

contributors

VANESSA AGARD-JONES is an assistant professor of Anthropology at Columbia University, where she serves on the Executive Council of the Institute for Research on Women, Gender, and Sexuality and is affiliated with the Institute for Research in African American Studies. She earned her PhD from the joint program in Anthropology and French Studies at New York University and held a postdoctoral fellowship at Columbia's Society of Fellows in the Humanities. She is currently writing a book, provisionally titled "Body Burdens: Toxic Endurance and Decolonial Desire in the French Atlantic," about the entwining of sexual and environmental politics in Martinique.

JAFARI S. ALLEN is director of Africana Studies, at the University of Miami, where he is also Associate Professor of Anthropology. Allen is the author of *¡Venceremos?: The Erotics of Black Self-Making in Cuba* (2011), editor of "Black/Queer/Diaspora," a special edition of *GLQ: A Journal of Lesbian and Gay Studies*; and a number of other publications in, for example, *Small Axe*, *American Ethnologist*, *Cultural Anthropology*, *Souls: A Critical Journal of Black Politics, Culture, and*

Society, *Current Anthropology*, and other journals and collections. He is currently completing a new book, "There's a Discoball Between US: Ethnography of an Idea" and beginning research on a third monograph, "Structural Adjustments: Black Survival in the 1980s."

EWAN ATKINSON was born in Barbados in 1975. He received a BFA from the Atlanta College of Art and an MA in cultural studies from the University of the West Indies, Cave Hill. He has exhibited in regional and international exhibitions, including *Infinite Islands*, at the Brooklyn Museum, New York (2007); the 2010 Liverpool Biennial; and *Wrestling with the Image: Caribbean Interventions*, at the Art Museum of the Americas, Washington, DC (2011). For the past seven years, his work has revolved around a fictional community and its residents—the Neighborhood Project—which explores the development of narrative and character and the production of meaning. Recent work has been primarily Web based, appearing in the form of a serialized visual blog (theneighbourhoodreport.tumblr.com). He is the coordinator of the BFA in studio art at Barbados Community College, where he cofounded the Punch Creative Arena, an initiative that aims to foster creative action.

NIJAH CUNNINGHAM specializes in African American and African diasporic literature and his fields of interest include black studies, performance studies, visual culture, gender and sexuality, and postcolonial criticism. Titled "Quiet Dawn: Time, Aesthetics, and the Afterlives of Black Radicalism," his current book project reconsiders the material legacies of the revolutionary past by exploring questions of embodied performance, temporality, and the archive as they relate to the 1960s. He is currently a Cotsen fellow at the Princeton Society of Fellows. He is also the coordinator at the Small Axe Project.

JEAN-ULRICK DÉSSERT is a Haitian-born, Berlin-based visual artist. His artworks vary in scale and medium. Well known for his *Negerhosen2000* (2003) and poetic *Goddess Projects* (2009–), his practice visualizes "conspicuous invisibility." He has exhibited at the Brooklyn Museum, at the Walker Art Center, and in galleries and public spaces in the United States and elsewhere. He is a graduate of Cooper Union and Columbia University. He represented Haiti and Germany at the 10th Havana Biennale (2009) and was commissioned for BIAC, Martinique's first biennial of contemporary art (2013–14).

NADIA ELLIS is an associate professor of English at the University of California, Berkeley. She specializes in African diasporic, Caribbean, and postcolonial literatures and cultures. Her book, *Territories of the Soul: Queered Belonging in the Black Diaspora* (2015) explores structures of black belonging at the intersection of queer utopianism and diasporic aesthetics. Published and forthcoming essays are on such topics as sexuality and the archive in postwar London, electronic musics and political disaster in Kingston and New Orleans, and performance cultures in contemporary and in Emancipation-era Jamaica. She teaches classes on postcolonial literature and the city, black diasporic culture, queer theory, and US immigrant literature.

TERRI FRANCIS is director of the Black Film Center/Archive and Associate Professor of Cinema and Media Studies in The Media School at Indiana University. Her forthcoming book *Josephine Baker's Oppositional Burlesque* (Indiana University Press) reframes the Parisian entertainer as a pioneer of African American cinema. She argues that through a tactic of "oppositional burlesque" Baker performed her fractured authorship through reflexive and prismatic cinematic performances, both onscreen and off-screen. Francis is

an Indiana University nominee for a 2018 National Endowment for the Arts Summer Stipend for her next book project, “Quilted Films: African American Home Movies and Historical Memory, 1924–1975.” As a *Film Quarterly* contributing editor, she published “Cosmologies of Black Cultural Production: A Conversation with Afrosurrealist Filmmaker Christopher Harris” in the summer 2016.

