Visionary Aponte: Art and Black Freedom features fifteen contemporary artists in response to an extraordinary – now lost – historical artifact: a Book of Paintings created by Cuban freedom fighter José Antonio Aponte, who was executed in Havana in 1812. A free black carpenter, artist and former soldier Aponte led an ambitious antislavery movement in Cuba during the Age of Revolution. His book was confiscated and Aponte was forced to describe each of its pictures during his trial. To spark new awareness of Aponte's complex life and art, each artist evokes Aponte's trial testimony in new work - paintings, drawings, sculpture, video, mixed media and textiles - that engages how Aponte's portrayals of an array of subjects -Biblical scenes, landscapes and episodes in the history of Africa, Europe and the Americas - invite us to think, today, about how art





FABIOLA JEAN-LOUIS Born in 1978 in Port-au-Prince, Haiti

Lives and works in Brooklyn, NY http://www.fabiolajeanlouis.com

. . . inside a clay jar in the desolation of a Beach, Diogenes, protected by the Goddess Isis who favored him, and who is represented above in a carriage she rode down in every afternoon to provide him with all he needed."

Fabiola Jean-Louis is a Haitian-born fine artist and photographer. As a girl growing up in New York, Jean-Louis was surrounded by art and fascinating characters. Her imagery seamlessly combines magic with the mundane and considers reality with the speculative to reveal hidden, unseen worlds. Her style is haunting, moody, dreamy, magical and mysterious as she blends the fantastic with her talent for visual storytelling. Jean-Louis stands out as an artist to be watched. As a visionary artist who reinvents her craft through practice, she manifests a distinct array of art works that incorporate myriad inspirations from space-time travel, sci-fi, costume design and surrealism within the uniquely composed worlds of her art. Jean-Louis's work has been featured in publications, such as AfroPunk, Blerds and ArtInsomniac. Her art has also been commissioned for books, album covers, branding and for models' portfolios.



NINA ANGELA MERCER Born in 1973 in Washington, DC

Lives and works in Bronx, NY http://windowsdoorsclosetsanddrawers. blogspot.com

Lámina 26

"Informed of this, King Don Rodrigo, represented below, commanded Diogenes to come out of the jar [and Diogenes] answered that as long as his Majesty the King did as he himself did, in his poverty, he would obey him."

Nina Angela Mercer is a cultural worker. Her plays include GUTTA BEAUTIFUL; RACING MY GIRL, SALLY; ITAGUA MEJI: A Road & A Prayer; GYPSY & THE BULLY DOOR; and MOTHER WIT & WATER BORN, a trilogy, including BETWEEN WHISPERED BLOOD-LINES Her work has been shared at the former Warehouse Theatre and The Woolly Mammoth Theatre Company (Capital Fringe Festival, Washington, DC); Rutgers University-Newark and New Brunswick (New Jersey); and in New York at Wings Theatre, Brecht Forum, The Classical Theatre of Harlem, Dr. Barbara Ann Teer's National Black Theatre, The Nuvorican Poets' Café, Abrons Arts Center/Henry Street Settlement, Dumbo Sky and The Little Carib Theatre. Mercer's writing is published in: The Killens Review of Arts & Letters, Black Renaissance Noire, Voices Magazine #SayHerName Edition and Continuum: The Journal of African Diaspora Drama, Theatre, and Performance. She has performed in collaboration with Betty's Daughter Arts Collaborative, Angela's Pulse, Abigail DeVille and Charlotte Brathwaite, BWA for BLM and others. Mercer is a co-founder and co-director of Ocean Ana Rising: www. oarinc.org. She is currently a doctoral fellow of Theatre and Performance at The Graduate Center-CUNY. She holds an undergraduate degree from Howard University and a MFA from American University. She currently teaches at Brooklyn College. Find updates on Mercer's work at http:// windowsdoorsclosetsanddrawers.

blogspot.com



GLEXIS NOVOA

Born in 1975 in Le Havre, France Born in 1964 in Holguín, Cuba Lives and works in Miami, FL and Havana, Cuba Lives and works in Miami, FL David Castillo Gallery, Miami, FL http://marielleplaisir.wixsite.com/marelle-plaisir https://davidcastillogallery.com/artist/glexis-novoa/ http://www.glexisnovoa.com/

Láminas 8-9

". . . jumping to the dock, greed meets death; there is also virtue as the right of Commerce and farther down happiness, cut from an engraving and superimposed on the paper, in execution of the idea the declarant expressed above."

