

# Bios – What and When was Caribbean Modernism? A Symposium

**Lindsay J. Twa** is Professor of Art and Chair of the Humanities Division at Augustana University (Sioux Falls, SD, USA). She is also the Director of the Eide/Dalrymple Gallery at Augustana, where she has curated over one hundred twenty exhibitions. Her research focuses on Black Diasporan and African-American art and its transnational exchanges. Her work has been published by Routledge, Bloomsbury Academic, and Ashgate, including the book *Visualizing Haiti in U.S. Culture, 1910-1950*. She has had articles appear in *Nka: Journal of Contemporary African Art*, *Journal of Haitian Studies*, *World Art* (Thames & Hudson), and *American Art* (Smithsonian), amongst other publications. She holds a B.A. in studio art and music from Concordia College (Moorhead, MN), and M.A. and Ph.D. in art history from the University of North Carolina at Chapel Hill. She has been a selected participant of Frogman's Print Workshop; the Samuel H. Kress Foundation Institute in Technical Art History at the Conservation Center of New York University; the Council of Independent Colleges Institute at the High Museum of Art, Atlanta; the National Endowment for the Humanities Institute at Johns Hopkins University; and she has been an A. Bartlett Giamatti Fellow at the Beinecke Library at Yale University.

**Carlos Garrido Castellano** is Associate Professor/Senior Lecturer at University College Cork, where he coordinates a BA programme on Portuguese Studies. He is also Associate Researcher at the Visual Identities in Art and Design (VIAD), University of Johannesburg. He is Principal Investigator of the IRC Laureate Consolidator Project "Assessing the Contemporary Art Novel in Spanish and Portuguese: Cultural Labour, Personal Identification and the Materialisation of Alternative Art Worlds (**ARTFICTIONS**), a four-years long (September 2023-September 2027), Government of Ireland funded global research project analysing the ways in which contemporary cultural creators in Africa, Europe and the Americas make sense of themselves by envisaging alternative (art) worlds. He is the author of *Beyond Representation in Contemporary Caribbean Art* (Rutgers University Press, 2019), *Art Activism for an Anticolonial Future* (SUNY Press, 2021) and *Literary Fictions of the Contemporary Art System* (Routledge, 2023), as well as of two other monographs in Spanish and one in Portuguese.

**Petrina Dacres** is Head of the Art History Department at the Edna Manley College of the Visual and Performing Arts in Kingston, Jamaica. Her work and research focus on Caribbean art; African diaspora art; public sculpture and memorials; and memory studies. She is an independent curator and founding member of Tide Rising Art Projects, an organization created to support and promote contemporary Caribbean art and film. Dr. Dacres has organized exhibitions at the International Studios and Curatorial Programs where she was the 2022 Jane Farver Curatorial

Resident, The Clemente Soto Véllez Cultural & Educational Center, New York; The National Museum, Jamaica, Kingston; and National Gallery of Jamaica, Kingston, among others. She is the current recipient of the Perez Art Museum Caribbean Cultural Institute Fellowship. Her recent publications include, "Rupture: Interventions of Possibility," catalogue essay co-written with Gervais Marsh for the exhibition, *Rupture: Interventions of Possibility*, Art at A Time Like This (2023) and "Survival Stories through Portrait Painting: A Conversation with Alicia Brown" *Intervenxions* June 2022.

**Erica Moiah James** is an art historian and curator teaching in the Department of Art and Art History at The University of Miami. Her research centers on indigenous, modern, and contemporary art of the Caribbean, Americas, and the African Diaspora. Recent publications include "A Gust of Grace: Simone Leigh's Las Meninas," (2022); "Outta' Line": Decolonial Enlightenment and the Genre of History Painting in Contemporary Caribbean Art," (2023); and "*La Luz de Cosas*," (2023) on the work of Cuban artist Juan Francisco Elso. Her forthcoming book is entitled *After Caliban: Caribbean Art in the Global Imaginary* with Duke University Press. In 2020 Professor James was awarded the Warhol Foundation/Creative Time Art Writing Prize and a 2021-2023 Mellon Foundation Project Grant. In 2022 she curated the exhibitions *Didier William: nou kite tout sa dèyè* (Museum of Contemporary Art, North Miami) and *Nari Ward: Home of the Brave* (Vilcek Foundation, NYC). She is a non-resident research associate at the Visual Identities in Art and Design Center, University of Johannesburg and currently serves as the 2023-24 Clark- Oakley Fellow at The Clark Art Institute and Williams College, Williamstown, Massachusetts.

