

Diaspora Vibe Cultural Arts Incubator.

International Cultural Exchange 2020 Guadeloupe.

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Cultural Currents III:

The spatiality of art and culture Introduction

Traveling to Guadeloupe for the third time provided some insight into the geography of the art and culture landscape on the island both literally and figuratively. The landmass has the shape of a butterfly with the two wings separated by a body of water, the Rivière Salée. From our base at the tip of the east side of the archipelago, we drove to artists' studios, art galleries, cultural centers, museums, and organizations' headquarters across the land. As we engaged a new pool of artists and collaborated with entities different than in 2015 and 2017, we acknowledged the diversity of working arrangements and the variety of exhibition and conservation centers. Also, our innovative collaboration with the art association Agence Kultur'Tour led to a pop-up art gallery/museum experiment. The partnership fostered a deeper reflection on the animation of public places in a/the Caribbean context.

Work setup

Access to adequate and affordable studio and exhibit space is limited on the island. During the important 2009 social protest movement, which disrupted the economy for 44 days, the paucity of working real estate prompted a collective of artists to occupy a federally owned building that had been vacated for years. For a while, they turned the edifice that had become a drug users and prostitutes haunt into a live-work-(dis)play complex. It was opened to the community for studio visits and exhibits. Sadly, the occupants could not come to an agreement with the state/government and had to return the structure.

Anaïs Verspan, Chantaléa Commin, Corentin Faye, Bruno Métura, Félie Lucol and Jérôme Jean-Charles graciously opened their doors to us. The workplaces fell in two categories: home studios or stand-alone spaces. 80% of the ateliers are part of the artists' compound. Since most Guadeloupeans own the land on which they live, this arrangement combines affordability and practicality. In 25% of the cases the workroom is an area by itself connected to the

house and dedicated solely to the art practice. It is complete with equipment, material, works in progress, completed works, and an extensive library. The format provides the creative a measure of domesticity and intimacy. As a single mother raising two school aged children, she can attend to her familial duties and still dedicate time to her skill without traveling outside. Even though the studio is an integral part of the design of the home, the owner has managed make a clear distinction between the two areas.

In another instance, 25% of the work structures visited, the studio comprises the entire house. The land art creative works with recycled materials and consequently every room inside as well as the front and back yard are filled with art pieces, original creations. The homestead is a virtual innovation lab where the artist tries out new ideas. The other 50% of domestic studios are converted decks or verandas. Finally, the alternative to the home atelier is the stand-alone construction which represents 20% of the options encountered. In this particular context it is a part of the city different from the artist's main residence. Whereas the other spaces are located in urban settings this one is situated deep in the countryside on a family property. The closet neighbor is several hundred miles away. Taken all together, design wise, the studios are in keeping with the architectural and construction practices on the island. They don't differ from residential dwellings. Pressed with financial and time constraints, the artists we met find creative ways to transform their residences into working spaces and in so doing personalize their practice by offering an intimate touch.

Museography

Compared to our two previous international cultural exchange projects, the 2020 edition deepened our understanding of museography on the island. Three areas in particular stood out:

planning, conservation, and exhibition. Museal operations are carried by the public and private sector with the former having a substantial lead. We encountered an assortment of exhibition and conservation sites. Guadeloupe General Council has a vast real estate portfolio part of which is used for the promotion of art and culture. Located in Saint-Rose on the Western part, L'Habitation la Ramée hosts a residency program. We were in conversation with designer Georges Rovelas and a cross section of artists including Yeswoo Dini, Céline Bernabé, and Carine Michaux.

Additionally, the General Council has steadily invested in Guadeloupean art is by acquiring contemporary art pieces. Located in Saint-Claude, L'Habitation Beausoleil houses the collection which is available for viewing. In addition to conserving, L'Habitation Beausoleil offers also exhibitions. The crown jewel of the current Guadeloupean art and culture landscape remains the Caribbean Center for the Expressions and Memory of the African Slave Trade and Slavery. Erected on the site of a former sugarcane factory the center opened in 2015. The interactive permanent collection comprises works by several current native and Diasporan artists. The Director Laurella Rinçon reiterated her desire to further collaborate with DVCAI.

At the other end of the spectrum, the privately owned and operated Hotel Arawak Beach Resort complements the work of the Cultural Affairs Commission. DVCAI Izia Lindsay, Kurt Nahar, Alix Pierre and our consultant Simone Pierre took part in a conversation with artist-in-residence Jérôme Sainte Luce at the Arawak's art gallery. The Arawak art gallery welcomed the opportunity to expand its programming and embrace a transnational vision. Collaborating with Miami-based Diasporan artists was also at the forefront of our other partner the art association Agence Kultur'Tour's (AKT) strategy.

Animating public places

Rather than a conventional exposition in a brick and mortar exhibition hall, our partnership with AKT led to an experiment on pop-up art gallery and further deliberation on the animation of public places. Troy D. Glover defines the animation of public places as follows, "Animating public space refers to "the deliberate, usually temporary, employment of festivals, events, programmed activities, or pop-up leisure to transform, enliven, and/or alter public spaces and stage urban life." To address the dearth of alternative exhibition spaces on the island and the need to democratize access to art, AKT approached the regional airport authorities with the idea of a pop-up gallery outside the arrival terminal. Aisha Tandiwi-Bell contributed a performance, while Izia Lindsay and Kurt Nahar each created a site-specific piece. Since its inception, the even has drawn a large crowd made of residents and international travelers. This bottom-up initiative represents a successful association between the community, the city, and an industrialized urban landscape. It resonates with DVCAI's passion for community cultural development through community capacity building and civic capacity. It speaks to the leisurization of public spaces and offers cities managers new ways of promoting cities and making art available to a larger segment of the population.

Alix Pierre, Ph.D.,

African Diaspora and the World

Spelman College and DVCAI Scholar-in-residence

Works Cited

Glover, Troy. The transformative (and potentially discriminatory) possibilities of animating public space. *World Leisure Journal*, Volume 61, 2019-Issue 2. <https://doi.org/10.1080/16078055.2018.1550438>

Villa Caloukaera-St Francois-Guadeloupe

Villa Caloukaera

Villa Caloukaera is located in St. Francois, Guadeloupe. Its been home to the DVCAI traveling arts group for our three visits to the island. It's the venue where we have our roundtables, giving each other insight into our art practices and sharing ideas and collaborations. We start the week by welcoming local artists and arts organizations to join us at the villa before we embark on a week-long engagements with them.













Collectif Rip'Art-anse bertrand-Guadeloupe

Most artist when asked, will tell you that they live for their artistic practices, and that is understandable because they are generally in a creative space, wherever space happens to be.

Diaspora Vibe Cultural Art Incubator's 2020 cultural exchange visit to Guadeloupe provided a plethora of artistic practices and spaces that did not disappoint.