Glexis Novoa was born in Holquín and grew up in Havana. He received a degree from the National School of Arts (1984). While Novoa has lived in Miami since 1995, he maintains a studio in Vedado (Havana) and works on site specific murals and ephemeral projects globally. Since 1987, Novoa has had solo exhibitions at the Cheekwood Museum, (Nashville); in Miami at the Lowe Museum of Art (University of Miami), Locust Project and the former Miami Art Museum; at the Worcester Art Museum (Worcester, MA); the Snite Museum of Art (University of Notre Dame, IN); and in Havana at Espacio Aglutinador, Castillo de la Real Fuerza, El Museo Nacional de Bellas Artes and La Galería Habana, among others. Novoa's work has been featured in many group exhibitions globally, including Lost in Landscape, Museo di Arte Moderna e Contemporanea (Trento Italy); Politics: I do not like it, but it likes me. Center for Contemporary Art Laznia (Gdansk, Poland); Perder la forma humana, Museo Nacional Reina Sofia, (Madrid, Spain); Caribbean: Crossroads of the World, El Museo del Barrio (New York, USA); Crisis | América Latina | Arte v Confrontación (1910-2010), el Museo Del Palacio de Bellas Artes (Mexico City); and Arte \neq Vida: Actions by artists of the Americas, 1960-2000, El Museo del Barrio (New York, USA). Novoa's awards include grants from The Joan Mitchell Foundation and Cisneros Fontanals Art Foundation. His work is featured in important private and public collections. He has also completed several notable public art commissions



MARIELLE PLAISIR

https://www.assersaintvl.com

Láminas 2-3

"... the Punishment and banishment from Paradise of our first parents, who as they leave encounter a demon in the figure of a monkey who throws their sin in their faces with the same apple, the Owl Administerer of death (is down below), the Serpent that deceived Eve . . . "

Plaisir is a French-Caribbean multimedia artist who spent her childhood and adolescence in Normandy (France). before settling in Guadeloupe (French Caribbean) and later in Miami. Her strong attachment to her island occurred after her studies during which time Plaisir searched for, and from reading history learned more details related to her past and her identity. As a result, she combines painting, drawing and monumental installations with performance to present highly intense visual experiences. Plaisir's art blends life and fiction in both autobiographical and historical narratives from the Caribbean that touch upon universal themes like power, domination, life and death. She is inspired by Italian quattrocento, Latin American and Caribbean literature. Plaisir incorporates textiles, fibers and fabrics that are socially meaningful into her work. She uses her daily practice to examine the many roles of the individual within society. Her art conveys a sense of humor and beauty while exploring evidence of society's humanity that she discovers in our increasingly digital world. Plaisir's art is poetic. Her essence is theatrical. Her work may appear in many forms, including monumentally scaled installations or itinerate in-situ performances within exhibitions. Her

compositions have been used as

children's book illustrations, publications

and as drawings for animation. Since

group and solo exhibitions worldwide

She has also participated in various

international contemporary art

2000, Plaisir has exhibited in numerous



ASSER SAINT-VAL

Born 1974 in Port-au-Prince, Haiti Lives and works in Miami, FL

losopher's Stone, a large-scale interactive

public installation and his largest work to

the Miami-Dade County Mayor and Board

date, with support from the Miami-Dade

County Department of Cultural Affairs,

of County Commissioners.

Láminas 12-13

"Asked about what idea he had for the meaning of the figure of a young woman with a paper in her hand, cut out and placed on top, with the following inscription: My son, Peace is made, he said: That as he considered said adornment fitting, he cut it from a fan and, just as he found it, put it to use in his work."

