

ON THE EDGE OF VISIBILITY – AN INTERNATIONAL SYMPOSIUM

Day One | Thursday, October 19, 2023

2:00 pm - 2:30 pm | Welcoming Remarks

Marie Vickles, PAMM, Senior Director of Education.

Aldeide Delgado, WOPHA, Founder & Director.

Nina Volz. AWARE, Head of International Development.

2:30 pm - 2:40 pm | Introduction

Iberia Pérez, Andrew W. Mellon Caribbean Cultural Institute Curatorial Associate at PAMM.

2:40 pm - 2:55 pm | Artist Lecture

Fariyah Aliyah Shah, 2023 CCI + WOPHA Fellow.

The 2023 CCI + WOPHA Fellowship program welcomes emerging to mid-career women and non-binary photographers of African and/or Indigenous heritage based in Miami, the Caribbean, or its diasporas. During the fellowship period, Fariyah Aliyah Shah continues two ongoing bodies of work by researching collective resistance, archival preservation, and the role of the matriarch in Guyana.

This lecture is presented thanks to generous support from The Caribbean Cultural Institute (CCI) at Pérez Art Museum Miami.

2:55 pm - 3:15 pm | Keynote Speaker

Donette Francis, Associate Professor, Director for the Center for Global Black Studies, University of Miami.

3:15 pm - 3:25 pm | Break

3:25 pm - 5:35 pm | Fractals of Invisibility

Fractals of Invisibility questions the historical and structural reasons for the exclusion of Black and Indigenous women and non-binary artists from art historical narratives. It examines invisibility as an intersectional phenomenon rooted in colonial and contemporary history.

Moderator: Louise Thurin, AWARE Project Coordinator

Ariadna Solis. *Lhall xallona llun lliu'tuse, llunen lliu walh / Clothing is also a territory in dispute: Collective curatorships and transdisciplinary investigations.*

Amalia Caputo. *Convoluted Narratives. The Notion of Café con leche: Racial Democracy and Women Photographers in Venezuela.*

Alejandra Lopez-Oliveros. *The Mestiza looking back: Decolonial and feminist photographic practices in Contemporary Mexico.*

Claudia Holgado Chacon. *Julia Chambi: The first Andean and Peruvian photographer.*

4:45 pm - 5:35 pm | Q&A

5:35 pm - 6:30 pm | Special Program

Performance by Myriam Mihindou. Multidisciplinary artist, AWARE Prize winner.

6:30 pm - 8:00 pm | Happy Hour at the museum's Verde Restaurant

Second Day | Friday, October 20, 2023

11:25 am - 11:35 am | Introduction

Crystal Whaley, Writer & Director of *The Sound She Saw*

11:35 am – 12:35 pm | Film Screening

The Sound She Saw is a documentary film featuring Black women photographers inspired by the critically acclaimed book *Viewfinders: Black Women Photographers*.

12:35 pm - 1:30 pm | Break

1:30 pm - 2:45 pm | The Politics of Visibility

The Politics of Visibility examines what strategies are effective in gaining institutional recognition and achieving socio-political goals. This section questions the creation and replication of stereotyped representations of Black and Indigenous woman and non-binary artists within the dominant discourse.

In Conversation: Candice Jansen, *Memorist & Researcher*; Crystal Whaley, *Writer & Director of The Sound She Saw*; Marielle Plaisir, *Multimedia artist*; and Michelle Lisa Polissaint, *Visual artist*.

3:00 pm - 4:30 pm | Break

3:00 pm - 4:30 pm | The Poetics of Opacity

The Poetics of Opacity focuses on the notion of opacity, as theorized by philosopher and poet Edouard Glissant, understood as an impenetrable alterity that cannot be possessed, an epistemological notion that grants everyone the right to keep their psycho-cultural selves. It will examine the potential of this concept as an alternative to Western ways of understanding, representing and recognizing Black and Indigenous women and non-binary artists.

Moderator: Aldeide Delgado. *WOPHA Founder & Director*

Grace Aneiza Ali. *Centering Guyanese Women*.

Heather Diack. *Sharing in Real Time: Visibility, Race and Resistance in the work of Leslie Hewitt*.

Raquel Villar Pérez. *Lxs Sexiliadxs. Formulating a Counter-family album*.