It's not uncommon to see environmental issues and the need for preserving our planet at the heart of someone's practice, however when that practice encompasses your entire surroundings, that's special.

And so here we were at "Rip'Art"

Collectif "Rip'Art is home to Félie-Line Lucol and Patrice Léopoldie. Félie is Guadeloupean and Patrice is Martinican. They both moved to Les Abymes after living and working and practicing in Pointe-à-Pitre.

This relocation enabled them to be closer to family, elevating the cultural landscape of the community, while encouraging a closer attention to the environment, and utilizing the entire compound as a canvas.

The scope of the work is large and some instances small, subject to its location, but nonetheless encompassing every aspect of their daily lives and the materials used are things that are discarded daily by all of us, most times without thought.

The installations in their uniqueness will have you never looking at an empty can, cup, bottle or any discarded material without thinking about its environmental impact.

Collectif "Rip'Art" and its founders, Félie-Line Lucol and Patrice Léopoldie are truly engaged and passionate artists.









BELB

BAGRISH

Yokoso

BANAVINUIA

MARUAS

POWITANWA

BONBINI

Viteita

ONGI ETORRI

WALGONS

Velkommen

TERKETOLOA











Chantaléa Commin- Guadeloupe

The concept of time space and memory is a common thread that runs within the practice of each and every artist we meet and interact with. Visiting the studio of Chantaléa Commin in Guadeloupe reinforced the ideal that surfaces each and every time we step foot into a new space. Bits and pieces of and within the artwork tells the stories of family, memory and artistic influences.

















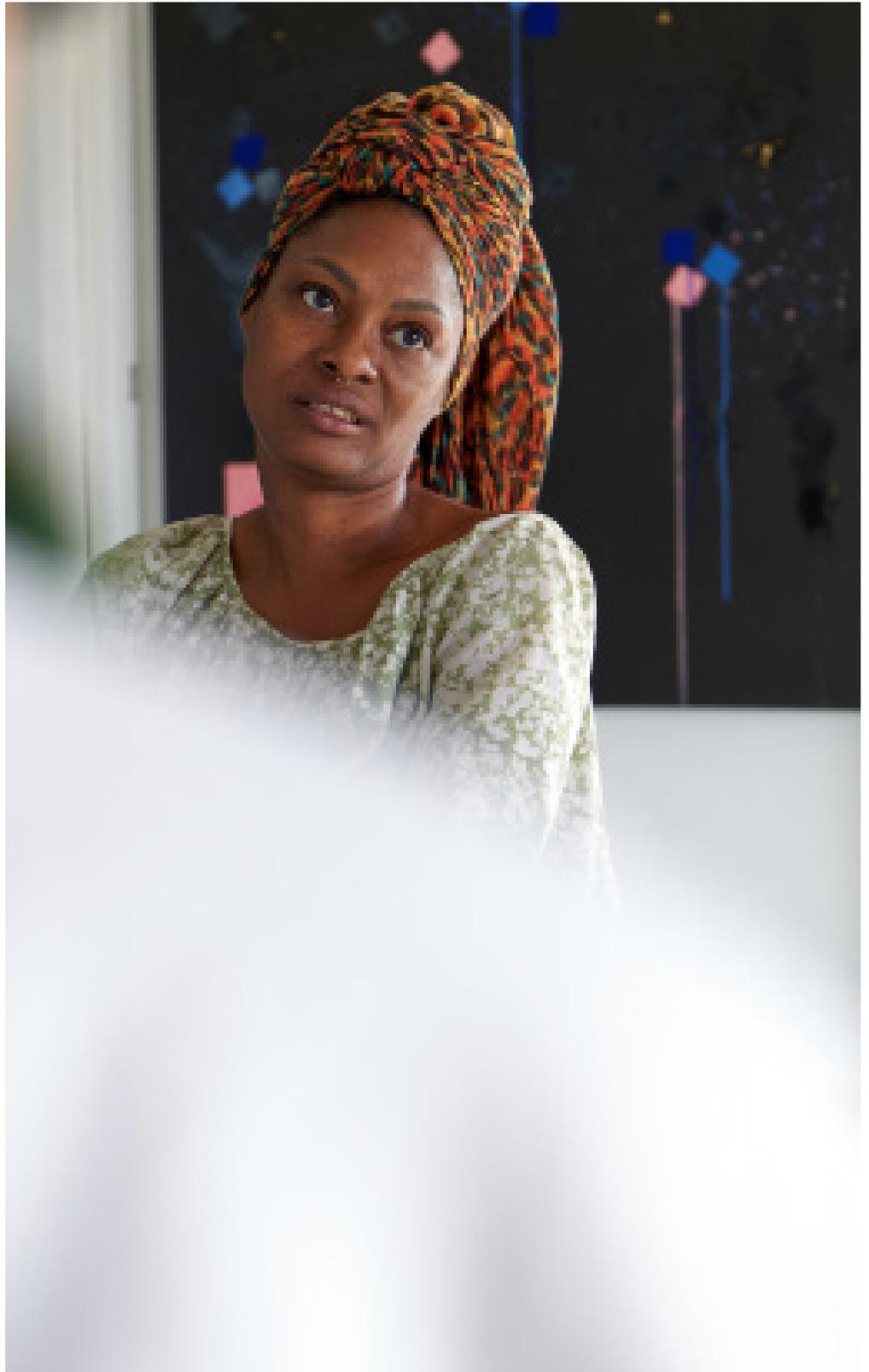
Anais Verspan-Guadeloupe

We met Anais Verspan at her home and adjoining studio in Guadeloupe and instantly the scenes of identity and belonging became the centerpiece around her work and how those elements shape her artistic expressions.

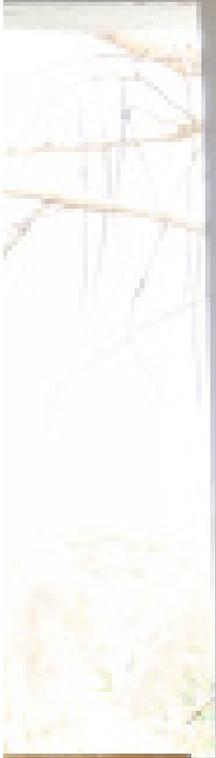
The conversations that ensued with us, visiting artist, Anais and her mother who was present during our time together had a distinct element of duality, focused on being French by virtue of colonization and being African by descent, and how these existing realities had strong influence on her artistic practice.

There's deep sense of strength in using bold colors and there's fragility interspersed occasionally to remind us of "life itself" as she spoke about a particular series of recent works.