Asser Saint-Val is a painter, sculptor and installation artist. Cumulative and objective, Saint-Val's pictures, objects and environments are a surreal fantasia based on the aesthetics and metaphors of melanin and neuro-melanin – organic compounds responsible for human skin, hair and eye color (the former) and the latter for certain brain functions. Saint-Val's images are humorous and grotesque explorations of the metaphysical reality and materiality of melanin in relation to his identity and conscientious artistic voice. He sees melanin's molecular structure and its workings in the human body as a source of poetic possibility. Saint-Val thus blends traditional art media with an array of unconventional, organic materials - coffee chocolate, ginger, tea and chocolate. Saint-Val believes each person has within a universe beyond this galaxy that holds everything needed.

Asser Saint-Val moved to South Florida in 1988. He earned BFAs in painting and graphic design from the New World School of the Arts. His work has been exhibited in Florida, New York and throughout the Caribbean. His art is featured in prestigious private collections, including: Francie Bishop Good, Dr. Arturo Mosquera, the Rubell Family and Carlos Sanchoo. Saint-Val has twice received the South Florida Cultural Consortium Fellowship Award. In 2012, he created The Phi-



JEAN-MARCEL ST. JACQUES Born in 1972 in Richmond, CA Lives and works in New Orleans, LA

Láminas 44b-45

"Several black nuns arrive at a temple named the resurrection, which was built in thirty days by Saint Matthew. He is shown to one side, converting those same women and also Saint Paulinus of Nola, of the same color as

My great-grandmother made patchwork strip quilts. My great-grandfather was a hoodoo man who collected junk for a living. As a visual artist, I work mainly with wood and junk. These wooden quilts are my way of being with the spirits of my great-grandmother who quilted and my great-grandfather who collected junk. They are also my way of finding a higher purpose for the pile of debris that Hurricane Katrina left with me. All of the wood used in this work is reclaimed from my Katrina-damaged home in the Tremé neighborhood. On one hand, this particular series grew out of an impulse to find beauty in the ugliness of one of the worst human disasters that this country has ever experienced and on a more practical note it grew out of my efforts to save and rehab my house for me and my family.

I am a California-born self taught artist with deep Louisiana Creole roots, though I have a couple of academic degrees in other subjects. My first love is music and I spent much of my life as a poet and performing artist until Hurricane Katrina hit and sent me into this silent meditation from which emerged Jean-Marcel the visual artist.



RENÉE STOUT

Lives and works in Washington, DC http://www.reneestout.com

Láminas 44b-45

"Asked again why he mingled the destruction of the army of Senaguerib with the invasion of Tarragona when nothing connects one with the other, he said: that even though the two events do not go together, he included that of Senaquerib by reason of History, like everything

Renée Stout grew up in Pittsburgh,

Pennsylvania and received her B.F.A.

1980 where her focus was on painting. However, in 1985, immediately after moving to Washington, D.C., she began to explore the spiritual and cultural roots of her African American heritage through her increasingly sculptural works, which found their early inspiration in the aesthetics and philosophy of Kongo ritual objects. Stout's art attracted the attention of museum curators across the United States and led to her becoming the first American artist to have a solo exhibition in the Smithsonian's National Museum of African Art. Inspired by the African Diaspora, historical and current world events, as well as everyday life in her DC neighborhood, Stout now creates in a variety of media, including painting, drawing, mixed media sculpture, photography and installation. She has been the recipient of awards from the Pollock-Krasner Foundation, the Joan Mitchell Foundation, the Bader Fund, the Louis Comfort Tiffany Foundation, the Gottleib Foundation and Anonymous Was A Woman. She was also the recipient of the Driskell Prize, awarded by the High Museum of Art (Atlanta. GA) and the Sondheim Award from the Baltimore Office of Promotion and the Arts. Stout's work is featured in many museum and private collections, nationally and internationally, including

the Smithsonian's new National Museum

of African American History and Culture

in Washington, DC.



Born in 1958 in Junction City, KS

else in the book . . . "

from Carnegie-Mellon University in



New York University Ada Ferrer (Havana, 1962) is Julius Silver Professor o History and Latin American and Caribbean Studies at New York University. Her award-winning

book, Insurgent Cuba: Race, Nation, and Revolution, 1868-1898, examines the participation of slaves and former slaves in Cuban independence. Her second book, Freedom's Mirror: Cuba and Haiti in the Age of Revolution, won six book prizes, including the Frederick Douglass Prize from the Gilder Lehrman Center at Yale University. Chapter 7 focuses on José Antonio



LINDA RODRÍGUEZ, Ph.D

New York University Linda Rodriguez is a Visiting Scholar at the Center for Latin American and Caribbean Studies at Nev

York University. She is an art historian who focuses on colonial Cuba. In 2015, she co-organized the international symposium, Jose Antonio and His World Writing, Painting, and Making Freedom in the African Diaspora at New York University. Currently, she is lead scholar for the digital humanities website Digital Aponte (http://aponte.hosting.nyu.edu/).