RICHARD FUNG is a Trinidadian-born, Toronto-based video artist and cultural critic. Films such as *Orientations: Lesbian and Gay Asians* (1984) and *Dirty Laundry* (1996) deal with the intersection of race and queer sexualities. Others such as *My Mother’s Place* (1990) and *Sea in the Blood* (2000) are auto-ethnographic explorations of gender, race, sexuality, and colonialism. *Installation with F-16s, Apache Helicopters, and Rock Doves* (2003) and *Jehad in Motion* (2007) are documentary video installations on Israel/Palestine, and *Out of the Blue* (1991) confronts racism and policing in Toronto. His work is widely exhibited and collected internationally and has been broadcast in Canada, the United States, and the Caribbean. His publications include the much-anthologized 1991 essay “Looking for My Penis: The Eroticized Asian in Gay Video Porn” and *Thirteen Conversations on Art and Cultural Race Politics* (2002),

coauthored with Monika Kin Gagnon and thirteen artists and curators.

ANDIL GOSINE is an associate professor of cultural studies at the Faculty of Environmental Studies, York University, Toronto. His research has been published in many journals and anthologies, including *Sexualities*, *Topia*, *Art in America*, *Caribbean Review of Gender Studies*, and *International Feminist Journal of Politics*, and he is the author of the monographs *Environmental Justice and Racism in Canada* (2008) and *Rescue, and Real Love: Same-Sex Desire in International Development* (2015). His public artistic practice began with the presentation of WARDROBES at the New York Fashion Institute of Technology in 2011 and the subsequently adapted performances (*Made in Love*); *Cutlass*; *Ohrni*; *Scrubs*; and *Rum and Roti*. His work has been exhibited at the Queen’s Museum, O’Born Contemporary, Gallery 511, and the Art Gallery Ontario. His forthcoming solo exhibition *Coolie, Coolie, Viens* will open across three gallery spaces in Toronto in March 2017.

MAJA HORN is an associate professor in the Department of Spanish and Latin American Cultures at Barnard College. Her research focuses on Hispanophone

Caribbean cultures with an emphasis on literature, visual and performance art, gender and sexuality studies, and political culture. Her book *Masculinity after Trujillo: The Politics of Gender in Dominican Literature* (2014) foregrounds the impact of U.S. imperialism on dominant notions of Dominican masculinity and their reinterpretation by pivotal Dominican writers, including Hilma Contreras, Marcio Veloz Maggiolo, Rita Indiana Hernández, and Junot Díaz. She is the editor of a *Small Axe* dossier dedicated to the work and legacy of José E. Muñoz and is currently completing a monograph on queer Dominican literature, visual and performance art.

NADIA HUGGINS is a self-taught photographer from St. Vincent and the Grenadines whose primary focus is documentary and conceptual photography of and about the Caribbean. Her work has appeared in several publications, including *Pictures from Paradise: A Survey of Contemporary Caribbean Photography* (2012) and *See Me Here: A Survey of Contemporary Self-Portraits from the Caribbean* (2014). She has exhibited work in a number of exhibitions, including *Wrestling with the Image: Caribbean Interventions*, in Washington, DC (2011); *Pictures from Paradise*, at the CONTACT Photography

Festival in Toronto (2014); and *In Another Place, and Here*, at the Art Gallery of Greater Victoria, British Columbia (2015). She is the cofounder of *ARC* magazine and works as a full-time freelance graphic designer.

ERICA MOIAH JAMES is an assistant professor in the Department of Art and Art History at the University of Miami. Before arriving at Miami, she served on the faculty of Yale University and as founding director and chief curator of the National Art Gallery of The Bahamas (NAGB). Recent articles include “Speaking in Tongues: Metapictures and the Discourse of Violence in Caribbean Art” (*Small Axe*, 2012); “Dreams of Utopia: Sustaining Art Institutions in the Transnational Caribbean” (*Open Arts*, 2016); “Every Nigger is A Star (1974), Re-imaging Blackness from Post Civil Rights America to the Post Independence Caribbean” (*Black Camera*, 2016); “Crisis of Faith: Charles White’s J’Accuse! (1966) and the Limits of Universal Blackness” (*Archives of American Art Journal*, 2016). Recent curatorial projects include *Reincarnation*, a fifty-year retrospective of the work of R. Brent Malone (NAGB, 2015),

and *Small Axe presents: Caribbean Queer Visualities*, Golden Thread, Belfast (2016), and *Transmission*, Glasgow (2017). She is in the process of completing a book titled “After Caliban: Caribbean Art in the Global Imaginary.” She serves on the editorial board of *Small Axe*.