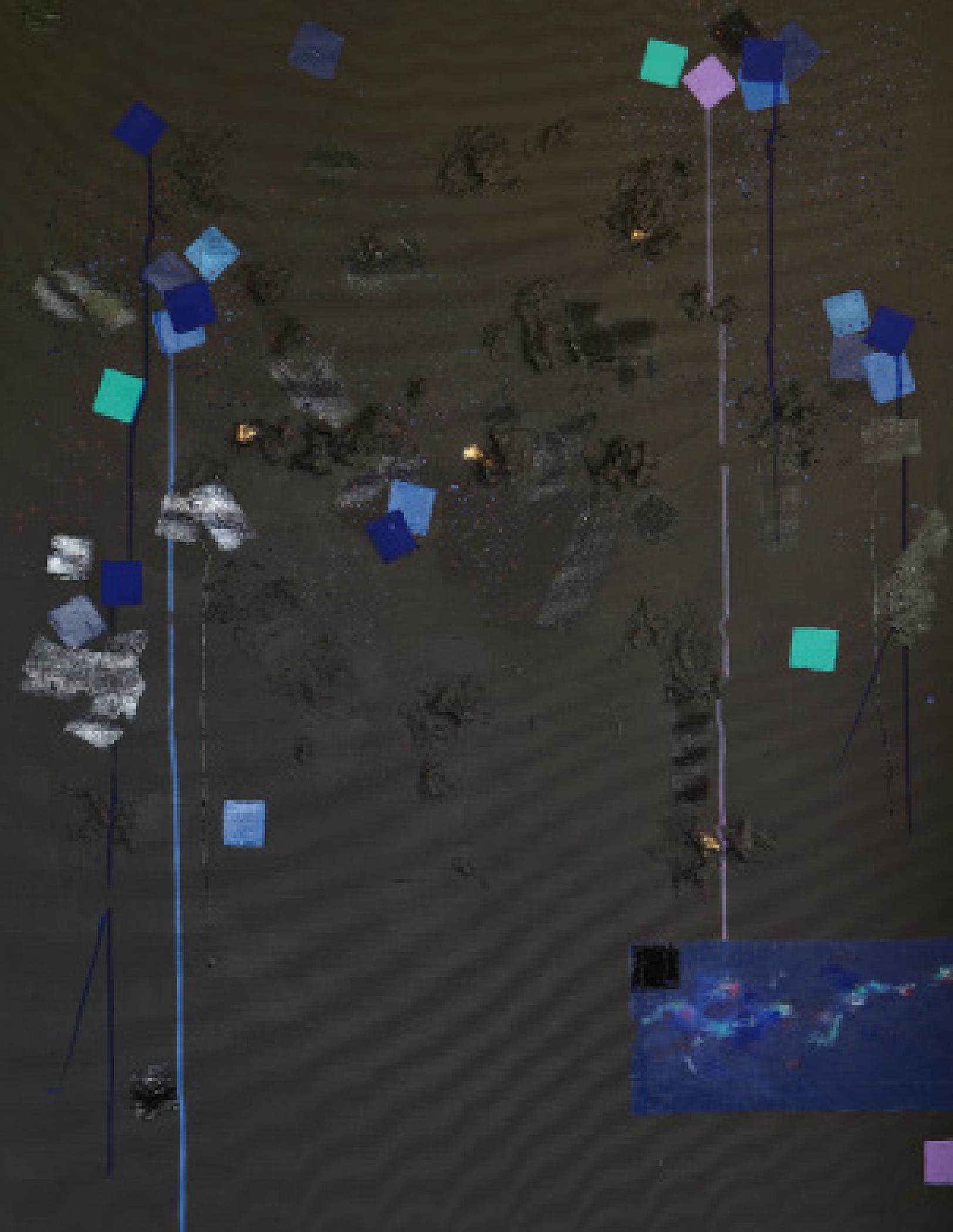
There's much to be admired when an artist literally "live" their work, and "Anais" is living her work, evidence of which are throughout her home, from the uniquely crafted dining table to steel-wire book/ornamental shelving unit stretching from ceiling to floor, creativity abounds.

















Corentin Faye-Senagal-Guadeloupe

On our drive from St. Francois across the butterfly island to Saint Claude, Basse Terre we marveled at the topography, the majestic rolling hills and deep valleys, a true rollercoaster ride.

The same can be said for the final stretch of driving as we were guided to the residence/studio of Corentin Baba FAYE.

It's a space with a spectacular vista with the mountains on the left the ocean centered and art everywhere. "My work is centered around ancestral African beliefs, the history of the Gorée islands and questions about our contemporary societies". He explains.

Feminine portraiture is constant throughout his paintings, and this he says is paying homage to the history of the signares on his island, Gorée. He's very much attuned to current events and how those scenarios affect socio-political events worldwide and more so in the Caribbean's with its deep connections with Africa.









Milano
1912









L'Habitation Beausoleil-Guadeloupe

Located in Saint-Claude Basse Tere, Guadeloupe. This former plantation now houses as part of its large expanse, a gallery. At the time of our visit there were no current exhibitions running, however we got see what the transformative possibilities were and have been in relationship to its past history.

We got a glimpse into some of the recent activities that have graced the compound and gallery space, such as The KREYOL G'ART'DEN exhibition presented at the ACTe Memorial 2017-2018, which was later done in this space. Twenty original works were exhibited in the outdoor spaces: Works by Ronald Cyrille AKA Black Bird, Philippe Virapin, Atadja Léwa, Francois Piquet, Anaïs Verspan, Minia Biabiany and Laurence Roussas to name a few.









Bruno Métura-Guadeloupe

Just off the beaten path and secluded behind camouflage foliage is a building that houses the studio of Bruno Métura. A rectangular metal structure that seems to house more than the present treasures that occupies the land space.

Our first thoughts of the place were confirmed as Bruno gave us a brief history of the use of the building by his parents, a farmhouse. Today it serves as his sanctuary of creativity.

Bruno is a painter and figurative abstracts are his most passionate expressive art form, his use of a wide color range that goes from dark, midtones to more highlighted colors is reminiscent of seeing a well balance histogram.

He explains, “I do not paint, I wipe space by bringing out the reality of illusion”

The studio is a busy environment, lined with numerous paintings, most of which are large scaled.













Carnival Yard

Carnival yards, is defined as a place or enclosed area in which carnival bands practice, and are an integral component of carnivals throughout the Caribbean. On our visit to this particular Carnival yard in Guadeloupe we were treated to drums, a myriad of drums that are used in their interpretation of carnival celebrations. Such as the “Skins” group (“po”) a small assemblage playing small drums covered with animal skins. The “percussion groups” that use snake drums, large plastic drums and conch shells.

The Djembe, snake drums and Ka drums are all apart of this rich cultural heritage that’s celebrated over a two-month period starting early January through February yearly.