LAURENT DUBOIS, Ph.D

Duke University Laurent Dubois is Professor o Romance Studies and History and the Founding Director of the Forum for Scholars &

Publics at Duke University. He is the author of six books, including Avengers of the New World: The Story of the Haitian Revolution (2004), Soccer Empire: The World Cup and the Future of France (2010), Haiti The Aftershocks of History (2012) and The Banjo: America's African Instrument (2016) In 2018 he will publish The Language of the Game: How to Understand Soccer with Basic Books. His writings have appeared in The Nation, The New Yorker, the New York Times, Slate, Sports Illustrated, and The New Republic. In 2016-17 he was a fellow at the National Humanities Center, where he began work on an experimental biography of Katherine Dunham.



VISIONARY APONTE: ART & BLACK

NINA ANGELA MERCER LEONARDO BENZANT JUAN ROBERTO DIAGO ÉDOUARD DUVAL CARF ALEXIS ESQUÍVEI

FREEDOM

FABIOLA JEAN-LOUIS

CLARA MORERA GLEXIS NOVOA MARIELLE PLAISIF JEAN-MARCEL ST. JACQUES RENÉE STOUT

LITTLE HAITI CULTURAL COMPLEX ART GALLERY Art Basel Miami Beach 2017 December 8, 2017 - January 20, 2018

KING JUAN CARLOS I OF SPAIN CENTER New York University February 21 – June 30, 2018

FORUM FOR SCHOLARS AND PUBLICS Duke University Fall 2018

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ÉDOUARD DUVAL CARRIÉ

Artistic Director, Haitian Cultural Arts Alliance and the Global/Borderless Caribbean Series

José Antonio Aponte's riveting story and Book of Paintings enlivens the 9th edition of the Global/Borderless Caribbean Series at the LHCC. I learned of Aponte from Ada Ferrer's Freedom's Mirror, a study of

the Haitian Revolution's impact in the Spanish Caribbean. Intrigued by how Aponte used art in his fight for Black Atlantic freedom and the book's loss after his execution, I mused how artists today might reconfigure his Book of Paintings using his trial transcript. I found, in Ada, an ally in this venture! By enlisting many collaborators, in particular, curator, Tosha Grantham, we present contemporary art inspired by Aponte's story. We envision others joining us at NYU and Duke and eventually aspire to create a full version of the 63 "paintings" that formed Aponte's "book," intended to illustrate, inform and complicate Black histories divested of meaning by the infernal wheels of the slave trade. Duval-Carrié curated the exhibition, From Within and Without, The History of Haitian Photography at NSU Fort Lauderdale.



TOSHA GRANTHAM

Coordinating Curator, Visionary Aponte

Tosha Grantham is an independent curator based in Miami Beach, FL She earned a BA in from Georgetown University and an MA in from Howard University. Grantham studied in the Department of Art History at the University of Maryland (ABD, 2012), receiving grants from the

Latin American Studies Center for research in Brazil (2012) and Panama (2013). She was Assistant Curator of Modern and Contemporary Art at VMFA (2000-2006) and guest curated Darkroom: Photography and New Media from South Africa since 1950 (VMFA and Birmingham Museum, 2010-2011). Darkroom received grants from the Horace Goldsmith Foundation, the National Endowment for the Arts and the Andy Warhol Foundation. As curator of Second Street Gallery (2013-2017), select solo exhibitions featured artists: Siemon Allen, José Bedia, Sonya Clark, Torkwase Dyson, Arturo Lindsay, Taliaferro Logan, Yeni Mao, Rashaun Rucker, Matt Shelton/Nikolai Mahesh Noel, Amy Sherald and John Trevino.



