

OFFICIAL PROGRAMME

Tilting Axis 3

NATIONAL GALLERY OF THE CAYMAN ISLANDS
MAY 18-20, 2017



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Tilting Axis is a roving meeting, conceptualized by ARC Magazine and the Fresh Milk Art Platform Inc., that moves in and out of the Caribbean region on an annual basis. It brings together arts professionals who are interested in, and committed to, expanding contemporary visual art practice across all linguistic areas of the region. Participants include those based in the Caribbean and its diasporas, professionals working in the coastal rim of the Caribbean, as well as global professionals whose research and practice is influenced by the region. The goal of Tilting Axis is to facilitate opportunities for those who are living and working in the Caribbean, to increase interest and understanding of this region's contemporary visual practice while contributing to a healthy cultural eco-system and purposeful growth for the Caribbean creative sector.

Tilting Axis 3: Curating the Caribbean, is a continuation of conversations formed in 2015 at Tilting Axis: Within and Beyond the Caribbean at Fresh Milk, Barbados, and at Tilting Axis 2: Caribbean Strategies at the Pérez Art Museum Miami (PAMM), February 2016, but within the specific context of curating. We will explore how artist-led initiatives, institutions, and government cultural departments among others in the Caribbean are nurturing the visual arts sector through exhibitions, residencies, programming, arts education and cultural policy; and forward-thinking models actively demonstrating how the Caribbean's fragile arts ecology is being enriched, provoked and buttressed, through a curatorial lens by professionals both in and out of the archipelago.

Host Organisation: National Gallery of the Cayman Islands

Founding Directors: Holly Bynoe & Annalee Davis. Host Director: Natalie Urquhart

Core Committee: Holly Bynoe, Annalee Davis, Tobias Ostrander, Mario Caro and Natalie Urquhart

Core Partners: ARC Inc., Fresh Milk Art Platform Inc., Res Artis, Perez Art Museum Miami, and the National Gallery of the Cayman Islands

Associate Partners & Sponsors: British Council, Davidoff Art Initiative, and Susan Olde, OBE.

ABOUT NGCI

Founded in 1997, the National Gallery of the Cayman Islands is the country's leading art museum and education centre, charged with preserving, promoting and fostering Caymanian visual culture. In an enriching, inclusive, environment that places Caymanian culture at the forefront while embracing the diverse cultures and traditions co-existing within the community, the Gallery seeks to serve a broad and far-reaching audience.

Under the direction of the Management Board and Director, the nine-person team is committed to working to international museum standards and successfully adapting global models in consideration of Cayman's unique environment, and story. Through a permanent collection, changing exhibitions and a dynamic arts education programme, the institution has assumed a central role in the development of fine art while also establishing an invaluable platform for dialogue relating to cultural heritage, national identity, Caymanian history and the history of art.

Unlike many national art museums, NGCI was not built on the foundation of a public or private art collection but rather as a mobile education programme and an "idea" that creativity should be accessible to everyone, and this has informed the vision and strategy ever since. Today in addition to hosting ten exhibitions per year, maintaining the national art collection and hosting several annual festivals, NGCI runs 25 programmes, or the equivalent of 60 workshops and lectures, each month.

NGCI is housed in a purpose-built museum facility, the first of its kind in the Anglophone Caribbean. The contemporary space has three exhibition galleries, an art studio, library, auditorium, art café, gift shop, and gardens. The central location, which has free admission for both local and international audiences, provides a stimulating environment for learning about Cayman's unique cultural history and contemporary arts.

USEFUL INFORMATION

The National Gallery building is a 9,000 sq. ft. facility situated on the western side of the Esterley Tibbetts Bypass, close to Camana Bay town centre and adjacent to the Harquail Theatre. The development is home to two temporary exhibition areas, an art studio, library, auditorium, sculpture garden, Art Café and Gift Shop, and a permanent gallery for Cayman Islands National Art Collection.

As part of the National Gallery's long-term business plan, an auditorium and multi-purpose event space were incorporated into the design providing flexible venue options for conferences. The main conference sessions will be held in the Dart Auditorium. This room holds up to 80 persons seated comfortably and has full audio/visual equipment and internet access. The main entrance to NGCI is currently closed for redevelopment. Temporary access can be found via the Harquail Theatre drive.

Transportation

Hotel Shuttle Service runs between the official conference hotel and the National Gallery of the Cayman Islands from Thursday, 18 May to Saturday 20 May, leaving the hotel daily at 9.00am and 9.15am. See at-a-glance schedule for return times and evening events.

Headquarters Hotel

Sunshine Suites Resort is the headquarter hotel for TA3. All shuttles will depart from the SS reception area. SS guests also have full access to the beach, gym, and amenities at the Westin resort and spa, which is located directly across the road from the Sunshine Suites. The Falls shopping centre runs alongside the hotel and offers several restaurants and a liquor store. The nearest grocery store is Fosters Food Fair at The Strand, it is approximately a 10 minute walk to the South of the hotel.

Registration

General registration will be processed between 8.30 -10am on Thursday 18 May, as delegates arrive at the National Gallery. Attendees will be asked to sign photography and video waivers to allow their names, likenesses and images, in audio, photographic or video format recorded onsite to be used by TA, the British Council and the NGCI for educational and promotional purposes. Attendees will also be provided with a name badge. For security reasons, badges must be worn at all times. Badges are required for admittance to all TA3 programme sessions and all evening events.

Food & Beverage

During full conference days (18, 19 and 20 May), a complimentary lunch will be provided for registered delegates (please refer to the schedule). Special dietary needs can be accommodated if these are requested in advance. Please contact NGCI Events Coordinator Cassandra Shea at events@nationalgallery.org.ky. Coffee, tea and water will be available throughout the conference. Delegates are also welcome to bring their own refreshments.

Internet & Cell Phones

Wi-Fi is complimentary throughout the National Gallery grounds and facilities. **The password is creative1.** TA requests that all cellular phones be silenced in the meeting rooms and the General Session as a courtesy to other meeting attendees. Should you need to recharge your cell phone during the conference please see a member of the NGCI staff.

Presenter & Session Information

All presenters are required to share instructions on their sessions, handouts, and audiovisual prior to 18 May so preparations can be made accordingly. Presenter prep will be open on Thursday morning during registration hours should delegates wish to test their equipment. In advance of your presentation, you are invited to use the NGCI Maples Art Library to review your notes or just to relax. A list of the audiovisual equipment that will be provided for each session will be confirmed on site.

ARRIVAL & DAY ONE

Wednesday, May 17, 2017

6:00 PM - 7:00 PM **Icebreaker. Sunshine Suites Resort poolside.**

Thursday, May 18, 2017

10:00 AM: **Welcome**

10:30 AM - 11:00 AM: **Tilting the Axis: Creatively Re-imagining the Caribbean - Annalee Davis**

What does it mean to tilt the axis? Co-founder of Tilting Axis, Annalee Davis, will provide background to the birth of this roving project developed with her colleague, Holly Bynoe, as a mechanism which aims to deepen links among those who are working in the Caribbean and interrogate fundamental critical questions affecting our work in contemporary visual practice. Cognizant of established global systems in the contemporary art world(s), which are not fulfilling the needs of this region's cultural eco-systems, Tilting Axis aims to nurture networks across the archipelago, the global south, and internationally while positioning debates from within our own contexts.