L'Artocarpe

L'Artocarpe is a non-profit artist run organization based in Le Moule, on the island of Guadeloupe. It promotes contemporary art setting the focus on artist practices bringing into its theoretical input (via conferences, discussions, debates, portfolio reviews with art critics, publications and so on). L'Artocarpe is encouraging artists to research on and challenge their practice, experimenting with new materials, confronting their work to constructive feedback given by professionals, prior to disseminate artworks through strategic shows. Two types of residencies are offered: self-financed or supported.

























Villa Caloukaera-St. Francois





Habitation La Remme. Artists residence

Built at the beginning of the 18th century, this sugar house had several owners before being acquired by the General Council in 1988. The natural destructive work of Cyclone Hugo in 1989 required a reconstruction of the main house with colonial architecture carried out as close as possible to the original building. Today, the venue houses an artists' residence that since 2002 offers emerging or experienced artists from different disciplines the optimal economic and contextual conditions, in order to produce a creative work





















Presentations-Guadeloupe Airport

As part of our International Cultural Exchange 2020 to Guadeloupe DVCAI and its traveling artist partnered with Les MURs galleries in collaboration on an art in public space initiative, the location of which was Pointe-à-Pitre International Airport. Les Abymes. Guadeloupe.

Three DVCAI artist were selected to be a part of the exhibition roster, Kurt Nahar, Izia Lindsay and Aisha Tandiwe-Bell. Les MURs galleries artists were: Bruno Métura, Francois Piquet, MYKI, Alain Joseph and Ruddy Roquelaure. This exhibition is part of an ongoing series scheduled for the upcoming months.

















Painting Night





LES ...

POUR MOI LE CIEL

POUR TOI LE SOLEIL



WAKE UP AND LIVE









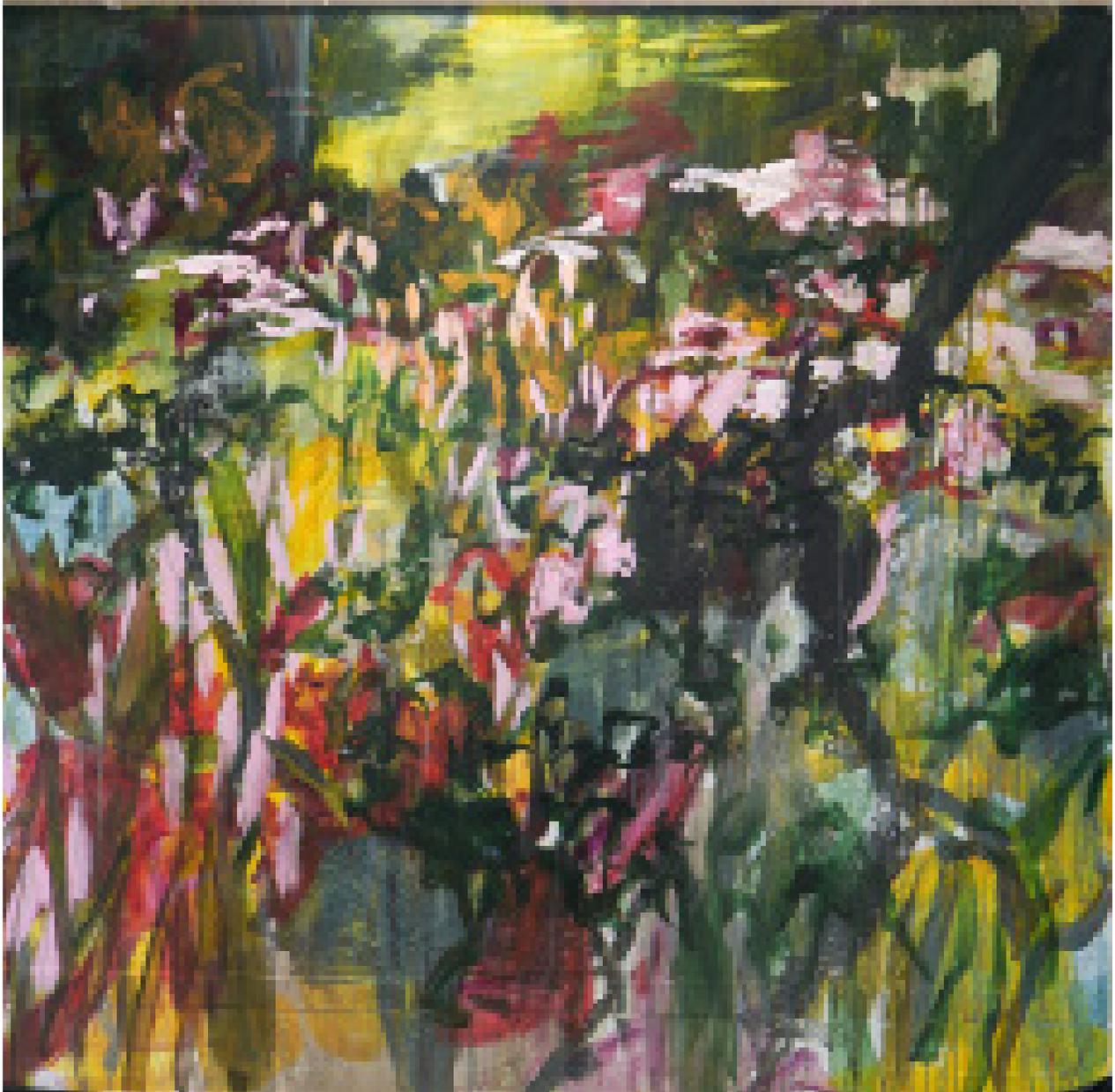
Saison 2 “Metamorphose”