**Faith Smith** writes about the cultural histories of some of the ideas and events that move us today, or that no longer do so. She has published most recently a book about early twentieth-century Jamaica and Trinidad (*Strolling in the Caribbean: the Caribbean's Non-sovereign Modern*, 2023), and "Cultural Criticism and Its Generations: The Achievement of Maureen Warner-Lewis" (*Small Axe* 2023). She teaches at Brandeis University in Massachusetts.

**Jerry Philogene** is Associate Professor and Director of the Black Studies Program at Middlebury College. Prior to going to Middlebury, she was Associate Professor in American Studies Department at Dickinson College, where she specialized in interdisciplinary American cultural history, art history, and visual arts of the Caribbean and the African diaspora with an emphasis on the Francophone Caribbean. Her publications have appeared in peer-reviewed journals and exhibition catalogues. Dr. Philogene is also an independent curator. In 2023, she co-organized with Dr. Katherine Smith the *Myrlande Constant: The Work of Radiance*, an exhibition on the contemporary textile works of Haitian artist Myrlande Constant, Fowler Museum, UCLA, 2023. Dr. Philogene is the recipient of a 2020 Andy Warhol Foundation Arts Writers Grant for her book manuscript *The Socially Dead and*

*Improbable Citizen: Visualizing Haitian Humanity and Visual Aesthetics*. She is also writing a monograph on Haitian modernist artist, Luce Turnier.

**Yra van Dijk** is professor of Modern Dutch Literature and guest-professor at Leiden University. She also teaches in the MA Dutch Studies at the Anton de Kom University in Paramaribo. After publishing volumes and monographs on Late-postmodern literature (*Reconsidering the postmodern. European Literature Beyond Relativism*, 2011), on Intertextuality and on Shoah-Memory in the novel, she is now researching trauma, narrative and meaning for a next monograph: *Structures of Signification in Dutch-Caribbean Literature* (with Thalia Ostendorf, 2025). Chapters appeared earlier as articles for *New West Indian Guide* (“A Central Voice in Caribbean Literature: Media and Memory in the Novels of Astrid Roemer”, 2022), *Spiegel der Letteren* and *NRC Handelsblad*.

**Lázaro Lima** was born in Matanzas, Cuba, and educated in the U.S., and Vienna, Austria. He is Professor of Latinx Studies and chair of the Department of Africana, Puerto Rican and Latino Studies at Hunter College, CUNY. Lima’s books include *Being Brown: Sonia Sotomayor and the Latino Question* (UC, 2019), *Ambientes: New Queer Latino Writing*, with Felice Picano (UW, 2011), and *The Latino Body: Crisis Identities in American Literary and Cultural Memory* (NYU, 2007). His work has appeared in many journals including *American Literary History*, *Revista Iberoamericana*, *The Wallace Stevens Journal*, *A Corracorriente*, *The Journal of Transnational American Studies*, and many other journals and media outlets. He is also the co-writer and executive producer of the PBS award-winning documentary film *Rubí: A DACA Dreamer in Trump’s America*. His films have been showcased at the Smithsonian Museum’s Warner Brothers Theater, the Latino Studies Association, and other venues. Lima has received grants from the National Endowment for the Humanities, the Andrew W. Mellon Foundation, the American Library Association, and many other institutions. He is the founder of The Black and Latinx Sensorium Lab, a multimedia experimental and experiential space for the study of the Brown and Black commons through democracy’s sensoria.

**Thalia Ostendorf** is a postdoctoral researcher at the University of Amsterdam. She holds a BA and MA in Comparative Literary Studies from Utrecht University and attained doctorate from the University of St. Andrews, Scotland. She was part of the second cohort of Oxford Europaeum Scholars, and a Scottish Graduate School for Arts & Humanities (SGSAH) Doctoral Intern at the National Trust for Scotland (NTS). She is also a co-founder of publishing house Chaos Publishers, now an imprint of Das Mag Publishers (The Netherlands). Her current project, *Plantation Kinships*, looks the nature of kin relations between people of the African diaspora in Suriname and the Netherlands whose ancestors were all enslaved at the same plantation. I do so through the analysis of a corpus of Dutch-

language Surinamese literature, specifically by Edgar Cairo (1984-2000), and fieldwork in Suriname.

