



## The Kingdom of This World, Reimagined

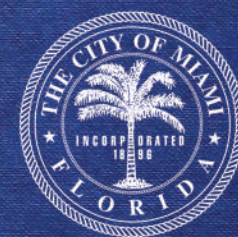
Curated by Lesley A. Wolff • Organized by Marie Vickles

### The organizers wish to acknowledge and thank the following contributors:

Amy Bowman-McElhone; Michael Carrasco; Stella Dash; Ana Dopico; David Freberg; Mireille González; Roberto González Echevarría; Paul Niell; Julianna Stoll; Edward Sullivan and Clayton Kirking; King Juan Carlos I of Spain Center, New York University; The Pensacola Museum of Art and the University of West Florida Historic Trust.

### Little Haiti Cultural Complex

The mission of the City of Miami's Little Haiti Cultural Complex is to present and preserve Afro-Caribbean cultures, train the next generation of leaders, and leverage arts and culture as tools for transformation and community building. The LHCC broke ground in 2006, as a result of the efforts and vision of the late City of Miami Commissioner Arthur E. Teele, Jr. Since then it has become a key engine of economic growth and community building in Little Haiti and nearby neighborhoods. Over 100,000 people per year visit or take part in programs at the LHCC.



Leah Gordon, Europe Supported by Africa and the Americas: A Prophecy, 2014

Ti Ayiti, or Little Haiti as the heart of the Global South and the crossroads of the Caribbean provides the platform and context for the debut of the contemporary art exhibition, *The Kingdom of This World, Reimagined*. In this place, rich in history, steeped in culture, the past rises up to meet a contested future, mirroring the imagery and visual exploration of artworks on view. Great literature and art remind us that the past lives within each moment that we now call the present. This past and present meet in the fantastical retelling of the Haitian Revolution and subsequent rule by King Henri Christophe in the novel and inspiration for the exhibition *The Kingdom of This World* by author Alejo Carpentier. In this tale, readers are taken on a journey exploring the contradictions of history, human nature, magic and perception. This story of revolution and freedom is visually re-interpreted by an international group of contemporary artists, each approaching this work of literature through the lens of their own personal and cultural histories. We are asked to consider that history is but a collection of stories that live on as they are retold, recorded and brought to life. For every witness to any given moment in time, so too exists a multiplicity of histories. The featured artists in *The Kingdom of This World, Reimagined*, like Carpentier, recreate epic and personal moments of Haitian history that we can only speculate on from our vantage point some 215 years later. In viewing this exhibition one is encouraged to dream and imagine while considering both the heroes and everyday people of the Haitian Revolution during a tumultuous time of rebellion and rebuilding. The journey of the novel's main character Ti Noël is both grounded and unbelievable, while juxtapositions of freedom created through brutality delve into the very nature of who we are as humans. One is asked to consider the flaws of our heroes laid bare for plain viewing, and to ponder the abhorrent institution of industrialized slavery alongside a conflicted account of King Christophe's reign. Yet through all of this madness a golden thread of an earthbound magic is embodied, and beautifully retold in the narrative of Mackandal as he harnesses metaphysical powers to live beyond a material death, thus inspiring Ti Noël to do the same. "No one ever really dies", a phrase of popular culture — speaks of our human desire to live on in the world of the future. In this exhibition there is a chance to pause and consider how we will create a future based on our understanding of history, and ourselves. The magic of this exhibition, expressed in visual language, reminds us that we are all simultaneously creators, participants and observers of our shared and layered histories.