MURs galleries Guadeloupe Pôle Caraïbes





FRANCOIS PIQUET

Voyage

100 x 100 cm, 2008, oil on canvas

100 x 100 cm

Numbered edition 1/100



www.ursgalleries.com

Les **MURs** galleries Guadeloupe Pôle Caraïbes

POUR MOI LE CIEL

POUR TOI LE SOLEIL



WAKE UP AND LIVE



KURT NAHAR

1974 - 2010

1974 - 2010

1974 - 2010

1974 - 2010



Les **MURs** galleries Guadeloupe Pôle Caraïbes



MYKI

ARTISTE

www.mykiart.com

06 99 99 99 99



www.mursgalleries.com

Les **MUR**s galeries Guadeloupe Pôle Caraïbe



REGION
GUADELOUPE

BRUNO METZGER

24

LES MURs GALERIES - GUADELOUPE -

SPACES D'ART

www.mursgaleries.com

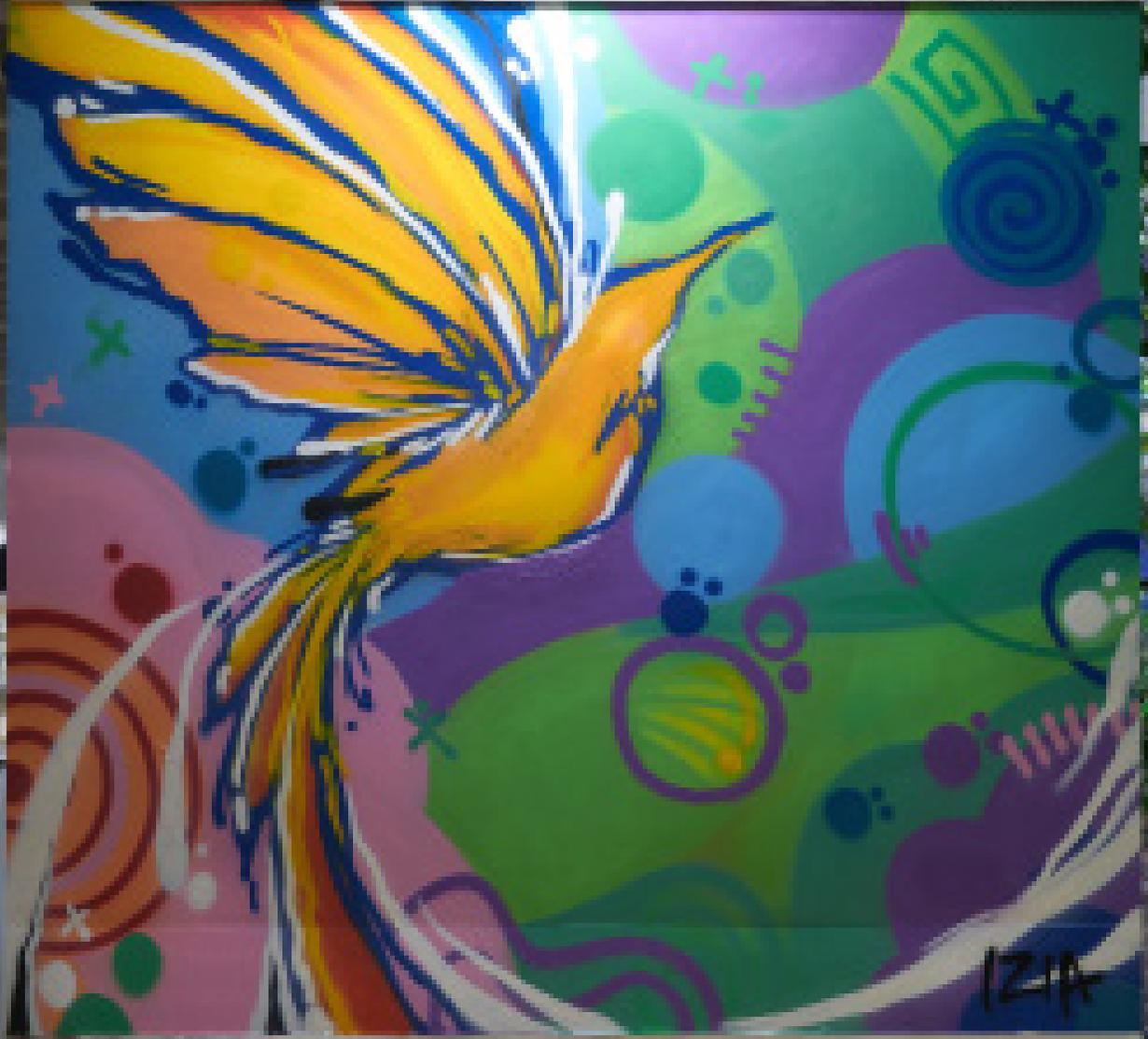


FRANÇOIS PIQUET

Artist of Guadeloupe and the Caribbean
www.francoispiquet.com
FRANÇOIS PIQUET
Guadeloupe - France