MARIE VICKLES

Curator-in-Residence, Little Haiti Cultural Complex

Marie Vickles is an independent curator, Knight Associate Director of Education at Pérez Art Museum Miami and a Miami-based artist. For over 15 years, she has organized arts-education programs, workshops and exhibitions throughout the United States and the Caribbean. She

holds degrees from F.I.T. in New York, and Florida State University in both Visual Arts and Public Administration. As a curator and educator she is concerned with building bridges between creativity and community engagement. Vickles is a member of the Arts and Entertainment Council, City of Miami.

> LITTLE HAITI CULTURAL COMPLEX ART GALLERY 212-260 NE 59th Terrace, Miami, FL 33137 http://littlehaiticulturalcenter.com/

KING JUAN CARLOS I OF SPAIN CENTER, New York University 53 Washington Square South, New York, NY 10012 http://www.kjcc.org/

FORUM FOR SCHOLARS AND PUBLICS, Duke University 011 Old Chem, West Campus, Durham, NC 27708 https://fsp.trinity.duke.edu/our-mission

Born in the late eighteenth century, José Antonio Aponte amassed a stellar body of wisdom and accomplishments, yet his exemplary life and heroism remain little known beyond Cuba. What is known is largely based on court documents from the 1812 trial that led to his execution and scholarly work that has protected his legacy. Insightful, yet cryptic, Aponte's testimony and provocative descriptions of the art featured in his now lost Book of Paintings provide one access point into the exhibition, Visionary Aponte: Art and Black Freedom. The fifteen artists who align this material with their contemporary practices to elucidate this history provide another. Aponte's efforts to liberate Afro-Cubans from enslavement were based in his awareness of world history emphasized a quest for freedom across time, culture and geography. His literary and visual sensibilities were late modern, as evidenced in his descriptions of the art found in his confiscated book of

J. A. APONTE

paintings, called such, even though its varied media included engravings, collage, cutouts and forms that are not readily associated with early 19th

In each artist hands, the meanings of the láminas explained in the historical aspect of this show shed light on Aponte's iconographies, derived from myriad global sources, to embrace the tragedy and unknowability of Aponte's unfinished business as he foresaw a path toward a freedom that did not occur in Cuba until seventy-fours years after his death; that he envisaged educating and ultimately liberating society from forced servitude through such means is mystically enfolded into their methods – abstractly, figuratively, in word, gesture and video and through similarly insightful ymbolic means – references to maps, ladders, water, saints, the legend of Prester John, the Lion of Judah and the book itself. Though Aponte was betrayed, his book lost, and its meaning obfuscated, his memory and it's recounting, remained tenacious. Today, we have an opportunity to see how, at great personal risk, Aponte inscribed himself onto the historical record by recognizing that society may benefit from art's power to unlock the mysteries of humanity beyond what the predominant political paradigm in any present - may allow. A society that seeks meaning within its art, considers the artist's vital role as a seer. This meeting of artists coalesces in an exquisite homage to Aponte's achievements. They carry his message forward emboldened by their own multivalent perspectives, concerns and

Aponte's freedom envisioned a society that could decipher visionary models of socio-political awareness in ways that remain highly relevant. An artist betrayed—while his skillset and contributions were numerous, Aponte's art fearlessly revealed his position on the historical repetition that occurs until the cycle is broken. Each artist recovers aspects of Aponte's legacy by intuiting the mysteries of his lost art to inspire new audiences to engage history and see art in a distinctly free present as a foundation for a highly creative future.

ngs (cover), detail, 2017, Acrylic on wood panel 24 x 18 x 1½ inches



JOSÉ BEDIA

Born in 1959 in Havana, Cuba Lives and works in Miami, FL http://josebedia.com

Láminas 24-25

". . . the author of the book presents himself in this portrait displaying on his chest a Laurel of fidelity, a palm for victory, what seems like a compass to the left is seen the carpentry bench where he made said Book . . . and childhood represented by a figure of a boy tied to a column and in the foreground the face of an old man . . also shown on the bench are an inkwell, rulers, and pots of paint."