11:00 AM - 12:00 PM: **Keynote Speech - Ecstasy, Encounters and Elisions: Finding a Curatorial Compass**

Curator and Pérez Art Museum Miami (PAMM) Director Franklin Sirmans will discuss his recent curatorial projects in Los Angeles, Miami and internationally, including the large-scale biennial Prospect New Orleans, P.3: Notes for Now, presented in 2014.

Franklin Sirmans is the Director of the Pérez Art Museum Miami. Prior to his recent appointment, he was the department head and curator of contemporary art at Los Angeles County Museum of Art from 2010 until fall 2015. At LACMA Sirmans organized *Noah Purifoy: Junk Dada*, which travels to the Wexner Center for the Arts in January 2016. He also curated *Variations: Conversations in and Around Abstract Painting*, *Futbol: The Beautiful Game*, *Ends and Exits: Contemporary Art from the Collections of LACMA and the Broad Art Foundation*, and co-organized the exhibition *Human Nature: Contemporary Art from the Collection*. From 2006 to 2010, he was curator of modern and contemporary Art at The Menil Collection in Houston where he organized several exhibitions including *NeoHooDoo: Art for a Forgotten Faith*, *Steve Wolfe: Works on Paper*, *Maurizio Cattelan: Is Their Life Before Death?* and *Vija Celmins: Television and Disaster, 1964-1966*. He is the 2007 David C. Driskell Prize Winner and he was the artistic director of Prospect.3 New Orleans from 2012-2014. He is the curator of the forthcoming exhibition Toba Khedoori.

12:00 PM - 1:30 PM: **Lunch**

1:30 PM - 3:00 PM: **Panel 1**

The Space of Exhibitions: Traditional versus Nontraditional Spaces

Moderated by Tobias Ostrander (Chief Curator, Perez Art Museum, Miami) with Claire Tancons (Independent curator, New Orleans), Sean Leonard (Co-founder of Alice Yard, Trinidad), and Eungie Joo (Independent curator, New York).

The diversity of forms and spaces for exhibitions have increased dramatically over the past decades, as we see traditional museum and gallery spaces placed in dialogue with the growth of alternative spaces, biennials, festivals and discursive exhibition projects. This panel will discuss site-specific approaches involved with these various forms and the opportunities and challenges they offer. Emphasis will be placed on concerns that specifically relate to a Caribbean context, exploring the role of governmental involvement, or lack thereof, in exhibition development, limited economic resources, audience reception and specific logistical issues involved.

Claire Tancons: Roadworks: Processional Performance and the Diasporic Articulation of the Curatorial

Sean Leonard: Alice Yard - Site/Process

Eungie Joo: Do Biennials matter? On Sharjah Biennial 12: The past, the present, the possible

3:00 PM - 3:30 PM: **Coffee break**

3:30 PM - 4:30 PM: **A brief overview of the National Gallery of the Cayman Islands** (NGCI) and the Cayman Islands art community by NGCI Director Natalie Urquhart. Followed by an opportunity to tour the NGCI Permanent Collection and current exhibition.

4:30 PM - 6:15 PM: **Pop-up Sessions.**

Seven micro presentations by TA3 delegates sharing updates on regional art initiatives.

- Rosie Wallace Gordon (Director, Diaspora Vibe Incubator, USA): Making the Case for International Cultural Exchange (ICE): DVCAI reviews of 2017 ICE to Guadeloupe
- Raquel Paiewonsky (Artist, Dominican Republic): Raquel Paiewonsky in conversation with Sara Hermann
- O'Neil Lawrence (Senior Curator, National Gallery of Jamaica): The Jamaica Biennale 2017
- Jason Fitzroy Jeffers (Filmmaker, USA) - New Adventures in Caribbean Cinema
- Deborah Anzinger (Director, NLS, Jamaica) - A Reflection on the Past Year at New Local Space
- Pablo Leon del la Barra (Guggenheim UBS Map Curator, Latin America): Davidoff Art Initiative
- Vanessa Selk (French Cultural and Education Attaché, Florida and Puerto-Rico): Caribbean Arts Festival 2018

6:00 PM - 8:00 PM: **Welcome Reception & Book Fair** at the National Gallery for delegates, local artists and invited guests.

DAY TWO

Friday, May 19, 2017

10:00 AM - 10:30 AM: **Welcome & recap of day one.**

10:30 AM - 12: 00 PM: **Panel 2**

The Time of Exhibitions: Historical versus Contemporary Practices

Moderated by Natalie Urquhart (Director of NGCI, Cayman Islands) with Tanya Barson (Chief Curator at the Museu d'Art Contemporani de Barcelona, Spain), Christopher Cozier (Artist and independent curator, Trinidad); and Sara Hermann (Curator and visual arts specialist at the Centro León of Santiago de los Caballeros, Dominican Republic).

From nation-affirming narratives hosted by newly formed national institutions, through large-scale international survey exhibitions, to increasingly critical explorations and community-based interventions that are being generated today, how has regional curatorship and the exhibition of Caribbean art changed over the past few decades? This panel will explore the evolving constellation of issues that have shaped exhibition development in the region including concepts of time, historical legacy, political and geographical frameworks, access and mobility, and conditions of visibility, to determine what new models for the display of Caribbean art might look like.

Sara Hermann - Not an end, not a beginning, a method: a curatorial behavior

Tanya Barson - The Changing Same: Temporalities of the Black Atlantic

Christopher Cozier - Action in the Yard

12:00 PM - 1:30 PM: **Lunch**



1:30 PM - 3:00 PM: **Panel 3**

Curating the Archive.

Moderated by Dr. Mario A. Caro (Lecturer in Art, Culture, and Technology at Massachusetts Institute of Technology; Board member of Res Artis, New York) with Dr. Eddie Chambers (Professor of Art and Art History at the University of Texas, Austin), Tiffany Boyle (Curator and co-founder of Mother Tongue, Scotland) and Miguel A. Lopez (Chief curator of TEOR/éTica in San Jose, Costa Rica).

Curators practicing in the Caribbean face many challenges. While many of these are shared with others working outside the region, some are unique to the region. Many of these challenges have to do with lack of funding for essentials (for travel, shipping, exhibition development, etc.) as well as lack of resources for professional development. There are also limits imposed by the archive itself. We will consider various approaches to engaging the archive, both practical and theoretical, in order to discuss if and how these are applicable to a Caribbean context. A priority will be a consideration of the lack of access to training (formal or otherwise) for practitioners focused on organizing both historical as well as contemporary curatorial projects.

Miguel Lopez - Diving into the Archives

Tiffany Boyle - Caribbean Connections in Scotland through the 1960s and 70s – Coming Out of the Archive

Eddie Chambers - The Archive Problems and Progress

3:00 PM - 3:30 PM: **Coffee break**

3:30 PM - 4:30 PM: **Tilting Axis Curatorial Fellowship Presentation by Nicole Smythe-Johnson in conversation with Tiffany Boyle.**

The Tilting Axis Fellowship is a direct outcome of the Tilting Axis meetings in 2015 at Fresh Milk in Barbados and in 2016 at the Pérez Art Museum Miami. The British Council in partnership with Scotland based cultural partners including CCA Glasgow, David Dale Gallery and Studios, Hospitalfield and curatorial collective Mother Tongue produced a long-term fellowship for an emerging contemporary art practitioner living and working in the Caribbean. This fellowship focuses on the development of pragmatic and critical curatorial development hailing from the Caribbean region, and is research and practice-led. Designed as a year-long programme between the Caribbean region and Scotland, it offers support for critical development of curatorial practice and gives a practical base in the partner institutions with visits to Scotland and throughout the Caribbean.