— Marie Vickles, Little Haiti Cultural Complex

## Alejo Carpentier's *The Kingdom of This World*

In 1939, Alejo Carpentier returned to Havana, having spent eleven years in Paris, working on the radio, reading as much as possible about the colonial New World, and collaborating with the European avant-garde, particularly the Surrealists. In all that time he kept alive his presence in Cuba by writing for *Carteles*, a weekly magazine with a wide circulation on the island. Before leaving for Paris, Carpentier had been involved in the promotion of the Afro-Cuban movement, which sought to value and highlight the importance of black culture on the island. In Paris, he delved further into this, but was disappointed by how the French avant-garde had dealt with Africa since Picasso's *Les Femmes d'Alger* (1907). This dissatisfaction led him to the study of Cuban culture from afar, but with the wealth of information around him in libraries, bookstores, and among other Cuban exiles with similar interests. After setting foot back in Havana in 1939, Carpentier eagerly continued this quest on the grounds of both his personal past and that of the nation.

Carpentier soon realized that music was the medium in which Cuban culture coalesced and that allowed African elements to enter mainstream life. Any genuine Cuban art, literature for instance, had to take music, which meant Afro-Cuban music, very seriously. He conducted research in public and private collections, state archives, church records, among historians, musicians and anthropologists, and, moving away from the capital, around Santiago de Cuba. He discovered unknown composers and musicians from the past, musical scores, and more broadly the decisive impact that the Haitian Revolution had on Cuba at all levels. The demise of the Haitian sugar industry changed the course of Cuban history, as the island sought to take its place in the world market, which led to the importation of slaves in heretofore unknown numbers, and the leveling of forests to make room for sugar cane and to fuel machinery.

The origins of Cuban music as we know it date to that period, a process that Carpentier followed and related in the book that issued from his research, *La música en Cuba* (1946), a beautiful essay whose composition changed the course of his own narrative work. He discovered that American history was packed with stories and characters far more compelling than those the European avant-garde, in its quest for originality, constructed. The novel emergent from that evolution, *The Kingdom of This World* (1949), marks a turning point in the trajectory of Latin American narrative, the source of the best work by the likes of Gabriel García Márquez, Carlos Fuentes, and their followers.

Carpentier's fiction incorporated characters such as Makandal and Christophe whom, together with colorful Europeans like Pauline Bonaparte, he weaves into a narrative in replete with magical aspects of African lore that have likewise been accurately and rigorously molded into the history of the Haitian Revolution. Carpentier also embedded a numerical coherence to the chronology of the story he tells such that he gives it a shape as tightly knit as that of the *Divine Comedy*; a coherence akin to that of a musical piece. He also adapts and adopts into his prose the slightly archaic tone of his source documents, something that is lost in translations. The fusion of European, African, and American history in *The Kingdom of This World* highlighted by the novel's uncompromisingly artistic cast make this book a masterpiece that has not been equaled because it also reflects the equally profound discovery of the author's own greatly mixed creative self.

— Roberto González Echevarría, Yale University



## Ti Noël Goes to Cuba, Crossing the Imperial Divide and Caribbean Corporeality

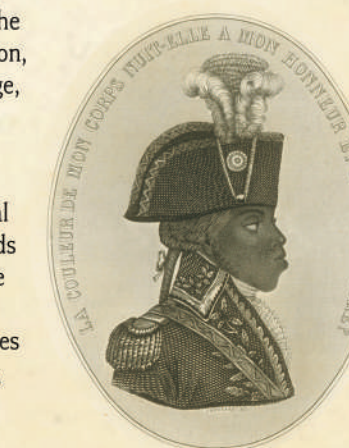
Violent corporeality and its other, that is to say, the promise of freedom, peace, and reconstitution of the self, play against one another in Carpentier's novel, *The Kingdom of This World* (1949). It has been a specific work of interest to numerous artists and literary scholars, including Edouard Duval-Carrié, and has contributed to the thinking of myriad twentieth and twenty-first century artists in the corporeal surreality of what has been called the "marvelous real." In a series of fifteen laser-cut plates by Duval-Carrié and the many other paintings and prints inspired by *The Kingdom of This World*, we are presented with art that positions itself within the spirit of Carpentier's novel, a magical, visceral, and sobering world in its violence, in which the extremes and contradictions of capitalism and the brutality of slavery are aestheticized. In this way, we bear witness to the struggle for Black freedom across the imperial divide. Both author and artist never lost and never lose sight of the symbolic order that was colonial power.