José Bedia is an internationally acclaimed Cuban painter whose art is inspired by many sacred sources, including initiation into the Brillumba lineage of the Afro-Cuban religion, Palo Monte. Bedia's work often critiques colonial histories through combining myths, symbols and ritual elements with references to nature and global warfare. His time in Angola as part of the Cultural Brigades who supported the Angolan-Cuban War against Namibia and South Africa (1985) amplified his quest for the African and indigenous roots of American cultures. He has since conducted extensive research in Peru, Mexico, Haiti, Dominican Republic, Puerto Rico, Zambia, Botswana, Kenya, Tanzania and Laos. Bedia studied at the San Alejandro Art Academy and the Instituto Superior del Arte. He participated in the first Havana Biennial (1984) and first showed abroad in Paris in Magiciens de la Terre (1989). He represented Cuba at the 1990 Venice Biennale and received a Guggenheim Fellowship (1992) Bedia and his family moved to Mexico in 1991 and settled in Miami in 1993. His art has since been exhibited in the Havana, São Paulo, Venice and Beijing Biennales, where he has received several awards. His work is featured in numerous collections, including the Museo Nacional Palacio de Bellas Artes (Havana); MoMA, Metropolitan Museum, Whitney Museum, Solomon R. Guggenheim (New York); Tate Modern (London); Hirshhorn Museum (Washington, DC); La Colección Daros (Zurich), MEIAC, DA2, IVAM, CAAM (España); and MOCA

and PAMM (Miami).



LEONARDO BENZANT

Born in 1971 in Brooklyn, NY Lives and works in Queens, NY

Láminas 16-17

"Asked what flag is in the hand of the Queen he has referred to as Candace, he said: that it is the flag of Abyssinia [with] a Field of Yellow, Lion, Scarlet Cross, and Sword."

Benzant's art draws upon his Afro-Dominican/Haitian-American heritage. His practice includes painting performance, sculpture, sound and installation as he investigates deeply personal experiences of identity, ancestry, family, community and spirituality. Benzant, at times, metaphorically refers to his practice as a form of Urban Shamanism that enfolds information from the uniquely shared histories of code switching, double-consciousness and multiple narratives that people of African descent inherited or adopted as survival strategies for daily life. As a result, his work straddles two worldsbridging the visible and invisible-while embodying the dynamics of being both sacred and secular.

Benzant was recently an artist in residence at Galveston Artist Residency in Texas. His work was featured in the solo exhibition, Afrosupernatural (Aliira, a Center for Contemporary Art Newark, NJ). He has participated in group exhibitions, including notable shows at Jenkins Johnson Gallery (New York, NY), The Third Line (Dubai, UAE) and 101/EXHIBIT (Los Angeles CA). His art is featured in numerous private collections as well as the permanent collection of The Harvey 3. Gantt Center for African-American Arts+Culture (Charlotte, NC). He is a recipient of the 2017 Joan Mitchell Foundation Painter's and Sculptor's Grant. Benzant attended Pratt Institute.



SANFORD BIGGERS

Born in 1971 in Havana, Cuba Born in 1970 in Los Angeles, CA Lives and works in New York, NY David Castillo Gallery, Miami, FL https://davidcastillogallery.com/artist/sanford-biggers http://sanfordbiggers.com

Lámina 64

". . . Momus, God of gossip, making a doll

dance while some women serve this God."

Sanford Biggers is an internationally

include MOCA Detroit, the Brooklyn

Museum, Sculpture Center and Mass

MoCA. His installations, videos and

performances have appeared at the

Center for the Arts (San Francisco),

in Prospect 1 New Orleans Biennial,

Tate Britain (London); the Yerba Buena

Illuminations, Tate Modern (London), in

New York at Performa 07, the Whitney

Museum in Harlem as well as in China,

Germany, Hungary, Japan, Poland and

Whitney Museum, Brooklyn Museum

fellowships and residencies include:

and Bronx Museum collections. Noted

Akademie Schloss Solitude (Stuttgart);

Ujazdowski Castle (Warsaw): Headlands

Center for the Arts (Sausalito); ARCUS

(Budapest); the Creative Time Global

Residency. Biggers' has received the

Greenfield Prize, Creative Time Travel

Grant, Creative Capital Project Grant, Art

Matters Grant, New York Foundation for

the Arts Award, Lambent Fellowship in

the Arts, Tanne Foundation Award, Rema

Hort Mann Foundation Award, the Rome

Prize in Visual Arts and RUSH Art for

is Associate Professor at Columbia

University's Visual Arts program and

SoHo House and the CUE Foundation.