**Arnaldo M. Cruz-Malavé** is professor of Spanish, comparative literature and Latin American and Latinx Studies at Fordham University in New York. He is the author of *Queer Latino Testimonio, Keith Haring, and Juanito Xtravaganza: Hard Tails*, a book about the relationship between art and Latinx popular culture in the gentrifying New York of the 1980s; *El primitivo implorante*, a study of the intersections of nationalism and queer sexuality in the prose fiction of the Cuban author José Lezama Lima; editor of the anthology of short stories, *Cuentos (casi) completos de Manuel Ramos Otero* (Havana: Casa de las Américas); and coeditor, with Martin Manalansan, of *Queer Globalization: Citizenship and the Afterlife of Colonialism*. His most recent publications are: *Bailando en un encierro: duelo danza y activismo en las manifestaciones del Verano Boricua de 2019* in Editora Educación Emergente, and an annotated edition of *Cuentos “completos” de Manuel Ramos Otero*, published by the Instituto de Cultura Puertorriqueña and Callejón. He has been the recipient of the NEH and the Ford Foundation fellowships, a visiting professor at Harvard, and a former member of the Board of Directors of Center for Lesbian and Gay Studies of CUNY’s Graduate Center and Fordham University Press.

**Wigbertson Julian Isenia** (he/they) is an Assistant Professor in Anthropology at the University of Amsterdam. His research explores gender, sexuality, and postcolonial contexts, particularly within the Dutch Caribbean. It delves into analyzing the intersection of gender rights, tourism, and neo-colonial relations with the Netherlands. Academically trained in Cultural Analysis, Isenia’s interdisciplinary scholarship blends ethnographic methods and content analysis with archival research. His works have been published in journals and publications like “Tijdschrift voor Genderstudies (Dutch journal for gender studies),” “Feminist Review,” “Routledge Companion to Sexuality and Colonialism,” and his monograph titled *The Question of Dutch Politics as a Matter of Theater* appeared in 2017. His article “Looking for kambrada: sexuality and social anxieties in the Dutch colonial archive, 1882-1923” received an honorable mention for the Gregory Sprague Prize in 2020 from the Committee on LGBT History, recognizing outstanding articles in LGBT+ and queer history. Beyond the realm of academia, he co-curated exhibitions such as “Nos tei” in 2019 at IHLIA LGBT Heritage and “House of HIV: the stories behind 40 years of community initiatives” in 2022, contributing to broader societal dialogues on queer communities and postcolonial identities.

**Régine Michelle Jean-Charles** is the Dean’s Professor of Culture and Social Justice as well as Director of Africana Studies at Northeastern University. She is also a professor of Women, Gender, and Sexuality Studies. A Black feminist literary scholar who works at the intersections of race, gender and justice from a global perspective, her scholarship and teaching include work on Black France, African

diasporic literatures, Caribbean Studies, Haiti, and the Haitian diaspora. She has authored numerous publications that have appeared in books, edited volumes, and peer-reviewed journals. She is the author of three books-- *Conflict Bodies: The Politics of Rape Representation in the Francophone Imaginary* (Columbus: Ohio State University Press, 2014); *The Trumpet of Conscience Today* (New York: Orbis Press, 2021); and *Looking for Other Worlds: Black Feminism and Haitian Fiction* (University of Virginia Press, 2022). She is currently working on two book projects—one explores representations of Haitian girlhood, and the other is a co-authored interdisciplinary study of sexual violence entitled *The Rape Culture Syllabus*.

**Daphne Lamothe** is a professor of Africana Studies at Smith College, where she teaches courses on African American and Black Atlantic literatures and cultures. Her research and teaching focus on questions of Black aesthetics and ethics, migration and transnational narratives, culture, and identity. She is the author of *Black Time and the Aesthetic Possibility of Objects*, a critical study of contemporary texts that explore aesthetic and temporal dimensions of Black diasporic life (The UNC Press, 2023); and *Inventing the New Negro: Narrative, Culture, and Ethnography* (UPenn, 2008), which examines deployments of the ethnographic imagination in New Negro art and culture. Her articles and essays have appeared in peer-reviewed books and journals, such as *African American Review*, *Callaloo*, *Meridians: feminism, race, transnationalism*, and *Black Art and Aesthetics: Relationalities, Interiorities, Reckonings*. She serves as a member of the executive and creative writing advisory boards for *Meridians: feminism, race, transnationalism*.