ion
→ Les **MUR's** galeries Guadeloupe Pôle Caraïbes



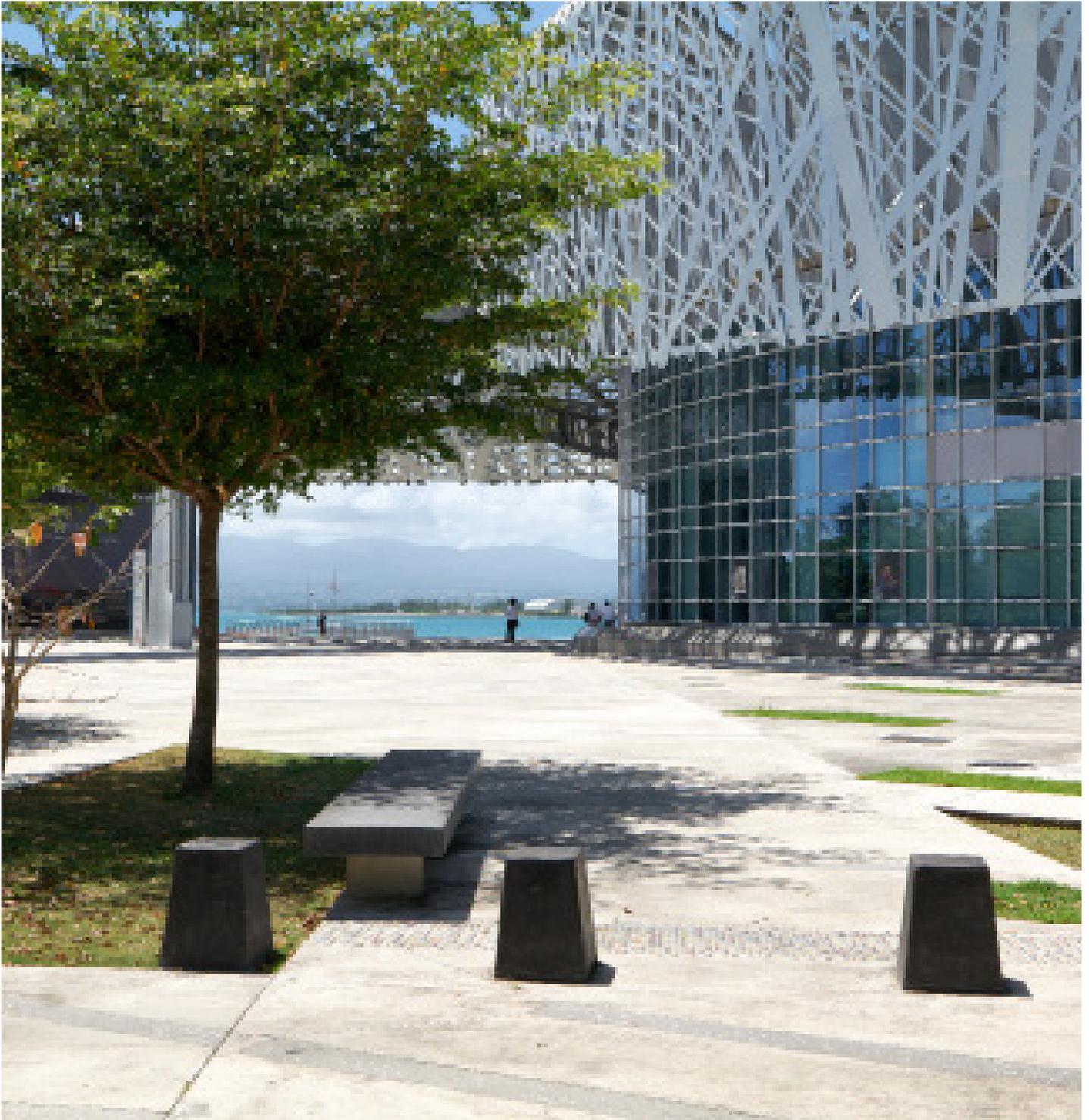
IZIA



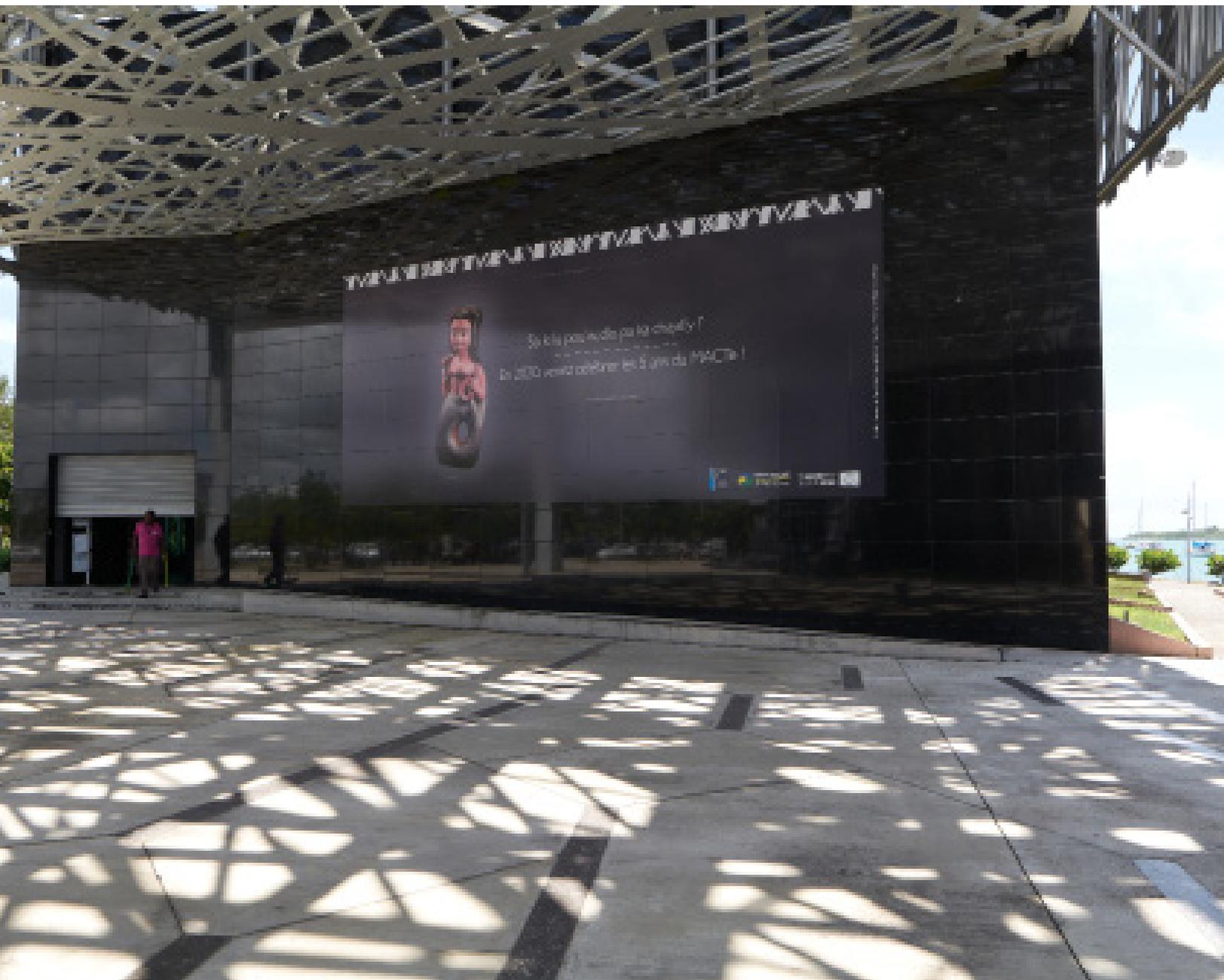


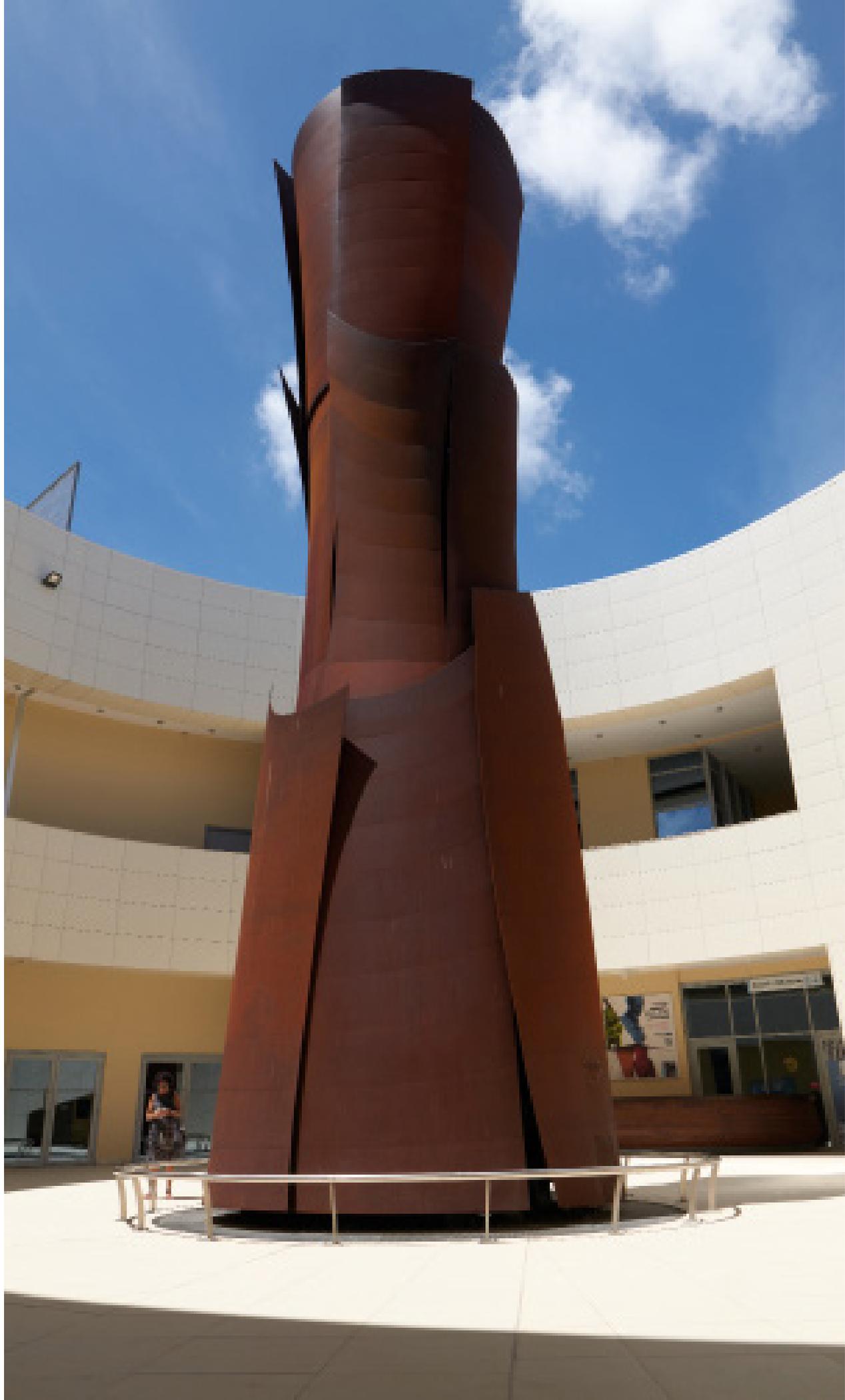
Memorial ACTe

“The ACTe Memorial, the Caribbean Centre for Expressions and Memory of Trafficking and Slavery, is the largest museum in the world dedicated to the history of slavery. The route of his permanent exhibition brings an innovative dialogue between History, heritage objects, new technologies and contemporary art. His project is to participate in the creation of a shared collective memory of the history of slavery in order to work together to live together. It also offers temporary company exhibitions.”













Arawak Hotel Art Space

At the edge of a white sand beach lined with coconut trees and crystal-clear water, we welcome you to ARAWAK BEACH RESORT and its brand-new setting. Surrender to the charm of this historic hotel and its innovative concept which combines art, design and authenticity.

DVCAI group of travelling artists participated in live discussions and presentations, Kurt Nahar, Izia Lindsay and Jerome Sainte-Luce discussed common principles and challenges of their respective art practices. Nadia Rae Morales gave an insightful look into her current body of work and how it helped to shape her MFA thesis at Maryland Institute of Contemporary Art. Baltimore Maryland USA.





























Our International Cultural Arts Exchange Series extends the “creative space” beyond Miami. DVCAL 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”



**KNIGHT
FOUNDATION**



Les **MURs** galleries

BETSY



**SHAKTI
PRODUCTIONS**

Acknowledgements

On behalf of Diaspora Vibe Cultural Arts Incubator. Inc. and Rosie Gordon-Wallace, with the support from The Miami-Dade County Department of Cultural Affairs, The Cultural Affairs Council, The Mayor and The Miami-Dade County Board of County Commissioners, we would like to thank the following individuals and organizations in Guadeloupe for their warm welcome and their can-do spirits.

Les MURs galleries
L'Artocarpe Contemporary
Memorial ACTe
Shakti Productions
Art Incidence
Arawak Hotel Art Space
L'Habitation Beausoleil
Chantaléa Commin/Studio
Anais Verspan/Studio
Corentin Faye/Studio
Bruno Métura/Studio
Carnival Yard
La Remme Arts Residency
Les MURs galleries Airport Public Arts Project
Simone Pierre
Dominique Bernier
Eleonore Bernier

Biographies

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

Michele A. Parchment extensive resume includes more than 30 years working with nonprofit and for-profit organizations, including over 25+ years in arts and museum management and as a senior supervisor for public and educational programming, volunteer/visitor services, collections, exhibitions, cultural festivals and community initiatives. Parchment has worked with several well-known museums across the United States, including facility start-up experiences at the Charles H. Wright Museum of African-American History in Detroit, Michigan, the Reginald F. Lewis Museum of Maryland African-American History and Culture in Baltimore, Maryland, the Harvey B. Gantt Center for African-American Arts + Culture, Charlotte, NC and presently at the Sarasota Art Museum, Sarasota, Florida.