During the fellowship, Smythe-Johnson has undertaken research visits to Scotland, Grenada, Barbados, Suriname and Puerto Rico. She will share some of the outcomes of the fellowship experience and role as co-curator in the exhibition, *John Dunkley: Neither Day Nor Night* at PAMM, which she co-curated with Diana Nawi. Nicole Smythe-Johnson is a writer and independent curator, working from and living in Kingston Jamaica. She has written for ARC Magazine, Miami Rail, Flash Art, Jamaica Journal and several other local and international publications. She is currently Assistant Curator on an exhibition of the work of Jamaican painter John Dunkley at the Perez Art Museum in Miami opening May 2017, and the inaugural Tilting Axis Fellow. Her fellowship research looks at Caribbean curatorial practice, particularly as it occurs in artist-run and other non-traditional art spaces.

6:00 PM - 7:00 PM: **Actions Between Territories, a public lecture by Christopher Cozier.**

Cozier's lecture will discuss the potential free/play spaces that Caribbean artists are constantly imagining, constructing, and navigating, including in his own creative practice and at Alice Yard. He will also discuss how the established idea of the Caribbean persists—as a viable fiction, as a site of exchange, an owned product or territory traded between various beneficiaries, internal and external.

7:00 PM - 9:00 PM: **Davidoff Art Initiative delegate dinner at Casanova's By The Sea.**

DAY THREE

Saturday, May 20, 2017

10:00 AM - 10:30 AM: **Welcome & recap of day two.**

10:30 AM - 12:00 PM: **Panel 4**

Collective Curatorial Practices

Moderated by Holly Bynoe (Chief Curator at the National Art Gallery of the Bahamas; founder, ARC Magazine) with Dr. Shani Roper (Curator at Liberty Hall: Legacy of Marcus Garvey, Jamaica), Alon Schwabe (Cooking Sections, UK) and Carla Acevedo-Yates (Assistant Curator at the Eli and Edythe Broad Art Museum, Michigan State University, Michigan).

This conversation will focus on the impact of collaboration on curatorial practices, whether it be through institutional exchange, informal partnerships, personal connections with other professionals in the industry or through mediation with the artist and the public. Here we will strive to define curatorial actions and how its inherent exclusivity and inclusivity affects how institutions, informal art spaces, nations and regions function to develop methodologies that lead to decolonized practices, advocacy and a fairer more neutral understanding of diverse representation within the region, the U.K and throughout the diaspora.

Dr. Shani Roper - Liberty Hall: The Legacy of Marcus Garvey - Building a positive sense of self in Children
Carla Acevedo Yates: Migrating Histories
Alon Schwabe (Cooking Sections) - The Empire Remains Shop

12:00 PM - 1:30 PM: **Lunch**

1:30 PM – 3:30 PM: **Break Out Sessions - convene in the Dart Auditorium**

3:30 PM - 4:00 PM: **Coffee break**

4:00 PM – 4:30 PM: **Wrap up (Annalee Davis)**

7:00 PM - 9:30 PM: **Closing dinner, sponsored by Susan A. Olde, OBE, at Macabuca Restaurant**

THANK YOU

Host Committee

Core Team: Natalie Urquhart, Pam Brown, Nikki Callender, Kaitlyn Elphinstone, and Kerri-Anne Chisholm.
National Gallery Team: Tanya Whiteside, Cassandra Shea, Jessica Ebanks, Polly Bishop, and Nikita Jackson.
Volunteers: Eme Paschalides, Simon Tatum, Meegan Ebanks, Paige Jordison, Patrice Donalds, Katie Moore
Chinju Pius, Keanuana Millwood, Kaazan Millwood, Cheryl Bell, Diane Hardy, Venetia Annette, Shayla
Mayorquin, Amrita Dhawan, Roy Wallace, Melissa Wolfe, Natalie McGuire, and Katherine Kennedy.

Conference Coordinators

Host Organisation: National Gallery of the Cayman Islands

Founding Directors: Holly Bynoe & Annalee Davis. Host Director: Natalie Urquhart

Core Committee: Holly Bynoe, Annalee Davis, Tobias Ostrander, Mario Caro and Natalie Urquhart

Core Partners: ARC Inc., Fresh Milk Art Platform Inc., Res Artis, Perez Art Museum Miami, and the National Gallery of the Cayman Islands

Associate Partners & Sponsors: British Council, Davidoff Art Initiative, and Susan Olde, OBE.



DELEGATES

Carla Michelle Acevedo-Yates - Eli and Edythe Broad Art Museum
Grace Aneiza Ali - Of Note Magazine
Deborah Anzinger - NLS, Kingston
Firelei Báez - Artist
Wray Banker - Cayman Islands National Museum
Nancy Barnard - Cayman Islands Ministry of Culture
Debra Barnes-Tabora - Cayman Islands National Museum
Rachael Barrett - Three Sixty Degrees, Edna Manley College of Visual & Performing Arts
Tanya Barson - Museu D'Art Contemporani De Barcelona
Tiffany Boyle - Mother Tongue
David Bridgeman - Artist
Holly Bynoe - ARC Magazine & The National Art Gallery Bahamas/TA Committee
Dr. Mario Caro - Massachusetts Institute of Technology/Res Artis/TA Committee
Adrienne Chadwick - Pérez Art Museum Miami
Dr. Eddie Chambers - University of Texas, Austin
Kerri-Anne Chisholm - National Gallery of the Cayman Islands
Randy Chollette - Artist
Amanda Coulson - The National Art Gallery Bahamas
Christopher Cozier - Alice Yard/Artist
Blue Curry - Artist
Annalee Davis - British Council Caribbean/TA Committee
Pablo Leon de la Barra - Guggenheim UBA MAP Global Art Initiative
Thiago de Paula Souza - Museu Afro Brazil, Berlin Biennale for Contemporary Art
Jessica Ebanks - National Gallery of the Cayman Islands
Kaitlyn Elphinstone - National Gallery of the Cayman Islands/Artist
Jason Fitzroy Jeffers - Third Horizon Media
Joscelyn Gardner - Artist
Rosemarie Gordon-Wallace - Diaspora Vibe Gallery and DV Cultural Arts Incubator
Sara Hermann - Centro León of Santiago de los Caballeros in Dominican Republic
Priscilla Hintz - Rivera Knight Priscilla Hintz Rivera Art Projects
Lisa Hoffmann - Alliance of Artists Communities
Eungie Joo - Instituto Inhotim, Brazil
Paige Jordison - National Gallery of the Cayman Islands
Andres Jurado - Uribe Pontificia Universidad Javeriana, Colombia
Katherine Kennedy - ARC Magazine/Fresh Milk
David Knight Jr - The Gri Gri Project/Moko
O'Neil Lawrence - National Gallery of Jamaica