Conquest and colonial administration of the Caribbean islands began with Columbus in 1492, followed shortly thereafter by the creation of colonial ports under the Spanish beginning in 1496 with Santo Domingo, the capital of the Dominican Republic today. The island of Hispaniola would remain under Spanish control until the 1650s when the French took the western portion of that island to create the lucrative, sugar-producing colony of Saint-Domingue (a territory that would become Haiti in 1804). British colonial Jamaica and French colonial Saint-Domingue would become world leaders in sugar production upon brutal regimes of enslaved labor well into the eighteenth century. The Spanish islands—Cuba, Santo Domingo (eastern Hispaniola), and Puerto Rico—would remain support stations for the Spanish system of wealth extraction, known as the Flota de Indias or treasure fleets. Conditions would change following the revolt in Saint-Domingue, when Cuban *hacendados* (landowners) successfully lobbied the Spanish Crown to lift its restrictions on the transatlantic African slave trade and thereby to set into motion the Cuban sugar boom unleashed by the "second slavery" of the nineteenth century.

In the book's later chapters, Ti Noël temporarily seeks refuge from Haiti's post-revolutionary landscape in Santiago de Cuba. We find him indulging his fascination with the Spanish Catholic materiality he encounters—statues of Christ made with human hair, the wounds of the passion that appear fresh and real, and the dense environment of this religious landscape that overwhelms him. This subtle plateau in the intense sensoriality of Carpentier's book seems to bring the violent dynamics of the story to a place of momentary repose in a colonial landscape that had yet to make the turn to the crucible of large-scale sugar agriculture.

More than physical violence, colonial order in the Caribbean, if not the Americas as a whole, depended upon an aesthetic power of persuasion, an emotive form that subjects were compelled to reckon with, engage, and negotiate through the senses. Imperial power structures and regimes of capital belittled the human body by their pervasiveness, entering and animating corporeal being and purpose, spanning its desires, and producing aesthetic fascinations in and through colonial subjects. Today, scholars of the Caribbean understand that these kinds of imperial imaginings, whether they be a fascination with the figure of Christ and the fashioning of statues or the alluring commodities that moved through the Atlantic world, often crossed imperial boundaries as an exchange of pan-colonial, Atlantic ideas and practices, making Carpentier's *The Kingdom of This World* somewhat prophetic.

— Paul Niell, Florida State University



detail, Scherezade Garcia, Utopian dreams from this side of the Atlantic, 2018

## Director's Note

It is with great pleasure that the Haitian Cultural Arts Alliance delved into this project around and about the seminal novel *The Kingdom of This World*, written in the 1940s by the very important Cuban novelist Alejo Carpentier. This historical novel is one that recounts the history of the final days of colonial Saint Domingue and the momentous events that propelled the revolution and subsequent birth of the Haitian state. All seen through the eyes of the main protagonist Ti Noël, a slave/witness to one of the great moments in contemporary world history.

We have here at the HCAA strived to present projects that omplicate and elucidate various histories not only of Haiti and it's place within its immediate region the Caribbean. This last charge has also been a subject of our attention with the series of exhibitions entitled "The Global Caribbean" and this through the prism of contemporary art. The program seeks to put in context the contemporary visual production of a region that was seldom seen in manifestations such as the Basel art fairs. Many are to be thanked for the help provided in maintaining this project over the years (now in its ninth yearly iteration).

For this particular project, a collaboration with academia was sought through scholar Lesley Wolff whose interest in the Caribbean made her the obvious choice to review and organize this exhibition around Carpentier's novel. I want to thank all the artists that have made contributions to the exhibit and also thank our main partner, the Little Haiti Cultural Center, which has again graciously offered their Gallery walls and the assistance of their Visual Arts Director, Ms. Marie Vickles.