Juan Ernesto Requena is a Venezuelan-born artist with his studio practice in Mumbai and Miami. Through textile, powder, film, sound and digital works, he provides a visual narrative of his life on themes that revolve around memory, nature and the human condition. He was part of the artist collective that exhibited at the inaugural Kochi-Muziris Biennale at Mattancherry Palace, Kochi, India, in 2012, and recently exhibited at the Tout Monde Festival 2019 in Miami, presented by the Cultural Services of the French Embassy in the United States. Juan considers himself an archivist whose goal is to preserve human history.

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 *Negritude: 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*

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.

Michael Elliott's artistic journey has taken him into a socio-political realm over the years, mainly focusing on painting as his medium but also photography at times. It is fair to say that photography has indeed influenced his style of painting, i.e., photorealism. Attending the Edna Manley College of The Visual and Performing Arts in Jamaica in 1998, Michael honed his skill as a painter, developing different techniques in varying mediums while developing an awareness of social issues in Jamaica and throughout the world. Michael's work can be said to feature a wide use of symbolism to represent his themes, especially in the intimately tuned still life pieces.

Aisha Tandiwe-Bell is a first-generation Jamaican and ninth-generation traceable Black American. Her parents met at City College. Conceived in Tanzania and born in Manhattan, she was raised in Bobo Shanti Rasta, spending her early childhood on Bobo Hill in Bull Bay, Jamaica. Inspired by the fragmentation of our multiple identities, Bell's practice is committed to creating myth and ritual through sculpture, performance, video, sound, drawing and installation. Bell holds a B.F.A., an M.S. from Pratt Institute and an M.F.A. from Hunter College. Bell received a New York Foundation for the Arts grant in Performance Art and Multidisciplinary Work.

Asser Saint-Val, originally from Haiti, moved to South Florida, where he earned B.F.A.s in painting and graphic design from the New World School of the Arts. His art has been exhibited in Florida and New York and throughout the Caribbean and is represented in numerous private collections. Saint-Val is a painter, sculptor and installation artist. His quasi-figurative images, by turns humorous and grotesque, bring together ideas, people and incidents central to modern debates about the definition and valence of neuromelanin. Rendered in a blend of traditional art mediums and a wide range of unconventional, organic materials — coffee, chocolate, ginger and, tea among them - his pictures, objects and environments are a surreal fantasia on such loosely linked themes as under-recognized African American inventors, the politics of sexual desire, and the complex aesthetics, narratives and metaphors that attach to the organic compound neuromelanin.