He taught at Virginia Commonwealth

University's Sculpture and Expanded

on the board of Sculpture Center,

Media program and was a visiting

scholar at Harvard University's VES

Department (2009).

Life has recently honored him. Biggers

Project Foundation (Ibaraki): the Art

in General/Trafo Gallery Exchange

American Academy in Berlin Prize,

Russia. His art is featured in the Museum

Biennial, and Freestyle at the Studio

of Modern Art, Walker Art Center,

celebrated artist whose solo exhibitions

Juan Roberto Diago graduated from the San Alejandro Academy in Havana (1990) and began to exhibit his artwork soon after. Diago comes from a family of artists and the work of his grandfather, after whom he is named, was a big influence. The senior Roberto Diago, despite his short life, was one of the pivotal voices of Cuban art in the 1940s. From the beginning of his career, Diago has been preoccupied with the theme of identity, which he renders and conveys through social inferences. Thematically, the unifying thread in his oeuvre has been his critique of racism in Cuba; something that does not "officially" exist but is present in daily life. His early pieces were distinguished by the use of materials such as discarded wood and metal, as a reference to the living conditions of black people. Although black people do not exclusively endure these conditions, they have historically lived in the poorest neighborhoods and thus subjected to the worst overall living situations. This inspired Diago to make numerous installations that represent scaled-down houses that look like real. Since the 1990s, Diago has participated in numerous exhibitions in Cuba and abroad. He represented Cuba in the 1997 Venice Biennale. His art is represented in prestigious collections globally, including the National Museum of Fine Arts in Havana, Cuba; the CIFO (Cisneros Fontanals) Art Founda tion in Miami, Florida; and the Rubin Foundation Collection, New York.



JUAN ROBERTO DIAGO

Lives and works in Havana, Cuba Pan American Art Projects, Miami, FL http://panamericanart.com/portfolio/roberto-diago

Láminas 44b-45

"... the black King named TARRACO. is the one who invaded Tarragona from which he took that name: he appears with black soldiers, some in red boots, all with spears and Swords, carrying six yellow flags."

> art also emphasize the neurological affects of immigration, exile and displacement on daily Haitian life, at

> > home and abroad.



ÉDOUARD DUVAL CARRIÉ

Born in 1954 in Port-as-Prince, Haiti Lives and works in Miami, FL Pan American Art Projects, Miami, FL http://www.edouard-duval-carrie.com

Lámina 1

". . . the print that represents the Eternal Father upon a mirror is the creation of the world when God made the Firmament along with all things, and so the illustration is inscribed with the W[ord] that says "beginning"..."

> Édouard Duval Carrié was educated at the Ecole Nationale Superieure des Beaux Arts, in Paris, France; and at the University of Loyola Montreal, in Quebec, Canada, Duval Carrié's art belongs to many prominent museum and private collections globally, including the Davenport Museum of Art (Davenport, Iowa, USA); Pérez Art Museum Miami (Miami, Florida, USA); Musee des Art Africains et Oceaniens (Paris, France): Musée de Pantheon National Haïtien (Port-au-Prince, Haiti); and Museo de Arte Contemporaneo de Monterrey (MARCO, Monterrey, Mexico). In his work, Duval Carrié portrays a "Marvelous Reality," as defined by Cuban writer Alejo Carpentier in the prologue for his book, The Kingdom of this World, a story about Haiti that strongly influenced the artist. As a result, Duval Carrié enfolds into his art the fantastic world of his country-by rendering its illustrious myths and legends-in ways that clearly critique the prevailing social and political order within Haitian society. Duval Carrié's art also features important aspects of Haitian history, including revolutionary heroes and other relevant figures. He references them to comment on the vital impact of Haitian history on contemporary society, including the legacy of slavery and independence and its weighted imprint on the country's development up to the present. Duval Carrié and his



ALEXIS ESQUIVEL BERMÚDEZ Born 1968 in Havana, Cuba

Lives and works in Valencia, Spain http://www.afrocubaweb.com/esquivel/alexis-

Lámina 46-47

"Great Abad at the foot of a column meant to be his pedestal, atop which is an image of Holy Mary of Regla, and at his feet, faith, crowned by two black men to show their embrace and defense of her."