— Edouard Duval Carrié, Haitian Cultural Arts Alliance



*The Kingdom of This World,*  
REIMAGINED



Curated by Lesley A. Wolff

Little Haiti Cultural Center Satellite Gallery  
Dec 6, 2019 – Jan 20, 2020



*The Kingdom of This World, Reimagined* celebrates the 70th anniversary of Cuban writer Alejo Carpentier's historical novel, *The Kingdom of This World* (1949), a descriptive and imaginative dive into the volatile epoch of the Haitian Revolution, 150 years before Carpentier's time (1791 - 1804). The exhibition brings to life the slippages of past and present manifest in Carpentier's text through a dynamic grouping of contemporary artworks, each of which responds to the novel's vivid and violent descriptions of colonial enslavement and the struggle for Black freedom and nation. Contemporary global artists with ties to the greater Caribbean—including Dudley Alexis, José Bedia, Edouard Duval-Carrié, José García Cordero, Scherezade García, Simryn Gill, Leah Gordon, and Roberto Juárez—visualize modernity through painting and multimedia compositions that convey themes of revolution, autonomy, history and transatlantic ecologies resonant with Carpentier's novel.

### Little Haiti Cultural Center Satellite Gallery

December 6, 2019 - January 20, 2020  
301 NE 61st St., Miami, FL 33137  
www.littlehaitculturalcenter.com



Roberto Juárez, *Vulture Clock*, 2019



José Bedia, *Wayom Lemond* (*The Kingdom of This World*), 2019

## An Introduction to Alejo Carpentier and *The Kingdom of This World*

Alejo Carpentier y Valmont (b. Lausanne, Switzerland, December 26, 1904 - d. Paris, France, April 24, 1980) was a Cuban scholar, novelist, playwright, critic, essayist and musicologist whose work has proved formative to 20th century literature throughout the Americas. Most renowned among all of his endeavors has been the fictional tale *The Kingdom of This World* (the author himself refused to call it a "novel," thus challenging the narrative's relationship to reality). In this book, as in all of Carpentier's intellectual pursuits, one finds the search for belonging to be a common denominator. As an émigré born in Switzerland, raised in Cuba, and later finding refuge in places such as France and Venezuela, Carpentier himself embodied a transatlantic heritage that made questions of cultural heritage of imminent importance to the writer. Whether fiction, journalism, or ethnography, Carpentier's work tackles subjects of displacement, cultural fusion, exile and redemption, often through the lens of Caribbean history and the lessons it teaches us about revolutionary cycles—these extraordinary moments of change that continuously ripple outward as echoes of the past mapped onto the present and future.

*The Kingdom of This World* (first published as *El reino de este mundo* in 1949), Carpentier's most celebrated book, follows the trials and tribulations of Ti Noël, an enslaved laborer on a colonial sugar plantation in Saint Domingue. After Ti Noël's friend, Makandal, loses his arm in a violent accident in the sugar mill, forcing him to flee the plantation, the events surrounding the Haitian Revolution (1791-1804) are set into motion. During this volatile era of revolution and change, Ti Noël struggles to find a place for himself as a free man on an island where he was once enslaved. As Ti Noël's journey unfolds, so too do the historical events before, during, and after the Haitian Revolution, which Carpentier cleverly weaves into the marvelous tale of Ti Noël's many spiritual and physical transformations that transcend mortal time and place.



Ida Kar, *Alejo Carpentier y Valmont*, 1964 © National Portrait Gallery, London

## Absence and Atmosphere, or How to Reimagine This World According to Carpentier

In July of 1944, five years before he published *The Kingdom of This World*, Alejo Carpentier wrote a column for the *Gaceta del Caribe* on the work of Cuban painter Wifredo Lam, lauding his countryman's ability to render a convincing "tropical atmosphere." For Carpentier, the Caribbean atmosphere only revealed itself once the artist traveled away from home and returned with fresh eyes. Carpentier cited Lam's "prolonged absence" from Cuba (the artist spent over 10 years working in Europe, much like Carpentier himself, who lived in France during the 1930s) as a generative process of memory-making, one that honed Lam's Caribbean artistic sensibility. In Carpentier's view, achieving successful artistic "atmosphere" is thus a product of migration, unfolding across the distance of time and place; through physical absence, the artist gains newfound perspective on how to re-present, or re-imagine, the land they once left behind.