Sean Leonard - Alice Yard
 Miguel Lopez - TEOR/éTica
 Elvis Lopez - Ateliers '89
 Berette Macaulay - Artist/Curator/Writer
 Natalie McGuire - Barbados Museum
 Gabi Ngcobo - Center for Historical Reenactments, Johannesburg/Berlin Biennale for Contemp. Art
 Maria Ortiz - Perez Art Museum Miami
 Tobias Ostrander - Perez Art Museum Miami/TA Committee
 Raquel Paiewonsky - Artist
 Eme Paschlides - Arts Consultant
 Lise Ragbir - University of Texas, Austin
 Ainsley Rodrick - Centre for Contemporary Arts, Glasgow
 Dr. Shani Roper - Liberty Hall: Legacy of Marcus Garvey
 Gabriela Saénz-Shelby - TEOR/éTica
 Heino Schmid - Artist/Curator
 Alon Schwabe - Cooking Sections
 Vanessa Selk - French Embassy Cultural Services, Miami
 Kira Simon-Kennedy - China Residencies
 Franklin Sirmans - Perez Art Museum Miami
 Nicole Smythe-Johnson - Independent Curator
 Nasaria Suckoo Chollette - Artist
 Claire Tancons - Independent curator
 Simon Tatum - National Gallery of the Cayman Islands/Artist
 Natalie Urquhart - National Gallery of the Cayman Islands/TA Committee
 Avril Ward - Artist
 Tessa Whitehead - Artist



AT-A-GLANCE SCHEDULE

Wed 17th	Thursday 18th May	Friday 19th May	Saturday 20th May	Sunday 21st May
Arrival of Participants	9:30 am Shuttle to Conference Venue	9:30 am Shuttle to Conference Venue	9:30 am Shuttle to Conference Venue	Overseas participants leave. National Gallery Business of Art Symposium for local art community. Invited guest speakers.
	9:30-10:00 am Registration and Coffee	10:00 am Welcome and Recap	10:00 am Welcome and Recap	
	10:00 am Welcome 10.30 am Tilting Axis: Creatively Re-imagining the Caribbean (Annalee Davis) - 2016/17	10:30 am - 12:00pm Panel 2: The Time of Exhibitions (moderated by Natalie Urquhart). Panelists: Christopher Cozier, Sara Hermann and Tanya Barson	10.30 am - 12pm Panel 4: Collaborative Curatorial Practice (moderated by Holly Bynoe). Panelists: Alon Schwabe/Cooking Sections, Shani Roper and Carla Acevedo Yates	
	11:00-12:00 am Keynote Speaker Franklin Sirmans (PAMM)			
	12:00 pm-1:30 pm Lunch	12:00 pm-1:30 pm Lunch	12:00 pm-1:30 pm Lunch	
	1:30 pm - 3:00 pm Panel 1: The Space of Exhibitions (moderated by Tobias Ostrander). Panelists: Sean Leonard, Claire Tancons and Eugenie Joo	1:30 - 3:00 pm Panel 3: Curating the Archive (moderated by Mario Caro). Panelists: Eddie Chambers, Miguel Lopez and Tiffany Boyle	1:30 - 3:30 pm Breakout Sessions/Workshopping.	
	3:00-3:30 pm Coffee Break	3-3:30 pm Coffee Break	3:30-4:00 pm Coffee Break	
	3:30 - 4:30 pm Introduction to the Caymanian art scene and tour of the NGCI exhibitions	3:30 - 4:30 pm Nicole Smythe Johnston, Tilting Axis Curatorial Fellow in conversation with Tiffany Boyle 2016/17	4:00 - 4:30 pm Wrap up by Annalee Davis	
	4.30-6.00pm Pop Up presentations on regional art projects (6 x 15mins)	4:45/5:00 pm Shuttle bus to hotel	4:45/5:00 pm Shuttle bus to hotel	
		*6.00 pm Public Lecture by Christopher Cozier "Actions Between Territories"		
6-8:00 PM Ice Breaker	6.00-8:00 pm Welcome Reception/Book Fair at the National Gallery (wine/light buffet). Delegates, and invited guest artists and members of the CI cultural sector	7:30 - 9:30 pm Davidoff Art Initiative Dinner	7:30 - 9:30 pm National Gallery Farewell Dinner	
	8:00 pm Shuttle bus to hotel	9:30 pm Shuttle bus to hotel	9:30 pm Shuttle bus to hotel	

ABSTRACTS & BIOS

Tilting the Axis: Creatively Re-imagining the Caribbean – Annalee Davis

What does it mean to tilt the axis? Co-founder of Tilting Axis, Annalee Davis, will provide background to the birth of this roving project developed with her colleague, Holly Bynoe, as a mechanism which aims to deepen links among those who are working in the Caribbean and interrogate fundamental critical questions affecting our work in contemporary visual practice. Cognizant of established global systems in the contemporary art world(s), which are not fulfilling the needs of this region's cultural eco-systems, Tilting Axis aims to nurture networks across the archipelago, the global south, and internationally while positioning debates from within our own contexts.

Visual artist **Annalee Davis** works around issues of post-plantation economies by engaging with the landscape of Barbados where she lives. Working at the intersection of biography and history, she has been making and showing her work regionally and internationally since the early nineties. Annalee is the founder, former director and chairman of the board of Fresh Milk, a socially engaged arts platform and micro-artist residency programme on a modern dairy farm, which historically operated as a sugarcane plantation in the 1660s. The farm offers a critical context for her practice, engaging with the residue of the Caribbean plantation through drawings, installations, video, and objects and activism. In February 2015, she co-founded the roving and independent Tilting Axis Conference, an attempt to breach the geopolitical gap between Caribbean territories and reconnect them through alternative forms of critical Caribbeananness and visual arts. She is the co-founder of the annual regional residency programme, Caribbean Linked and part-time tutor in the BFA programme at Barbados Community College. She is on the board of ARC Magazine and the Caribbean Arts Manager for the British Council.

Ecstasy, Encounters and Elisions: Finding a Curatorial Compass (Keynote Speech) - Franklin Sirmans

Curator and Pérez Art Museum Miami Director Franklin Sirmans will discuss his recent curatorial projects in Los Angeles, Miami and internationally, including the large-scale biennial Prospect New Orleans, *P.3: Notes for Now*, presented in 2014.

Franklin Sirmans is the Director of the Pérez Art Museum Miami. Prior to his recent appointment, he was the department head and curator of contemporary art at Los Angeles County Museum of Art from 2010 until fall 2015. At LACMA Sirmans organized *Noah Purifoy: Junk Dada*, which travels to the Wexner Center for the Arts in January 2016. He also curated *Variations: Conversations in and Around Abstract Painting*, *Futbol: The Beautiful Game*, *Ends and Exits: Contemporary Art from the Collections of LACMA and the Broad Art Foundation*, and co-organized the exhibition *Human Nature: Contemporary Art from the Collection*. From 2006 to 2010, he was curator of modern and contemporary Art at The Menil Collection in Houston where he organized several exhibitions including *NeoHooDoo: Art for a Forgotten Faith*, *Steve Wolfe: Works on Paper*, *Maurizio Cattelan: Is Their Life Before Death?* and *Vija Celmins: Television and Disaster, 1964-1966*. He is the 2007 David C. Driskell Prize Winner and he was the artistic

director of Prospect.3 New Orleans from 2012-2014. He is the curator of the forthcoming exhibition *Toba Khedoori*.

Panel 1: The Space of Exhibitions: Traditional versus Nontraditional Spaces

Moderated by Tobias Ostrander (Chief Curator, Perez Art Museum, Miami) with Claire Tancons (Independent curator, New Orleans), Sean Leonard (Co-founder of Alice Yard, Trinidad), and Eungie Joo (Independent curator, New York).

