Rocio Aranda-Alvarado

Rocio Aranda-Alvarado is Curator at El Museo del Barrio where she is working on an exhibition exploring the African presence in contemporary Latino art. She recently organized LA BIENAL 2013, El Museo’s biennial of emerging artists, as well as the permanent collection exhibition for 2013-14. Her curatorial work and research focuses on modern and contemporary art of the Americas. She is the former curator of Jersey City Museum, where she organized significant retrospective exhibitions of the work of Chakaia Booker (2004) and Raphael Montañez Ortiz (2006) and group shows on various themes including Tropicalisms: Subversions of Paradise (2006), The Superfly Effect (2004), and The Feminine Mystique (2007). Ms. Aranda-Alvarado is also on the adjunct faculty of the Art Department at the City College of New York. Her writing has appeared in various publications including catalogue essays for the Museum of Modern Art and the National Gallery, Nka: Journal of Contemporary African Art, Art Nexus, Review, the journal of the Americas Society, NYFA Quarterly, Small Axe, BOMB and American Art.

Firelei Baez

Firelei Baez makes large scale, intricate works on paper that are intrinsically indebted to a rigorous studio practice. Through a convergence of interest in anthropology, science fiction, black female subjectivity and women’s work; her art explores the humor and fantasy involved in self-making within diasporic societies, which have an ability to live with cultural ambiguities and use them to build psychological and even metaphysical defenses against cultural invasions.

She received a B.F.A. from The Cooper Union’s School of Art in 2004, participated in The Skowhegan School of Painting and Sculpture in 2008, and later received an M.F.A. from Hunter College in 2010. She has held residencies at The Lower Manhattan Cultural Council Workspace, Headlands, The Lower East Side Print Shop, Dieu Donne, The Bronx Museum’s Artist in the Marketplace, and the Fine Arts Work Center among others.

Baez’s work has been written about in The New York Times, The LA Times, Artforum, Art in America, New American Paintings, The Huffington Post and Studio Museum Magazine. Her work is featured in the Phaidon drawing anthology Vitamin D2. She was a recipient of the prestigious Joan Mitchell Painters and Sculptors Award as well as the Jaque and Natasha
Gelman Award in Painting. Her work was recently on view at The Studio Museum’s emerging artist exhibition Fore.

**Annalee Davis**
Annalee Davis is a Visual Artist living and working in Barbados. She received a B.F.A from the Maryland Institute, College of Art and an M.F.A. from Rutgers, The State University of New Jersey. She has been making and showing her work regionally and internationally since the early nineties. Her commitment as an artist is demonstrated through a body of work, including installation, video, sound work, printmaking, drawing and painting. Her explorations of home, longing and belonging question parameters that define who belong (and who doesn’t) in contemporary Caribbean society, exposing tensions within the larger context of a post-colonial history while observing the nature of post-independent, Caribbean nation-states. The impact of tourism on small island nation states and the shifting landscapes of the archipelago have also been areas of concern. Her current body of work mines family archives from the early nineteenth century and unpacks the plantation, literally, from the ground up. Her studio, situated on a working dairy farm and located on a former plantation, is her present site of investigation.

Since 2011, Annalee has been the founding director of the artist-led initiative - The Fresh Milk Art Platform Inc. An experiment, a cultural lab and an act of resistance, Fresh Milk supports excellence among emerging contemporary creatives locally, throughout the Caribbean, its diaspora and internationally. Located on a working dairy farm and a former sugar cane plantation, Fresh Milk is a nurturing entity; transforming a once exclusive space to become a freely accessible platform with programming supportive of new modes of thinking and interfacing. Annalee is a part-time tutor in the BFA programme at the Barbados Community College.