Fittingly, Carpentier published this treatise only months after his first trip to Haiti. While there, Carpentier "breathed in the atmosphere of Henri Christophe," traversing the fabled kingdom of the revolutionary ruler on a sojourn that would inspire him to write *The Kingdom of This World* in the image of what Carpentier called a "marvelous reality." It was Carpentier's own "marvelous" interpretation—his re-imagining of a Haitian history unbound by time or realism—that readers and critics soon lauded as a vital framework for the Caribbean "atmosphere."

Absence and atmosphere pervade the works of *The Kingdom of This World, Reimagined*. Each artist harnesses Carpentier's story as a formal and historical point of departure to explore the ways in which the Caribbean's past—with its long history of subjugation, resistance, and rebellion—asserts itself in the present. These artists convey the idea that time need not be linear to be true, that a radical questioning and unsettling of narrative is not only possible, but can be *more real* than the fictions that Eurocentric histories ask us to blindly accept. Just as *The Kingdom of This World* broke free from realism in search of deeper historical truths, so, too, do the artists in this exhibition create their own marvelous realities. These artworks reshape our relationship to historical voices by illuminating the possibilities of plural worldviews that simultaneously comprise Diasporic, Indigenous, Western, and Transatlantic intersections.

I first encountered *The Kingdom of This World* thanks to Edouard Duval-Carrié, for whom the novel proved a formative lens into his own Haitian heritage. Duval-Carrié initially read the novel as a child living in Puerto Rico after fleeing Haiti's violent political regime, claiming that this book "was [my] first contact with Haiti." Ever since, the novel's vivid imagery and hyper-stylized presentation of historical events has resonated with Duval-Carrié's artistic imagination. One sees this literary influence permeate Duval-Carrié's compositions, which refract Caribbean history through subversive visualizations of the region's geopolitical present—what we can imagine Carpentier himself would call a dynamic "atmosphere" or, perhaps, "a marvelous reality." *The Kingdom of This World, Reimagined* emerged from Duval-Carrié's fascination with Carpentier's narrative and features work from a group of artists with their own personal and professional connections (often punctuated by absence) to Haiti and the Caribbean. In works such as Leah Gordon's photographic recreation of William Blake's eighteenth-century engravings of allegorical imperialism, Scherezade García's invocation of colonial-era portraiture entangled with tropical mythology and landscape, and José Bedia's monumental visualization of subversive Vodou ontologies, these artists situate their compositions as critical mediators of the iconography they evoke, ultimately transforming absent histories into extraordinary sights.

— Lesley A. Wolff, *Texas Tech University*

detail, Scherezade García, *Caribbean Dream*, 2019

*Seventy years after its initial publication, The Kingdom of This World continues to resonate with global audiences, having been released in myriad editions and languages. Each of the artists in The Kingdom of This World, Reimagined refract their interpretations of the novel through their personal visual and material engagement with Caribbean place, history, and heritage.*

"This novel is inspiring because it narrates in short but vivid detail a historical episode of our Caribbean history, and a traumatic experience, through its protagonist Ti Noel, a humble and ordinary man. All of the narration is rich in imagery, which facilitated multiple artistic ideas for illustrating the text. It is important in today's environment to respond to the novel, because even with the distance of time in which it is narrated (the 18th Century), the conditions of the Haitian country are still in a dire situation and justice has not been brought to light for its people... The novel, fits me perfectly, like a ring in a finger (as Cubans would say) because I have always been interested in manifestations of Afro-Caribbean religions, and this is something that constantly manifests itself throughout the book. Additionally, I have always been interested in being a voice of "revenge" or speaker for people and communities that never had a chance to express themselves or tell their history, because of their social and repressed circumstances in the past."  
— José Bedia