Rosa Naday Garmendia is from La Habana, Cuba, and lives and works in Miami, Fla. She is a socially engaged, multidisciplinary artist who produces work at the nexus of contemporary art and activism. Her work is rooted in social issues, particularly the intersectionality of her identity as a woman, immigrant and industrial worker. The driving impulse is her desire to use art as a tool for self-reflection, create discourse, challenge traditional views and build understanding among people. She reflects on and analyzes norms and values in contemporary society. She focuses on projects that critically view the role of police, acts of racism, poverty and military intervention abroad. Her artistic practice is a daily act of resistance.

Kurt Nahar, from Paramaribo, Suriname, started his art education at the Nola Hatterman Art Academy in Suriname and continued his studies at the Edna Manley College for the Visual and Performing Arts in Jamaica. Nahar uses his art to express his thoughts and emotions on various subjects related to questionable social and political circumstances in Suriname and other countries worldwide. He believes that artists have a responsibility to expose their viewers to the social reality. He does so in a bold and often confrontational manner and thus hopes to increase awareness and stimulate discussion about the sensitive subjects that he brings to light. Political injustices, social inequality and the widespread abuse of power are among his main themes. His technique is inspired by the methods of his predecessors from the era of Dadaism. The use of collage techniques and simple objects is characteristic of his art.

Angela Bolaños is a Honduran born artist living in Miami, FL. Her process-driven creative practice makes use of textiles, reflective surfaces, found objects, traditional media and experimental techniques. Inspired by organic shapes often juxtaposed with geometric shapes, patterns and paper collage, the physicality of her work seduces the viewer with its rich texture, ebullient colors and expressive movement. The creative journey of her work represents physical expressions of her continuous search into concepts of self-identity, cognitive psychology, perception, and the passing of time.

Izia Lee Lindsay is a mixed media artist who explores with both digital and traditional media. His artwork addresses symbolism in Caribbean iconography that is rooted in tradition but interpreted with contemporary ideas. Lindsay uses bold, geometric shapes that juxtapose and intersperse to form his multilayered artistic pieces. The thematic whole is a cultural narrative reproducing the dualities of his turbulent, cosmopolitan, Caribbean life. His research examines material culture, indigenous societies and the ever-changing landscape of the Caribbean while his subject matter tackles issues of identity and class in a post-colonial society. Lindsay is currently a lecturer in Miami, Fla.

Joelle Ferly graduated in Photography in Paris, and also got a MA in Fine Arts from the Central Saint Martin's School of Art London, where she lived for 15 years. Upon returning to Guadeloupe in 2008 she found L'Artocarpe, an international artist platform which promotes contemporary art at an international level. L'Artocarpe has run for over 10 years and managed over 80 residencies, conferences as well as exhibitions. Info: www.lartocarpe.com. Jo continues to have exhibitions abroad: her practice includes performances; art video as well as sound. Jo represented Guadeloupe at the Havana Biennale in 2012.

Roy Wallace travels with the DVCAI team as Photographer and Logistics Manager. He is detailed and enjoys the mechanics of preparation and documentation. The DVCAI artists depend on Roy to bring equipment to enhance and support their presentations. His technical ability provides our team with practical "can do support" and building infrastructure for our exhibitions. "I produce my image in response to the demand to be an image. And yet it is a decentering act: there is no transparent, total subject; there is full knowledge of self." Roy loves photography and is a committed student of the craft. Born in Jamaica, he is an avid tennis player and coach. Educated Roy attended University of Florida and Florida International University, he is a core working member to the DVCAI Team.

Roy Wallace travels with the DVCAI team as Photographer and Logistics Manager. He is detailed and enjoys the mechanics of preparation and documentation. The DVCAI artists depend on Roy to bring equipment to enhance and support their presentations. His technical ability provides our team with practical “can do support” and building infrastructure for our exhibitions. “I produce my image in response to the demand to be an image. And yet it is a decentering act: there is no transparent, total subject; there is full knowledge of self.” Roy loves photography and is a committed student of the craft. Born in Jamaica, he is an avid tennis player and coach. Educated Roy attended University of Florida and Florida International University, he is a core working member to the DVCAI Team.

Ronald Cyrille: Guadeloupe artist, it is at the Caribbean Campus of the Arts of Martinique that I obtain my Master II in 2012”. Born of a Dominican mother and a Guadeloupean father, it is on my mother’s native island I grew up from my eight months until I was nine. Surreality is one of the key concepts that I propose in my works in a form of free figuration, which is itself worked by my views on contemporary society, but also by questioning what seems to undermine me or even animate me. I then question the place of remembrance, the place of my childhood. These places of memory then become matter to nourish my imagination and leave me a freedom of speculation on my own obsessions

Kelly Sinnapah-Mary was born in 1981 in Guadeloupe and is a graduate of the Faculty of visual Arts in Toulouse. In 2011, she exhibited a surprising series of painting on bed sheets entitled “Substitute” for the exhibition “Oeuvres récentes” at Atelier Cilaos Guadeloupe. The same year, she makes an installation as part of the “Carte Blanche II” exhibition to the Schoelcher Museum of Guadeloupe. It is with the installation “Vagina”, on the theme of violence against women, that she produces, in 2012, her first solo exhibition at T&T gallery Guadeloupe that brings her successively to Martinique, New York, Miami, Washington and Paris.

Simone Pierre has been a consultant and trainer for over 15 years. Based in Guadeloupe and an expert in solidarity and social economy, she provides individual and corporate management advising to corporations and associations. She assists professionals and individuals in the areas of business creation, management, and national and international project management. She advises, teaches seminars, and trains through targeted workshops. Her core values are personal commitment, sharing, and success. Her pedagogical approach centers on empowerment with the human being as the focus of the economy and performance. For many years, Simone has lent her expertise to organizations working in the economic, educational, cultural and social sectors. Through her innovative approach, she has successfully helped connect individuals, enhanced talents and competencies, and contributed to the completion of projects.

Guy Gabon is a visual artist, eco-designer and filmmaker from Guadeloupe. How can we act today to stimulate dialogue to instill political, social and ecological action in our societies? This vital question animates the reflection and works of this sensitive artist who is committed to transforming the way we look at things. A landscape poetess, she draws inspiration from generous nature to question the links that man has with his natural and urban environment. Her art implements multidisciplinary and protean artistic and environmental experiments. She creates works based on land art, eco-design, cinema, vegetable graffiti and reverse graffiti. She questions and warns about the imbalances generated by our consumer society.