**Erica Moiah James**
Erica Moiah James is Assistant Professor in the Departments of The History of Art and African American Studies at Yale University. Before arriving at Yale she served as the founding Director and Chief Curator of the National Art Gallery of The Bahamas. Dr. James earned a master of fine arts degree from The University of Chicago and a doctorate degree in art history from Duke University. While at Duke she was awarded several fellowships including the International Association of University Women Graduate Fellowship and The John Hope Franklin Research Fellowship. She has served as a Clark Fellow at the Sterling and Francine Clark Art Institute and as a post-doctoral teaching fellow at Washington University, St. Louis.
Dr. James has curated more than a dozen exhibitions and has published more than thirty essays and exhibition catalogues, including “Speaking in Tongues: Metapictures and the Discourse of Violence in Caribbean Art” (Small Axe 37, 2012) and “Blue Curry: Art, Image and Objecthood” (ARC, 2012). In 2012 she also completed a four-year book project focused on one of the largest private collections in the Caribbean entitled Love and Responsibility: The Collection of Dawn Davies (2012). Professor James is currently finalizing a manuscript entitled Caribbean Art in The Global Imaginary, an essay on Caribbean cinema from the 1970s, and co-editing a special Issue of Transitions Magazine on the art of women artists from the global Caribbean.

She is the resident art historian on a collaborative project with Yale University's Peabody Museum, Center for British Art and University Art Gallery on a group of nineteenth century portraits of Haitian leaders that reexamines points of contact and circuits of exchange in the fifteenth through nineteenth century transatlantic universe, and contemporary issues of conservation and value relating to Caribbean art and material culture. She serves on the editorial board of Small Axe: A Caribbean Platform for Criticism. Professor James's teaches courses on modern and contemporary art of the Americas and the African Diaspora.

Marc Latamie
Marc Latamie, a New York-based artist, was born in 1952 in Martinique. He obtained his degree in Fine Art and Art History from University of Paris VIII and was Lecturer at the National Museum of Modern Art, Paris. He has exhibited his work in Europe, Africa, the United States, and the Caribbean. Latamie has participated in the biennales of São Paulo (1996), Johannesburg (1997), Havana (1997), Dakar (2000), Uppsala (2000), and Spoleto-USA (2002). Group exhibitions include Tempo at the Museum of Modern Art (2002), Island Thresholds, Contemporary Art from the Caribbean at the Peabody Essex Museum (2005), and Legacies: Contemporary Artists reflect on slavery at The New York Historical Society (2006), among many others. His first solo exhibition in the U.S. titled, “For Rent” at the Americas Society featured an absinthe distillery installation that he designed to examine post-colonial memories from Martinique.

A prolific contemporary artist, he spent the first decade of his career as a Lecturer at the Centre Pompidou. Between 1977 and 1986, Latamie assisted with many major exhibitions at the museum, including shows featuring Dali, Chagall, and Pollock. He also lectured regularly at the École du Louvre and, in 1986, the French government presented him with the "Villa Medicis

**Gabriela Rangel**

Gabriela Rangel is Director of Visual Arts and Curator at the Americas Society in New York. She holds an M.A. in curatorial studies from the Center for Curatorial Studies at Bard College, an M.A. in media and communications studies from the Universidad Católica Andrés Bello in Caracas, and a B.A. in film studies from the International Film School at San Antonio de los Baños, Cuba. She is currently the director of Visual Arts and curator at the Americas Society. Prior to this position she was assistant curator of Latin American art and programs coordinator for the International Center for the Arts of the Americas at the Museum of Fine Arts, Houston. She has curated exhibitions on the work of Marta Minujin, Gordon Matta Clark, Paula Trope, Carlos Cruz-Diez, Juan Downey, and Dias & Riedweg, among others. Rangel has also made catalogue contributions to *Arturo Herrera* (Transnocho Arte Contacto, 2009), *Arte no es vida* (El Museo del Barrio, 2008), *Da Adversidade Vivemos: Artistes d'Amérique latine* (Musee de Art Moderne de la Ville de Paris, 2001) and *Liliana Porter* (Centro de Arte Recoleta, Buenos Aires) and co-edited *A Principality on its Own* (Americas Society-David Rockefeller Center for Latin American Studies at Harvard, 2006).

**Dr. Patricia Saunders**