LEASHO JOHNSON, born in Montego Bay, Jamaica, in 1984, the son of an artist, was exposed to art at an early age. He graduated from the Edna Manley College of the Visual and Performing Arts in 2009 with a degree in visual communication. His work is influenced by 1950s pop art, with a mix of various graffiti/graphic art styles through which he seeks to engage the context of his own environment. His work has been exhibited at a number of venues, including *Rockstone and Bootheel*, at Real Art Ways Gallery, New York (2009), and *Young Talent V*, at the National Gallery of Jamaica (2010).

ROSHINI KEMPADOO is an international photographer, media artist and scholar creating photographs, artworks and writing that interpret, analyze and re-imagine historical experiences and memories as women’s visual narratives.

Central to this is to re-conceptualize the visual archive, the subject of her recent monograph *Creole in the Archive: Imagery, Presence and Location of the Caribbean Figure* (2016) published by Roman and Littlefield International. She studied visual communications and photography, creating photographs for exhibition including the seminal digital montage series ECU: European Currency Unfolds (1992) first exhibited at the Laing Gallery, Newcastle. As a photographer, she was a member of Format Women’s Picture Agency (1983-2003) documenting black communities, women’s groups and trade union events. In 2004, Sunil Gupta curated her retrospective exhibition *Roshini Kempadoo: Works 1990-2004* (2012).

ROSAMOND S. KING is a critical and creative writer and artist whose scholarly work focuses on sexuality, performance, and literature in the Caribbean and Africa. Her book *Island Bodies: Transgressive Sexualities in the Caribbean Imagination* received the 2015 Caribbean Studies Association best book award, and her research has been published in many journals. King’s poetry collection *Rock | Salt | Stone* was recently published by Nightboat Books, and her performance art has been curated into venues around the world. King is the creative editor of *sx salon: a small axe*

literary platform, on the Board of Directors of the Organization of Women Writers of Africa, and is associate professor at Brooklyn College, part of the City University of New York.

CHARL LANDVREUGD, born in Paramaribo in 1971, works in Rotterdam as a visual artist, writer, and curator, researching the idea of an Afro-European aesthetic, with special focus on the subjectivity of the artwork as a generator for new knowledge. His work has been shown internationally, including at the Deutsche Bank New York, Marowijne Art Parc (SU), Trinidad and Tobago Film Festival, Dak’Art Biennial, Stedelijk Museum Bureau Amsterdam (SMBA), and TENT. His written work has appeared in *ARC* magazine, *Small Axe*, and *Het beste van De Unie in Debat*. A selection of his curatorial work includes *Agnosia* (CBK Zuid Oost), *Am I Black Enough* (De Unie, SMBA), and *ROUTES* (Schouwburg Rotterdam). After studying at Goldsmiths, University of London, and Columbia University, he is now pursuing a PhD at the Royal College of Art, London.

KAREEM MORTIMER, a filmmaker who has won more than thirty film awards, was born in Nassau in 1980. His feature films include the LGBT drama *Children*

of God (2010), which has won eighteen festival awards, and the family comedy *Wind Jammers* (2010), which had a worldwide release through Filmworks International. He is also an accomplished video artist who has made three experimental films (*Back to Nassau*, *Blow*, and *Black to White*) and four medium-length shorts (*Float*, *Chance*, *She*, and *Passage*) and has directed three feature documentaries (*The Eleutheran Adventure*, *Chartered Course*, and *I Am Not a Dummy*). His work has been showcased on Showtime, PBS, LOGO, NBC, and Canal 22. He is currently in development of his third feature, *Cargo*, about human smuggling, which at the script level has already won three awards.

ANGELIQUE V. NIXON is a Bahamas-born, Trinidad-based writer, artist, teacher, scholar, activist, and poet. She earned her Ph.D. in English specializing in Caribbean literature, postcolonial studies, and women and gender studies at the University of Florida, and she completed a postdoctoral fellowship in Africana Studies at New York University. Her scholarly book *Resisting Paradise: Tourism, Diaspora, and Sexuality in Caribbean Culture* (2015) won the Caribbean Studies Association 2016 Barbara T. Christian Award. She is author of the poetry and

art collection *Saltwater Healing—A Myth Memoir and Poems* (2013). And she is co-editor of the multimedia online collections: *Theorizing Homophobias in the Caribbean: Complexities of Place, Desire, and Belonging* (2012) and *Love | Hope | Community: Caribbean Sexualities and Social Justice* (2017). Angelique is a Lecturer at the Institute for Gender and Development Studies at the University of the West Indies, St. Augustine, Trinidad and Tobago.