The diversity of forms and spaces for exhibitions have increased dramatically over the past decades, as we see traditional museum and gallery spaces placed in dialogue with the growth of alternative spaces, biennials, festivals and discursive exhibition projects. This panel will discuss site-specific approaches involved with these various forms and the opportunities and challenges they offer. Emphasis will be placed on concerns that specifically relate to a Caribbean context, exploring the role of governmental involvement, or lack thereof, in exhibition development, limited economic resources, audience reception and specific logistical issues involved.

Tobias Ostrander has served as Chief Curator and Deputy Director for Curatorial Affairs at the Pérez Art Museum since 2011. He oversees the diverse programming of this museum's new Herzog and De Mueron building that opened in December of 2013. At PAMM he has curated projects by Mario García Torres, Édouard Duval-Carrié, Geoffrey Farmer, Leonor Antunes, Jeff Wall, and Sheela Gowda, as well as organized the first major survey of the work of Beatriz Milhazes. His group exhibition *Poetics of Relation*, was inspired by the writings of the Martinique-born poet Édouard Glissant and included the work of six artists: Hurvin Anderson, Yto Barrada, Zarina Bhimji, Tony Capellan, Ledelle Moe, and Xaveria Simmons. Prior to relocating to Miami, he worked in Mexico City from 2001-2011, first as the Curator of Contemporary Art at the Museo Tamayo (2001-2009) and then as Director of El Museo Experimental El Eco (2009-2011). From 1999-2001 he served as Associate Curator of inSITE2000, a bi-national public art project in the border region of San Diego and Tijuana. He has a Masters in Curatorial Studies from Bard Center for Curatorial Studies.

Claire Tancons - Roadworks: Processional Performance and the Diasporic Articulation of the Curatorial

Reflecting back upon artist, curator and critic Christopher Cozier's characterization of the work of masman Peter Minshall as *roadwork* and art historian and curator Krista Thompson's inquiry into "how to install art as a Caribbeanist," Claire Tancons provides insights into her ongoing practice of processional performance as a diasporic articulation of the curatorial. Through four examples spanning a decade: *Spring* (7th Gwangju Biennial, 2008); *Up Hill Down Hall* (BMW Tate Live Series, Tate Modern, 2014) *Tide by Side* (Faena District Miami Beach, 2016) and *etcetera: un rituel civique* (Printemps de Septembre, Toulouse, 2016-17), Tancons asks: what curatorial methodology can a diasporic Caribbean consciousness contribute to thinking about migration, displacement and dispossession?

Trained as a curator and art historian, **Claire Tancons** practices curating as an expanded creative field and experiments with the political aesthetics of walking, marching, second lining, masquerading and

parading in participatory processional performances. She has curated for established and emerging international biennials including Prospect New Orleans (2008); the Gwangju Biennale (2008); the Cape Town Biennial (2009); Biennale Bénin (2012) and the Göteborg Biennial (2013). Tancons was more recently a guest curator for the BMW Tate Live Series at Tate Modern (2014), co-curator of *EN MAS': Carnival and Performance Art of the Caribbean* (with Krista Thompson; CAC New Orleans, 2014-15 and ICI New York 2016-18), the artistic director of *Tide by Side*, the opening ceremony of Faena Forum Miami Beach in Fall 2016 and is currently the artistic director *etcetera: a civic ritual* for Printemps de Septembre in Toulouse, France, as well as one of the curators for the 2017-18 season at National Sawdust in New York. Tancons is the recipient of an Andy Warhol Foundation Curatorial Fellowship (2008), a Prince Claus Fund Artistic Production Grant (2009), two Curatorial Research Fellowships from the Foundation for Art Initiatives (2007, 2009) and an Emily Hall Tremain Exhibition Award (2012) among others. She was selected by Artsy as one of the "20 most influential young curators in the United States" in 2016.

Sean Leonard - Alice Yard - Site/Process

In its facilitation of contemporary art practice, Leonard will share his observations of the ongoing interplay between Alice Yard as a space, with qualities specific to its site (physical, familial, contextual) and Alice Yard as an action (sometimes intuitive, always slow), engaged in supporting, processing and projecting creative practice.

Sean Leonard is a co-director of Alice Yard, a contemporary art space, located in Trinidad and Tobago. He is an architect by profession, who has been practicing there since 1992 and is now a director of [co-rd Ltd.](#) and Basso Leonard Architects Collaborative Ltd. Leonard has a strong interest in contemporary art enterprises, and has worked with numerous artists, designers, and performers on a range of creative projects.

Eungie Joo – Do Biennials matter? On Sharjah Biennial 12: The past, the present, the possible

Since the 1990s, art practitioners have debated the potential of the international biennial for the development of contemporary art infrastructure and exposure for artists working outside of Europe and the United States. In her curatorial work, Eungie Joo has tried to consider this possibility through projects for the Korean Pavilion at the Venice Biennale in 2009, the 2012 New Museum Generational Triennial: "The Ungovernables," and Sharjah Biennial 12: "The past, the present, the possible." For her presentation at Tilting Axis 3: Curating the Caribbean, Joo will present on Sharjah Biennial 12 and her approach to supporting the technical, curatorial, and educational infrastructure of the Sharjah Art Foundation while providing new opportunities for artists from the so-called region and beyond.

Eungie Joo was Artistic Director of the 5th Anyang Public Art Project/APAP 5 (2016) in Korea. Previously, she was Curator of Sharjah Biennial 12: "The past, the present, the possible" (2015) in the United Arab Emirates. From 2012-14, Joo was Director of Art and Cultural Programs at Instituto Inhotim in Brumadinho, Brasil. Prior to that, she was Keith Haring Director and Curator of Education and Public Programs at the New Museum, New York (2007-2012), where she spearheaded the Museum as Hub program; commissioned the monthly seminar *Night School* by Anton Vidokle (2008-9); and conceived the *Art Spaces Directory* (2012), a guide to over 400 independent art spaces from over 96 countries. Joo

was Curator of the 2012 New Museum Generational Triennial: “The Ungovernables” and served as Commissioner of “Condensation: Haegue Yang” at the Korean Pavilion at the 53rd Venice Biennale (2009). She was founding Director and Curator of the Gallery at REDCAT, Los Angeles (2003-7). Joo received her doctorate from the Department of Ethnic Studies at the University of California at Berkeley.

Panel 2: The Time of Exhibitions: Historical versus Contemporary Practices

Moderated by Natalie Urquhart (Director of NGCI, Cayman Islands) with Tanya Barson (Chief Curator at the Museu d’Art Contemporani de Barcelona, Spain), Christopher Cozier (Artist and independent curator, Trinidad); and Sara Hermann (Curator and visual arts specialist at the Centro León of Santiago de los Caballeros, Dominican Republic).

From nation-affirming narratives hosted by newly formed national institutions, through large-scale international survey exhibitions, to increasingly critical explorations and community-based interventions that are being generated today, how has regional curatorship and the exhibition of Caribbean art changed over the past few decades? This panel will explore the evolving constellation of issues that have shaped exhibition development in the region including concepts of time, historical legacy, political and geographical frameworks, access and mobility, and conditions of visibility, to determine what new models for the display of Caribbean art might look like.

