States. Her commitment to collaborative teaching and art practices has led Tippenhauer to develop a community ceramic studio in Miami. Tippenhauer was born in Port-au-Prince, Haiti, and she received her MFA in Visual Arts from Miami International University of Art & Design.

Published on the occasion of

*Dust Specks on the Sea: Contemporary Sculpture from the French Caribbean & Haiti*

Hunter East Harlem Gallery, New York, NY: November 7, 2018 - March 2, 2019

Little Haiti Cultural Center, Miami, FL: March 7 - April 25, 2020

516 Arts, Albuquerque, NM: June 6 - September 5, 2020

Laband Art Gallery, Loyola Marymount University, Los Angeles, CA: September 26 - December 12, 2020

Curated by Arden Sherman with curatorial assistance by Katie Hood Morgan and Marie Vickles and organized by Hunter East Harlem Gallery, Hunter College, NYC.

Artists:

Mathieu Kleyebe Abonnenc, Raphaël Barontini, Sylvia Berté, Julie Bessard, Hervé Beuze, Jean-François Boclé, Alex Burke, Vladimir Cybil Charlier, Gaëlle Choisne, Ronald Cyrille, Jean-Ulrick Désert, Kenny Dunkan, Edouard Duval-Carrié, Adler Guerrier, Jean-Marc Hunt, Nathalie Leroy-Fiévée, Audry Liseron-Monfils, Louisa Marajo, Ricardo Ozier-Lafontaine, Jérémie Paul, Marielle Plaisir, Michelle Lisa Polissaint and Najja Moon, Tabita Rezaire, Yoan Sorin, Jude Papaloko Thegenus, Kira Tippenhauer

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Generous support for the artwork *Bananas Deluxe*, by Jean-Marc Hunt, has been provided by Chiquita Brands.

Original music by Carmen Brouard, performed by: Mariel Mayz, piano, Alev Gokce Erem, violin and mastered by Vitor Hirtsch at Hunter College, NYC. Courtesy of The Société de Recherche et de Diffusion de la Musique Haïtienne (SRDMH).

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Cover: The eruption of Mt. Pelée, St. Pierre, Martinique, 1902. The Caribbean Photo Archive.

18: Courtesy of Maëlle Gallery, Paris, France

35: Photo by Michelle Lisa Polissaint

36: Courtesy of the artist and Goodman Gallery, South Africa

38: Photo by Ella Arie

## ABOUT THE VENUES:

### Organizing Institution: Hunter East Harlem Gallery:

Hunter East Harlem Gallery is a multidisciplinary space for art exhibitions and socially-minded projects. Located on the ground floor of Hunter College's Silberman School of Social Work at 119th Street and 3rd Avenue, the gallery presents exhibitions and public events that foster academic collaborations at Hunter College while addressing subjects relevant to the East Harlem community and greater New York City. The gallery seeks to initiate partnerships with publicly-oriented organizations and focuses on showcasing artists who are engaging in social practice, public interventions, community projects, and alternative forms of public art. Since its inception in 2011, all exhibitions and programs at Hunter East Harlem Gallery have been and remain free and open to the public. [www.huntereastharlemgallery.org](http://www.huntereastharlemgallery.org)

### Gallery at Little Haiti Cultural Complex in collaboration with the Haitian Cultural Arts Alliance, Miami, FL:

The Little Haiti Cultural Complex (LHCC) offers a unique opportunity for residents and visitors to gain exposure to Afro-Caribbean culture, expand their knowledge of the arts and develop new talents. Since 2006, the complex has been committed to fostering imagination, creativity, and positive experiences for visitors year round. The mission of the City of Miami's Little Haiti Cultural Complex is to present and preserve Afro-Caribbean cultures, inspire the next generation of leaders and leverage arts and culture as tools for transformation and community building. The LHCC is a cultural hub, where the community can create dialogue and collaborate towards building an equitable reality for Afro-Caribbeans and their descendants.

The Haitian Cultural Arts Alliance (HCAA) was founded in 1994 as a nonprofit organization dedicated to the preservation and promotion of Afro-Caribbean culture, with a focus on Haiti, for the benefit and enrichment of the local community. It is HCAA's objective to become a one-stop information, recreation, and research center for Afro-Caribbean history and art enthusiasts that contributes to the development of a strong sense of community awareness, individual pride, self-worth, commitment, and involvement in the Afro-Caribbean community of Miami.

### 516 ARTS, Albuquerque, NM:

516 ARTS is a non-collecting, contemporary art museum in the center of Downtown Albuquerque that celebrates thought-provoking art in the here and now. Their mission is to connect contemporary artists and diverse audiences. 516 ARTS presents relevant exhibitions and public programs that feature a mix of local, national, and international artists and inspire curiosity, risk-taking, and creative experimentation. Founded in 2006, 516 ARTS engages with timely themes such as the environment, immigration, and the North/South axis of cultural exchange with a focus on Latin America. Their public programs include collaborations with museums and organizations around the region and beyond, public art projects, guest speakers, public forums, the 516 WORDS literary series, workshops, performances, and special events. Education programs include exhibition tours for schools and community groups with curriculum support materials for teachers, youth activities, and hands-on workshops with guest artists.

### Laband Art Gallery, LMU, Los Angeles, CA:

The Laband Art Gallery is dedicated to presenting exhibitions and public programs that illustrate that the visual arts are a critical component of society. As a university art gallery, the Laband features exhibitions that have relevance across multiple disciplines and may not be found in other civic or private museums. In keeping with the university's Jesuit and Marymount traditions, Laband also actively promotes the role that artists play in advancing social justice and humanitarian causes. In doing so, they seek to engage their campus community and create dialogue across broader communities.

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Loyola Marymount University  
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Adler Guerrier  
Jean-Marc Hunt  
Nathalie Leroy-Fiévée  
Audry Liseron-Monfils  
Louisa Marajo  
Ricardo Ozier-Lafontaine  
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Kira Tippenhauer

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