"The novel is timeless; that's why it continues to be influential today and to a broader audience. My work is rooted in history and storytelling. This Caribbean story conveys victory and failure, resistance and resilience, bravery and treason, and the hope for a happy ending that seems forever in exile. This need to never give up the desire for a happy outcome, give a platform to the divine, the magical, the imagining of a utopian world within the chaos. My artwork navigates in the waters of beauty and tragedy. I am always searching for some historical healing, and my search takes me to imagine invented new worlds."  
— Scherezade García

"Alejo Carpentier's powerful and prophetic novel, "Kingdom of This World," melds the magic of nature and the power of spirituality with the brutal every day experience of slavery. He describes how different realities can co-exist and yet be unaware of each other at the same time. In response and contrast to the blood soaked stories of the novel, I was inspired to paint, draw and etch about the magic of nature, the artifice of French Versailles and the sensuality of sexual excess. Since my early days growing up in Chicago as the son of a Puerto Rican mother and Mexican father, my artwork straddled my every day life with what I imagined these places to be... Like paintings, [Carpentier's] novel creates a place where one can believe the unbelievable and see the unseeable. In my paintings, I have relied constantly on my intuition and imagination of places of beauty, ritual and the non-literary language of nature; a visual language without words and sometimes without images."  
— Roberto Juárez



"I find it meaningful to respond to *The Kingdom of This World* currently as I believe that the turbulences of the epochal capitalist accumulations of the 18th and 19th centuries; including the colonial plantation system, the industrial revolution and the creation of a European working class; help me to gather an internationalist understanding of where we find ourselves in the 21st century.

The Haitian Revolution, possibly one of the most important and overlooked, revolutions of the world has been written out of Western history. As Michel-Rolph Trouillot wrote, "The silencing of the Haitian Revolution is only a chapter within a narrative of global domination. It is part of the history of the West." In *The Kingdom of This World*, Alejo Carpentier presents this history in a poetically magical form which gives this novel the chance to echo the multifaceted triumphs, failures, loyalties, treacheries and, most of all, ambiguities involved in creating a new nation from the often-fractious stakeholders of the revolutionary ideal."  
— Leah Gordon

"I once made a string of beads out of a Penguin Classics edition of *The Kingdom of This World* for my friend Leah Gordon. I asked Leah for a book that I could tear and make into a talisman for her, making sure she understood that the book would be mauled in order for me to transform it, to reimagine it - and this is the book Leah sent me. The beads I made for Leah, I call them Pearls, are not my response to Alejo Carpentier's story of shape-shifting upheaval and magic; the beads are my response to Leah's relationship with that book..."  
— Simryn Gill

"Having left Haiti with my parents to neighboring Puerto Rico to flee the brutal regime of the Duvaliers, one of my school teachers there gave me the Carpentier novel to read, warning me that, though factual, it was still a novel...It was a revelation, because for the first time the novel opened up and gave me a glimpse of life prior to the momentous saga of the Haitian revolution. It connected my version of historical events to a much larger, if not worldly, context. It made me realize that our history was in reality connected, if not central to, the colonization process that had been implemented in the Americas from the "discovery" onward, and that the Haitian revolution was the first blow to that construct and the repercussions today are still being felt in that nation which still grapples with creating a "just and equitable" civil society.