Natalie Urquhart is a Caymanian/British curator and arts manager who has held the position of Director and Chief Curator at NGCI since 2009. She is a leading authority on Caymanian art and has seventeen years of experience in the cultural sector where she specializes in developing creative strategies, programming and exhibitions for public and private sector arts initiatives. During her tenure as NGCI’s Director she has led the capital campaign and building project; overseen the redevelopment of NGCI’s infrastructure enabling the organisation to double in size and visitor traffic; developed the National Art Collection; and worked to legitimize and enable arts careers in the Cayman Islands by introducing NGCI’s Creative Careers programme. Urquhart serves as a Board Member of the Museums Association of the Caribbean; a core committee member of Tilting Axis; a member of the Cayman Islands National Cultural Policy Steering Committee, where she represents the Visual Arts and Creative Industries sectors, and a past board member of the Caymans Islands Visual Arts Society.

Urquhart’s curatorial research explores the influence of traditional cultural heritage and memory on contemporary artistic practice in the Cayman Islands and wider region. She has published regular papers on the subject as well as the book *Art of the Cayman Islands*, the islands’ first formal art history (Scala Fine Art Publishers Ltd., Fall 2016).

Sara Hermann - Not an end, not a beginning, a method: a curatorial behavior

Next year will mark the 20th year anniversary of the exhibition *Lips, Sticks and Marks* an exhibition conceived by Annalee Davis with the primary purpose of being a direct response to the curatorial gap in the Caribbean’s contemporary art world. Also this year is the 25th anniversary of *Ante-America*, an exhibition curated by Gerardo Mosquera, Carolina Ponce de León and Rachel Weiss. Both of these exhibitions are significant highlights in our recent history of exhibition making. The fact that a little more

than two decades have passed since these important events -in which the roles of the institutional system of art were questioned- marks a decided step towards the reinterpretation of the structures and functions of the system.

This recent expansion of the curatorial based in our own premises was one of the reasons that prompted the creation of Curando Caribe. One of these elements was the recognition of the political potential of the curatorial as a methodology. The curatorial has political potential because it is a set of practices that are responsible for public discourses in the public domain. It has the potential to filter, expand, influence, transform and bring about cultural change. Therefore people that work in the curatorial have a responsibility to commit to the critical issues of their context. Consequently, we decided to consider the curatorial as a methodology. That decision was taken, above all, because of the particular contingencies in the practice itself that we face every day. Curando Caribe is a hybrid and multidisciplinary program that places itself as an event in an interstitial space between the production of meaning related to contemporary art and pedagogy.

Sara Hermann has a BA-MA Art History from University of Havana, Cuba. (1991). Since 2005, she has worked as Specialist of Visual Arts at the Eduardo León Jimenes, Cultural Center en Santiago, Dominican Republic. Hermann was Director of the Museo de Arte Moderno of Dominican Republic in 2000-2004. She serves as member of the International Art Advisory Council of Davidoff Arts Initiative. Hermann is also the founder and manager of *Curando Caribe* a program for pedagogy, contemporary arts and the curatorial established since 2014.

As a curator, she conceptualizes and curates exhibitions of contemporary art of artists working from the Caribbean, Central, Latin America and internationally, and her current research interests include the margins of visual arts (both social and territorial) and the role of education, translation and mediation in the public display of the visual. She has extensively published in *El Caribe* (Dominican periodical publication), *Longwood Arts Journal*, *Bronx*, New York, *ArtNews*, several essays for artists' publications and catalogues. She is a member of AICA and ICOM.

Tanya Barson - The Changing Same: Temporalities of the Black Atlantic

The poet Derek Walcott wrote "the sea is history" connecting time with the ocean from the perspective of the Caribbean and its diasporas. An aesthetic language of the Black Atlantic, as explored in Paul Gilroy's 1993 book *The Black Atlantic: Modernity and Double Consciousness*, became the basis for an exhibition at Tate Liverpool in 2010. That exhibition proposed to read modernism through the lens of Black Atlantic visual consciousness and also drew on Édouard Glissant's notion of antillanité (or Caribbean-ness) and *Poetics of Relation*. While the exhibition took a broadly chronological form, spanning roughly a century (c.1907-2010), it nevertheless proposed a rethinking of the traditional temporal framings of the history of modern and post-modern art. Gilroy had characterised Black Atlantic expressive culture as 'the changing same' and through his questioning of the temporality of modernity, the division between the modern and the postmodern, had proposed a longer-standing strategy of syncretism and polyphony. Thus, the exhibition explored how Gilroy's concept of a Black Atlantic could be used to establish a transnational and transhistorical revision of the story of modernism. The artist Adam Pendleton's Black Dada manifesto states, "Black Dada is a way to talk about the future while talking about the past. It is our present moment."

Tanya Barson is Chief Curator of MACBA, Barcelona. Previously, she was Curator of International Art at Tate Modern 2007-2016, and Exhibitions and Collections Curator at Tate Liverpool, 2004-2007. She originally joined Tate in 1997 as an Assistant Curator. She has curated exhibitions including *Georgia O'Keeffe*, Tate Modern (2016), *Mira Schendel*, Tate Modern (2013); *Afro Modern: Journeys through the Black Atlantic* at Tate Liverpool (2010); *Oiticica in London*, Tate Modern (2007); *Ellen Gallagher: Coral Cities*, Tate Liverpool (2007); *Making History: Art and Documentary in Britain from 1929 to Now*, Tate Liverpool (2006); *Frida Kahlo*, Tate Modern (2005); and *Inverting the Map: Latin American Art from the Tate Collection*, Tate Liverpool (2005). She is currently working on the first retrospective exhibition of the work of the American artist Rosemarie Castoro, to open at MACBA in November 2017. From 2002 to 2016 she worked with Tate's Adjunct Curator of Latin American art [Cuauhtémoc Medina 2002-2008, Julieta Gonzalez 2008-2012, Jose Roca 2012-2014, and Inti Guerrero 2016-] to acquire Latin American art for the Tate collection.

Christopher Cozier - Action in the Yard

Cozier will discuss his interest in the transactional moment or space - how artists from and of the region are in negotiation with the ongoing conditions of visibility. Through their practices, what kind of awareness the artist is producing as their work shifts between institutional and informal spaces, locally and internationally. Projects will include "1981," a curatorial project from 2003 looking at the inception of the contemporary conversation in Trinidad, through "Wrestling with the image," "Paramaribo Span" and the various experiments at the Yard such as "Proximities 1 & 2," "Shot in Kingston" and "The Performative Moment" to "Out of Place."

Christopher Cozier is an artist and writer living and working in Trinidad. A 2013 Prince Claus Award laureate, he has participated in a number of exhibitions focused upon contemporary art in the Caribbean and internationally. Since 1989 he has published a range of essays on Caribbean art and was part of the editorial collective of *Small Axe*, A Caribbean Journal of Criticism (1998-2010). He has been an editorial adviser to *BOMB* magazine for their Americas issues (Winter, 2003, 2004 & 2005). The artist was a Senior Research Fellow at the Academy of The University of Trinidad & Tobago (UTT) (2006-2010) and was Artist-in-Residence at Dartmouth College during the Fall of 2007.

Cozier is one of the founders and co-directors of Alice Yard. He was co-curator of the exhibition *Paramaribo Span* (2010); co-curator of *Wrestling with the Image* (2011); a SITE Santa Fe -SITE lines, Satellite Curatorial Advisor for 2014; a 2015 Artist-in-Residence at Cannonball, Miami. *Gas Men*, a recent video, developed during a residency at The Kaplan Institute in 2014 opened at the Eli and Edythe Broad Museum at MSU in June 2015 and at TEOR/éTica in Costa Rica. In 2016 the artist participated in the Rauschenberg Foundation Rising Waters residency and the exhibition *Where is Here* at MoAD in San Francisco.