4:00 pm - 4:40 pm | Q&A

4:40 pm - 5:00 pm | Closing Remarks

Leslie King-Hammond. Artist, curator, educator, art historical scholar and cultural arts activist

BIOGRAPHIES

Marie Vickles is the Director of Education at the Perez Art Museum Miami and Curator-in-Residence at the Little Haiti Cultural Complex. She has curated over 30 exhibitions in different contexts since 2003, with a focus on Black contemporary artists in South Florida, and organized arts education programs, workshops, and exhibitions across the U.S. and Caribbean for over 15 years. In her work, Vickles seeks to develop new ways to bridge the connections between creativity and community engagement.

Aldeide Delgado is an art historian and curator, founder & director of Women Photographers International Archive (WOPHA). She conceptualized the world's first-ever feminist photography collective conference, WOPHA Congress: Women, Photography, and Feminisms (November 17-20, 2021). She publishes and curates from feminist and decolonial perspectives on crucial topics of the history of photography and abstraction within Latin American, Caribbean, and Latinx contexts. Prior to founding WOPHA, Delgado created the online feminist archive Catalog of Cuban Women Photographers, the first comprehensive survey of Cuban photography history highlighting women's contributions from the nineteenth century to the present.

Iberia Pérez González is the Andrew W. Mellon Caribbean Cultural Institute Curatorial Associate at PAMM. She received a Ph.D. in Art History and Theory from the University of Essex, and an MPhil in Contemporary Art in a Global Perspective from Leiden University. Her interdisciplinary research engages with contemporary art and visual culture in Latin America and the Caribbean, with a focus on artist-led initiatives and networks, and the intersection between art, politics, and the environment.

Fariyah Aliyah Shah is a contemporary lens-based artist originally from Edmonton, Alberta and now based in Bradford, Ontario. Using photography, video and sound installation, her practice engages photographic history and explores identity formation through the colonial gaze, race, connectivity to land and collective memory. She is also the co-founding member of Mast Year Collective. Shah has exhibited internationally in Asia, Europe and North America.

Donette Francis is director of the Center for Global Black Studies and an Associate Professor of English at the University of Miami. Her research and writing investigate place, aesthetics, and cultural politics in the African Diaspora. Professor Francis is the author of *Fictions of Feminine Citizenship: Sexuality and the Nation in Contemporary*

Caribbean Literature. She is currently completing *Creole Miami: Black Arts at the Hemispheric Crossroads*, a sociocultural history of Black arts practice in Miami from 1970s to present.

Louise Thurin is a cultural activist and author specializing in contemporary African and Afrodiasporic art. She is a project coordinator at AWARE: Archives of Women Artists, Research & Exhibitions for “The Origin of Others: Rewriting Art History in the Americas, 19th Century–Today”. She is also the Artist Residency Coordinator of the Biennale Internationale de Sculpture de Ouagadougou (BISO) and has notably been involved with UNESCO’s Routes of Enslaved Peoples and Franco-Cameroonian NGO Fondation Jean-Félicien Gacha.

Ariadna Solis is a Yalalteca woman, a second generation Zapotec migrant. She is a political scientist and art historian. She is dedicated to research, writing, teaching and different textile work. She is part of the Dill Yel Nbán collective, a group for the transmission and dissemination of the Zapotec language and culture.

Amalia Caputo is a visual artist, art researcher, writer, editor, curator, and educator. She is currently a PhD Candidate at Universitat Oberta de Catalunya and obtained her MA from New York University/International Center of Photography in 1995. Her work focuses on the intersection of womanhood, nature, and feminism. She explores topics such as permeable landscapes, the natural world, photography in the digital age, and historical omissions related to women, particularly in the context of Venezuela and Latin America. Caputo lives and works in Miami since 2003.

Alejandra López-Oliveros (she/ella) is a PhD Art History student at Rutgers University. She studies contemporary photography from the Americas in connection with feminist, decolonial and queer studies. She previously studied at the Institute of Fine Arts, NYU, the University of Leicester and the University of Granada.

Claudia Holgado Chacón. From Cusco, Andean descendant. Photographer, communicator and educator. Claudia Holgado Chacón has a degree in Communication for Development from the Pontificia Universidad Católica del Perú, a Master’s Degree in Visual Arts and Education from the University of Barcelona and in Documentary Photography from the Image Center (Lima, Peru). She is a professor at the communications department of the Pontifical Catholic University of Peru, has been a

communication consultant for UNICEF, and is currently developing research and a documentary short film based on the life and work of Julia Chambi, her great-aunt.