But after subsequent re-readings, the novel offers much more than that. Just like Agostino Brunias's paintings, which created a visual lexicon for the Caribbean that is still relevant today, *The Kingdom of This World* has created, in retracing a slice of history that is still being analyzed and decoded of a "New World," a literary genre that has for better or worse defined much of this "New World" literature. The notion of where the fantastic meets the political is not conscribed solely to the island of Haiti!"  
— Edouard Duval-Carrié

## Featured Artists

**Dudley Alexis** (born 1984, Haiti) is a visual artist and independent film maker based in Miami, Florida. His previous work includes short films, post-production for *Micosaukee Magazine*, which showcased the life of the Miccosukee Tribe of Florida and other local South Florida issues, and the feature-length documentary, *Liberty in a Soup* (2016), inspired by the national dish of Haiti, Soup Joumou.

**José Bedia** (born 1959, Havana, Cuba) is an internationally renowned visual artist based in Miami, Florida. His work merges tribal and ethnographic interests, using a field work approach and adding layered socio-historical elements from various world traditions. Bedia's work appears in collections such as Museo Nacional Palacio de Bellas Artes (Havana), MoMA, Metropolitan Museum of Art, Whitney Museum of American Art, Guggenheim, Tate Modern, Smithsonian American Art Museum, The Colección Daros (Zürich), MEIAC, DAZ, IVAM, CAAM (Spain), MOCA and PAMM (Miami).

**Edouard Duval-Carrié** (born 1954, Port-au-Prince, Haiti) is an internationally renowned artist and curator based in Miami, Florida. His works are in the permanent collections of institutions such as The Detroit Institute of Arts; Musee des Art Africains et Océaniens; Davenport Museum of Art; Perez Art Museum Miami; Musee de Pantheon National Haitien; and the Museo de Arte Contemporaneo de Monterrey (MARCO), among others.

**Scherezade García** (born 1966, Santo Domingo, Dominican Republic) is an interdisciplinary visual artist based in Brooklyn, New York. García's work frequently evokes memories of faraway home and the hopes and dreams that accompany planting roots in a new land. Her work is in the permanent collections of the Smithsonian American Art Museum, El Museo del Barrio, The Housatonic Museum, Museo de Arte Moderno de Santo Domingo and private collections.

**Sergio García** (born 1959, Havana, Cuba) is a self-taught artist based in Miami. His work embraces painting and sculpture as a means of personal and universal exploration and can be found in museum, private, and corporate collections throughout the US and abroad.

**José García Cordero** (born 1951, Santiago, Dominican Republic) is a visual artist based in Paris. His work considers the dualities of his transatlantic experience and is informed in equal measure by visual artists and authors from Latin America. His works have been exhibited in group and solo shows in galleries, museums, art fairs and institutions in Europe, Asia, Latin America, the Caribbean and the United States.

**Simryn Gill** (born 1959, Singapore) is an artist working in sculpture, photography, drawing and writing who divides her time between Australia and Malaysia. Her work is in the collections of major institutions such as the Guggenheim Museum, Museum of Modern Art, San Francisco Museum of Modern Art, Tate, London, Art Gallery of New South Wales, Queensland Art Gallery, and Gallery of Modern Art, Brisbane.

**Leah Gordon** (born 1959, Ellesmere Port, England) is a photographer, film-maker, curator, collector and writer. Gordon's film and photographic work has been exhibited internationally at sites including the Museum of Contemporary Art, Sydney; the Dak'art Biennale; the National Portrait Gallery, UK and NSU Museum of Art, Fort Lauderdale. Most recently, Gordon co-curated, along with Duval-Carrié, the groundbreaking exhibition *Potoprens: The Urban Artists of Port-au-Prince*.

**Roberto Juárez** (born 1952, Chicago, USA) is an American visual artist known for his paintings, printmaking and large scale mixed-media works. His work has been exhibited throughout North America, Europe and China and can be found at the Metropolitan Museum of Art, the Los Angeles County Museum of Art and the Perez Art Museum Miami. Large scale projects include site specific commissions for the Miami International Airport, Grand Central Terminal and the GSA Federal Courthouse in Fort Pierce, Florida.

**Maggie Steber** (born 1949, Texas, USA) is an American documentary photographer. She is the recipient of numerous awards for her work, which covers issues from the slave trade to the science of memory.