Panel 3: Curating the Archive

Moderated by Dr Mario A. Caro (Lecturer in Art, Culture, and Technology at Massachusetts Institute of Technology; Board member of Res Artis, New York) with Dr. Eddie Chambers (Professor of Art and Art History at the University of Texas, Austin), Tiffany Boyle (Curator and co-founder of Mother Tongue, Scotland) and Miguel A. Lopez (Chief curator of TEOR/éTica in San Jose, Costa Rica).

Curators practicing in the Caribbean face many challenges. While many of these are shared with others working outside the region, some are unique to the region. Many of these challenges have to do with lack of funding for essentials (for travel, shipping, exhibition development, etc.) as well as lack of resources for professional development. There are also limits imposed by the archive itself. We will consider various approaches to engaging the archive, both practical and theoretical, in order to discuss if and how these are applicable to a Caribbean context. A priority will be a consideration of the lack of access to training (formal or otherwise) for practitioners focused on organizing both historical as well as contemporary curatorial projects.

Mario A. Caro is a researcher, curator, and critic of contemporary art, having published widely on the history, theory, and criticism of contemporary Indigenous arts. He currently teaches in the Art, Culture, and Technology program at MIT. His work within the academy complements his endeavors within various communities to promote global cultural exchanges.

Eddie Chambers - The Archive Problems and Progress

In recent years, initiatives have developed within London aimed at creating archives of knowledge centered on Black-British artists. Now, more than at any previous time, Black-British artists are being historicized as never before. Nevertheless, there are significant problems surrounding attempts to create these histories. Problems range from the vulnerability of that which is created, through to the skewed histories that archives can, perhaps inadvertently, create. This talk will look at the problems and progress associated with attempts to historicize and create archives of knowledge of Black British artists' practices.

Eddie Chambers is a Professor at the University of Texas at Austin, where he teaches classes and seminars on art history of the African Diaspora. His education includes a PhD in Art History, from Goldsmiths College, University of London, awarded in 1998. His doctoral study looked into 'Black Visual Arts Activity in England Between 1981 – 1986: Press and Public Responses'. Chambers' book *Things Done Change: The Cultural Politics of Recent Black Artists in Britain* (Rodopi Editions, Amsterdam and New York) appeared in 2012. In 2014, I.B. Tauris released his book *Black Artists in British Art: A History Since the 1950s*.

Tiffany Boyle - Caribbean Connections in Scotland through the 1960s and 70s – Coming Out of the Archive

Since 2012, Mother Tongue have been undertaking archival and collection research in Scotland, and further afield, as a primary means to establish a chronology of Black artists working, living, studying, and exhibiting in Scotland, historically and in the present. For Tilting Axis 3, the work of three seminal Caribbean practitioners - Donald Locke, Aubrey Williams, and Frank Bowling - will be brought into focus, charting their activity and projects in Scotland through the late 1950s, 1960s, and 1970s. Their time and exhibitions in Scotland have gone unacknowledged, with no work or representation held by these three practitioners locally. This presentation will chart the work of Locke, Williams, and Bowling in Scotland, before opening itself up to considerations around working with the archive. Of particular emphasis will

be questions around strategies to address the gaps in narratives of art in Scotland; the locations of archives and information dispersed beyond Scotland; connections and networks circumventing the “centre;” and the possibilities for re-addressing historical gaps with this research through means beyond the exhibition.

Tiffany Boyle is a curator, researcher, writer, and lecturer based in Glasgow. Together with Jessica Carden, she founded the curatorial project Mother Tongue. Since 2009, they have collaboratively produced exhibitions, film programmes, discursive events, essays and publications, working with galleries, museums, archives, festivals and national organisations. Mother Tongue is part of the cohort of organisations involved in the inaugural Tilting Axis Fellowship. Mother Tongue recently received a Paul Mellon Centre Research Support grant to undertake archive and collection research towards a future ‘AfroScots’ exhibition project, bringing together into a single narrative for the first time the activity of Black artists working, living and studying in Scotland, historically and in the present. www.movertongue.se

Miguel Lopez - Diving into the Archives

This presentation reflects on the opportunities that archives offers to curatorial and research practices. In some cases, diving into the archives and patiently recovering forgotten material gives rise to a different way to conceptualize an exhibition or a research project, one in which weaving narratives doesn’t depend on conventional categories or established art figures. I will share some specific ideas related to the exhibition “Losing the Human Form” (curated by Red Conceptualismos del Sur) at Reina Sofia Museum, Madrid, in 2012, which used a number of archival materials, but also about the role of the archive in the recent art historical projects developed in TEOR/ética, Costa Rica.

Miguel A. López is a writer, researcher and Chief Curator of TEOR/ética in San José, Costa Rica. His work investigates collaborative dynamics and transformations in the understanding of and engagement with politics in Latin America in recent decades. His work also focuses on queer re-articulations of history from a Southern perspective. He has recently curated “Equilibrio y colapso. Obras de Patricia Belli, 1986-2016” at the Fundación Ortiz Gurdian, Managua (2017); the section “God is Queer” for the 31 Bienal de São Paulo (2014); and “Losing the Human Form: A Seismic Image of 1980s in Latin America” (with Red Conceptualismos del Sur) at Museo Reina Sofía, Madrid (2012).

Panel 4: Collective Curatorial Practices

Moderated by Holly Bynoe (Chief Curator at the National Art Gallery of the Bahamas; founder, ARC Magazine) with Dr. Shani Roper (Curator at Liberty Hall: Legacy of Marcus Garvey, Jamaica), Alon Schwabe (Cooking Sections, UK) and Carla Acevedo-Yates (Assistant Curator at the Eli and Edythe Broad Art Museum, Michigan State University, Michigan).

This conversation will focus on the impact of collaboration on curatorial practices, whether it be through institutional exchange, informal partnerships, personal connections with other professionals in the industry or through mediation with the artist and the public. Here we will strive to define curatorial actions and how its inherent exclusivity and inclusivity affects how institutions, informal art spaces,

nations and regions function to develop methodologies that lead to decolonized practices, advocacy and a fairer more neutral understanding of diverse representation within the region, the U.K and throughout the diaspora.

Holly Bynoe is a curator, visual artist and writer from St. Vincent and the Grenadines. She is currently living and working in Nassau, The Bahamas. Bynoe is the co-founder and director of ARC Magazine, the premiere visual art and culture publication focusing on contemporary work created throughout the Caribbean and its diaspora. She is a graduate of Bard College | International Center of Photography where she earned an M.F.A. in Advanced Photographic Studies. She is co-director of Caribbean Linked, a regional residency program held annually in Aruba, and co-director of Tilting Axis, a roving and independent meeting charting arts activism and non-profit models of connectivity and sustainability across the region. She is conducting research on interdisciplinary practices across the Caribbean with a focus on New Media and photography and is currently Chief Curator of the National Art Gallery of The Bahamas.

Shani Roper - Liberty Hall: The Legacy of Marcus Garvey - Building a positive sense of self in Children

Dedicated to the life and legacy of Jamaica's first national hero, the Rt. Ex. Marcus Mosiah Garvey, founder of the Universal Negro Improvement Association, Liberty Hall: The Legacy of Marcus Garvey opened to the public in 2003. The newly appointed head of the department was Donna McFarlane, an Economist and Museologist. Located in a socially and economically dispossessed community, consultations were held with the community to develop programmes that residents needed prior to its opening.