Crystal Whaley is a director and multiple EMMY award-winning producer with over 20 years of experience, specializing in production, creative direction and development. She has produced nationally syndicated and Peabody-nominated documentaries and TV series for TLC, Sesame Workshop, Showtime, MSNBC, Frontlines/PBS and Netflix. She is a member of the Producer's Guild of America (PGA).

Candice Jansen is a memorist whose practice in photography is archival and Black-conscious. She studied the life and works of photographers Cedric Nunn and Ernest Cole in her dissertation, *Coloured Black* (2019), completed at WiSER Wits Institute for Social and Economic Research. She served as Curator of Research and Exhibitions at the Market Photo Workshop in Johannesburg (2019–2021) and is editor of *Black Photo Libraries* (2021), a research collection on South African photographic legacies. Currently, she is a New Archival Visions Digital Curatorial Fellow at the Centre for Humanities Research at the University of the Western Cape.

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Grace Aneiza Ali is a Curator and Assistant Professor in the Department of Art and Art History's Museum and Cultural Heritage Studies at Florida State University. She is Curator-at-Large for the Caribbean Cultural Center (New York) and Editor-in-Chief of the College Art Associations' Art Journal Open. Her book, *Liminal Spaces: Migration and Women of the Guyanese Diaspora* explores the art and migration narratives of women of Guyanese heritage.

Heather Diack is Associate Professor of History of Art, Photography and Visual Culture at The School of Image Arts, Toronto Metropolitan University. She is the author of *Documents of Doubt: The Photographic Conditions of Conceptual Art* (University of Minnesota Press, 2020) and co-author of *Global Photography: A Critical History* (2020).

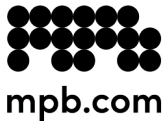
Raquel Villar-Pérez is an academic and curator whose practice focuses on de- and anti-colonial discourses within contemporary art. She is interested in the work of women-identified image-makers who address notions of migration, transnational feminisms, social and environmental justice. She recently joined Impressions Gallery in Bradford as Curator, and is completing her PhD at Birkbeck, University of London.

Dr. Leslie King Hammond is Professor Emerita, former Dean of Graduate Studies and founding director for the Center of Race and Culture at the Maryland Institute College of Art. She sits on the boards of the Reginald F. Lewis Museum of Maryland African American History and Culture, Baltimore Arts Realty Corporation, American Crafts Council and the Collections Committee of the Walters Art Museum. She is an artist, curator, educator, art historical scholar and cultural arts activist who has produced numerous publications, exhibitions and projects highlighting the creative practices of women and artists of the Black Atlantic Diaspora.

PARTNERS & SPONSORS

On the Edge of Visibility – An International Symposium is co-presented by AWARE: Archives of Women Artists, Research and Exhibitions, and Women Photographers International Archive (WOPHA), in partnership with Pérez Art Museum Miami (PAMM). Free access to the symposium is made possible with support from MPB, the world's largest online platform for used photo and video equipment and the Cultural Services of the French Embassy in the United States. The official hotel partner is JW Marriott Marquis Miami. Additional support is provided by the Cultural Services of the French Embassy in the United States.

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TEAM

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The symposium content has been developed with the advisory council of “The Origin of Others. Rewriting Art History in the Americas, 19th Century–Today” program during the Advisory Council Meeting co-organized by AWARE and the Clark Art Institute on 20–21 July 2022.

Members of the Advisory Council

Andrea Giunta (Curator and Professor of Latin American Art, Universidad de Buenos Aires, Argentina)

Leslie King-Hammond (Founding Director, Center for Race and Culture, and Dean of Graduate Studies, Maryland Institute College of Art, Baltimore, MD)

O’Neil Lawrence (Chief Curator, National Gallery of Jamaica, Kingston)

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Uri McMillan (Performance historian, Associate professor of African American Studies, of English, and of Gender Studies, UCLA, CA)

Igor Simões (Curator and Professor of Art History, Universidade Estadual do Rio Grande do Sul, Porto Alegre, Brazil)

Thanks to the team of the Clark Institute

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