Alexis Esquivel is a prominent Cuban painter and performance artist who curated the first three exhibitions on racism and racial identity in Cuba: Queloides I (1997). Ni músicos ni deportistas (1997), and Queloides (1999). He has also participated in several shows devoted to this theme: Queloides. Raza v racism en el Arte cubano contemporáneo (2010, 2011, 2012): Without Masks: Contemporary Afro-Cuban Art (2010, 2014, 2017) and Drapetomanía, Homenaje al Grupo Antillano (2013, 2014, 2015). In his recent work and bodies of art. Esquivel has had interesting experiences convincing Cubans of the validity of discussing issues of race and identity He found that one of the best ways to break down resistance on the part of lighter-skinned Cubans was to discuss the confusion that simultaneously exists on the black Cuban side, too. Esquivel's position is that once people see that race is a universal problem, they are more willing to discuss it.

Alexis Esquivel holds memberships in the following organizations: la Unión Nacional de Escritores y Artistas de Cuba (UNEAC) and la Asociación Nacional de Jóvenes Artistas Hermanos Saíz. He has been featured as an independent artist at the Fondo Cubano de Bienes Culturales since 1994. In 2000, Esquivel was a Visiting Fellow, Tufts University, Medford, Massachusetts, USA



TERESITA FERNÁNDEZ

Born in 1968 in Miami, FL Lives and works in Brooklyn, NY Lehmann Maupin Gallery, New York, NY http://www.lehmannmaupin.com/artists/ teresita-fernandez

Láminas 10-11

"... the planet Jupiter in the sign of Sagittarius, its star bright. Father he of Vulcan, the first blacksmith, who was cast with a kick to the Pyrenees[?] mountains, and looking for the best metals, he found gold, made a forge, and fashioned rays sending them to his Father to return to his grace, of which he still had hope...

Teresita Fernández is best known for her prominent public sculptures and unconventional use of materials. Her work is characterized by an interest in perception and the psychology of looking Fernández's experiential, large-scale works are often inspired by a rethinking of the meaning of landscape and place, as well as by diverse historical and cultural references. Her sculptures present spectacular illusions that evoke natural phenomena and engage audiences in immersive art experiences and conceptual way-finding. Fernández is a 2005 MacArthur Foundation Fellow and the recipient of numerous awards including a Guggenheim Fellowship, an NEA Artist's Grant, and a Louis Comfort Tiffany Biennial Award. Appointed by President Obama, she is the first Latina to serve on the U.S. Commission of Fine Arts.

Fernández's works are included in

many prominent collections and have been exhibited both nationally and internationally at MASS MoCA, North Adams, MA: The Museum of Modern Art, New York, NY: the San Francisco Museum of Modern Art, San Francisco, CA; The Museum of Fine Arts, Boston, MA; The Smithsonian Museum of American Art, Washington, D.C.; and Castello di Rivoli, Turin, Italy, among others. Fernández received her MFA from Virginia Commonwealth University and her BFA from Florida International University.



CLARA MORERA

Born in 1944 in Havana, Cuba Lives and works in Winston-Salem, NC and New York, NY http://www.dorfsmanfinearts.com/blue-door

Láminas 6-7

"Governing Claudius, also called Prester John, who wore Lion's Claws as boots and is painted at right . . . "

School of Visual Arts and graduated from the San Alejandro Academy, both in Havana. Throughout her studies she focused on painting. She has also worked for many years in a range of disciplines including tapestry, soft sculpture, drawing and multimedia installations. Morera is a member of the AfroCuban Art group and Grupo Antillano. Her work was featured in the Grupo Antillano exhibition, Drapetomania, at the Museum of the African Diaspora (MoAD, San Francisco, CA). Morera has also exhibited in noted public collections such as the Museum of the Americas in Washington, DC (1992): the National Museum of Fine Arts in Havana (1970); and recently at Castle Galleries, New Rochelle College (NY); the Lyman Museum (CT); Newark Museum (NJ); the Lowe Museum of Art, University of Miami (FL); and Ethelbert Cooper Gallery of African American Art, Harvard University, Cambridge (MA).

Clara Morera studied at the National