EBONY G. PATTERSON, born in Kingston in 1981, completed her undergraduate studies at the Edna Manley College of the Visual and Performing Arts, Kingston, and earned her MFA in 2006 from the Sam Fox College of Design and Visual Arts, Washington University, St. Louis. She currently serves as an associate professor in painting and mixed media at the School of Visual Arts and Visual Studies at the University of Kentucky, Lexington. She has been featured in publications such as the *New York Times*, *Frieze*, the *Huffington Post*, *Art Papers*, *Art Nexus*, *Small Axe*, and the *International Review of African American Art*. Her work has been included in notable group exhibitions, including *Wrestling with the Image: Caribbean Interventions*, at Art Museum of the Americas, Washington, DC (2011);

Caribbean: Crossroads of the World, at the Studio Museum in Harlem, El Museo del Barrio, and Queens Museum of Art (2012); and *Visual Art and Music in a Post-Hip-Hop Era*, at the Museum of Contemporary African Diasporan Arts, Brooklyn, and *Six Degrees of Separate Nations*, at the Patricia and Philip Frost Museum, Miami (2013). She recently staged her first solo US museum show at the Nerman Museum of Contemporary Art, Kansas, and her work is currently on view in *GOLD*, at the Bass Museum, Miami.

JORGE PINEDA was born in 1961 in the Dominican Republic, where he lives and works. He has presented solo shows at Hunter College, New York City, in 2012; at the Insitituto Valenciano de Arte Moderno (IVAM), Valencia, Spain, in 2013; and at UNESCO, Paris, in 2014. He exhibited at the 52nd Venice Biennial in 2009 and also at the 55th Venice Biennial, with the Collective QUINTAPATA, in 2013. In 2014 he attended the Davidoff Art Residency at the Künstlerhaus Bethanien, in Berlin, and was part of the collective show celebrating the thirtieth anniversary of the Biennial de La Habana.

JERRY PHILOGENE is an associate professor in the American Studies and Africana Studies Departments

at Dickinson College. In addition to exploring the intersections of race, ethnicity, class, and gender as articulated in contemporary visual arts, her research and teaching interests include interdisciplinary American cultural history, Caribbean cultural and visual arts, (with an emphasis on the Francophone Caribbean), black cultural politics, and theories of the African diaspora. Her essays have appeared in *Small Axe: A Caribbean Journal of Criticism*, *Contemporary French and Francophone Studies*, *Radical History Review*, *MELUS: Multi-Ethnic Literature of the United States*, and most recently *Journal of Haitian Studies*. She is completing a book manuscript titled, *The Socially Dead and the “Improbable Citizen”: Cultural Transformations of Haitian Citizenship*, which provides a rich textured analysis of the power of the visual field and its complex relationship between violence, domination, and liberation through an exploration of painting, photography, film, and comics.

PATRICIA SAUNDERS is an associate professor of English at the University of Miami, Coral Gables where she is the Co-Editor of *Anthurium: A Caribbean Studies Journal*. She is the author of *Alien-Nation and Repatriation: Translating Identity in Anglophone*

Caribbean Literature (2007) and co-editor of *Music. Memory. Resistance: Calypso and the Caribbean Literary Imagination* (2007). Her work has appeared in journals such as: *Plantation Society in the Americas*, *Small Axe*, *Transforming Anthropology*, *The Journal of West Indian Literature* and recently, *Feminist Studies*. Her second book, *Buyers Beware: Epistemologies of Consumption in Caribbean Popular Culture*, examines a range of contemporary Caribbean popular cultural modes of expression to argue that the bonds between consumption and citizenship in the region are stronger now more than ever despite higher rates of unemployment and socioeconomic inequity. *Buyers Beware* is forthcoming with Rutgers University Press.

DAVID SCOTT is professor and chair in the Department of Anthropology, Columbia University, and the director of the Small Axe Project. He is the author of a number of books including, most recently, *Stuart Hall’s Voice: Intimations of an Ethics of Receptive Generosity* (2017).