After opening, Dr. McFarlane developed a series of programmes to cater to the needs of the community. This includes an After School Programme for children aged seven to sixteen years providing homework assistance and a safe space to stay in after school. At the core of her work is the belief that Museums play a central role in providing a transformative narrative for members of the Pan African community and post-colonial societies. Accordingly, Liberty Hall is filled with children's art in an effort to dismantle colonial narratives. For this presentation, Roper will be focusing on Dr. McFarlane's curatorial approach to the development of a cultural and educational space dedicated to community engagement and social uplift.

Dr. Shani Roper is trained as a historian of the Anglophone Caribbean and specializes in the history of childhood and social policy with broad interest in public history and museum education. Her research interests have been shaped by ten years of work experience as Assistant Curator in the Museum of History and Ethnography (now National Museums, Jamaica). In 2012, She curated the exhibition "Jamaica 50" to commemorate the 50th anniversary of Jamaica's independence.

After completing a Postdoctoral Fellowship at Smith College in the Department of Africana Studies in 2015, Roper joined the staff of Liberty Hall: The Legacy of Marcus Garvey as Research Officer. Liberty Hall is a cultural and educational institution that houses the Marcus Mosiah Garvey Multimedia Museum and curates programmes grounded in the philosophy and opinions of Jamaica's first national hero, Marcus Mosiah Garvey. As Research Officer, she edits the institution's scholarly journal *76 King Street* and works on public history projects that facilitate discussions on race, class and self-identity in Jamaica.

Carla Acevedo-Yates: Migrating Histories

The history of the Caribbean comprises not only the history of coloniality, being historically the laboratory for colonialism, but also the histories of migration, movement, and resistance. Carla Acevedo Yates's curatorial work has been informed by her own movements back and forth from the region; from Puerto Rico to the mainland US, Europe, and South America. Working across regions, disciplines, and formats, it is in the context of these bodily displacements that she places (and displaces) her practice. Focusing on collaboration and affective structures as the basis of a decolonial curatorial methodology, her presentation will describe her work as a practice that, although moored and inspired by the Caribbean, expands through a global network of colleagues thinking and doing at the margins of conventional institutionality. Beginning with *Migrating Histories*, a discursive performance project conceived with Monica Marin and which approached the body as a space of resistance, she will expand upon the concept of decolonial curating as a method that transcends geographical boundaries and envisions curating as a long-term commitment to collaboration and institutional critique.

Carla Acevedo-Yates is a curator, researcher, and art critic based in Lansing, Michigan. She is Assistant Curator at the Eli and Edythe Broad Art Museum at Michigan State University. She earned an M.A. in Curatorial Studies and Contemporary Art at the Center for Curatorial Studies, Bard College (Ramapo Curatorial Prize) and a B.A. in Spanish and Latin American Cultures from Barnard College, Columbia University (Clara Schiffrin Memorial Spanish Prize in Poetry). Recent projects include *Take Five St. Croix*, *Corporalidades* and *Crónica(o)* at Fundación Casa Cortés, *Turn on the bright lights* at the Hessel Museum of Art, *Soy Isla: A conversation on and around Zilia Sánchez* at Artists Space Books and Talks, and *The Dialectic City: Document / Context* at Laboratorio de Artes Binarios. Her writing has appeared in Art Agenda, Small Axe: A Caribbean Platform for Criticism, Artpulse, La Tempestad, Mousse, South as a State of Mind, and Sculpture. She was a curatorial resident at Espaço Fonte (Recife, Brazil) in 2014 and RIC (Santiago, Chile) in 2015. Her research focuses on recuperative art histories, abstraction as experimental geography, and decolonial curatorial methodologies.

Alon Schwabe (Cooking Sections) - The Empire Remains Shop

Empire Shops were first developed in London in the 1920s to teach the British how to consume foodstuffs from the colonies and overseas territories. Although none of the stores ever opened, they intended to make foods such as sultanas from Australia, oranges from Palestine, cloves from Zanzibar, and rum from Jamaica available and familiar in the British Isles. *The Empire Remains Shop*, a public installation that opened in 2016, speculates on the possibility and implications of selling back the remains of the British Empire in London today. *The Empire Remains Shop* works as a platform to investigate and explore postcolonial spatial implications behind the 'exotic' and the 'tropical', conflict geologies, the financialisation of ecosystems, 'unnatural' behaviours, the ecological perception of 'invasive' and 'native' species, the architecture of retiring to former colonies, or the construction of the offshore and Special Economic Zones.

Cooking Sections (Daniel Fernández Pascual & Alon Schwabe) is a London-based independent duo of spatial practitioners. They explore the systems that organise the world through food. Using installation, performance and mapping, their research-based practice operates within the overlapping boundaries between visual arts, architecture and geopolitics. Recent projects include *The Empire Remains Shop*, participation in the US Pavilion, 2014 Venice Architecture Biennale, a residency at The Politics of Food

programme at Delfina Foundation, and performances and exhibition across the UK and internationally. Their work has appeared at the V&A, Glasgow International, Arnolfini, Fiorucci Art Trust, The Showroom; CCA, Glasgow; De Appel, Amsterdam; dOCUMENTA(13), Sydney, amongst others. They were part of the 2016 Oslo Architecture Triennale and 2016 Brussels ParckDesign. Their writing has been published in Sternberg Press, Lars Müller, Volume Magazine, The Avery Review, and The Forager. They have been recently selected for a residency at Headlands Center for the Arts, San Francisco, where they will research the financialisation of the environment in California. Their ongoing Climavore project focusing on the making of the coast of Britain will be launched in the Isle of Skye, Scotland in 2018, commissioned by Atlas Arts. They lecture regularly at international institutions and lead a studio course at the School of Architecture, Royal College of Art, London.

Tilting Axis Curatorial Fellowship Presentation by Nicole Smythe-Johnson

The Tilting Axis Fellowship is a direct outcome of the Tilting Axis meetings in 2015 at Fresh Milk in Barbados and in 2016 at the Pérez Art Museum Miami. The British Council in partnership with Scotland based cultural partners including CCA Glasgow, David Dale Gallery and Studios, Hospitalfield and curatorial collective Mother Tongue produced a long-term fellowship for an emerging contemporary art practitioner living and working in the Caribbean. This fellowship focuses on the development of pragmatic and critical curatorial development hailing from the Caribbean region, and is research and practice-led. Designed as a year-long programme between the Caribbean region and Scotland, it offers support for critical development of curatorial practice and gives a practical base in the partner institutions with visits to Scotland and throughout the Caribbean.

During the fellowship, Smythe-Johnson has undertaken research visits to Scotland, Grenada, Barbados, Suriname and Puerto Rico. She will share some of the outcomes of the fellowship experience and role as co-curator in the new John Dunkley exhibition Neither Day Nor Night at PAMM, which she co-curated with Diana Nawi.

Nicole Smythe-Johnson is a writer and independent curator, working from and living in Kingston Jamaica. She has written for ARC Magazine, Miami Rail, Flash Art, Jamaica Journal and several other local and international publications. She is currently Assistant Curator on an exhibition of the work of Jamaican painter John Dunkley at the Perez Art Museum in Miami opening May 2017, and the inaugural Tilting Axis Fellow. Her fellowship research looks at Caribbean curatorial practice, particularly as it occurs in artist-run and other non-traditional art spaces.