

DVCAI

UNDER THE SHADE WITHOUT A SHADOW III

BELIZE
2026

INTERNATIONAL
CULTURAL
EXCHANGE
PROGRAM



A Program of Diaspora Vibe Cultural Arts Incubator
March 25th – April 2nd, 2026

On behalf of the DVCAI Board of Directors, we are honored to invite you to attend as artist cultural ambassador on the International Cultural Exchange to Belize. You have our utmost gratitude for your commitment to serve your community by traveling to a Caribbean artist community to share ideas, explore, learn, and serve. We are co-hosted by Museum of Belize. The Image Factory and the Mexican Cultural Institute.

As an artist selected to travel, you will be among an elite group of artist writers, art educators and artist practitioners. Your work will be shared with the Miami artist group and artists in Belize as you represent Miami Dade County.

This program's 28-year history as well as its growing records of alumni and original catalogs, will become part of the searchable DVCAI Living-Archive at the Digital Library of the Caribbean (dLOC), a multi-institutional, international digital library. Please, visit the DVCAI collection at <https://dloc.com/collections/idvcai>.

The DVCAI International Cultural Exchange Partnership program is made possible with the support of the Miami-Dade County Department of Cultural Affairs and the Cultural Affairs Council, the Miami-Dade County Mayor and Board of County Commissioners.



Diaspora Vibe Cultural Arts Incubator (DVCAI) is a Miami based 501 (c)(3) organization. The mission of DVCAI is to promote, nurture and cultivate the vision and diverse talent of emerging artists from the Caribbean and Latin diaspora through our exhibition, artist-in-residence, international exchange and outreach programs that celebrate Miami-Dade's rich cultural and social fabric.

www.dvcai.org



Curatorial Statement

It is impossible to understand the Caribbean imagination without first understanding the environment of its creative. The magnitude of colonial conquest rendered the territory's landscape as either paradise or terra nullius. The swift march of colonial acquisition dispossessed indigenous peoples from their lands, degraded ancient economic systems and dealt a forceful blow to native spiritual practices. Tribal boundaries were erased, and new lines drawn. The new world underwent a transformation wherein the sacred was commodified; an action which later shaped the route that the region's future would take.

In this violent tragedy of ownership, conquest and lust, indigenous voices were silenced, and ancient wisdoms lost. Until now. We are witnessing a swift restoration and reclamation of the hidden, precipitated by the COVID-19 pandemic and the unrivaled crisis of the modern-day world. The talismanic properties of healing stories have become the scour through this wildly unpredictable and turbulent time. Buried ideologies rooted in the once marginalized indigenous nations and peoples are being unearthed and appraised. Dignities are being restored. Most of all, the world is taking notice of the power of the humanities to save.

What does this mean? Can we imagine a new future in which we have a greater control of our outcomes? What brave new worlds live on the frontier of the Caribbean artists imagination? What stories would we tell if we could speak with the tongues of ancient; what kind of world would we inhabit?

We invite artists that speak to issues of land, justice, ancestral knowledge, belonging, ownership and oral histories; stories of pain, joy, grief, hope, return to memory; stories that critique and challenge the creative imagination to re-envision the world in the diaspora and the Caribbean.

Belize is a complicated space of many cultures and many indigenous languages. The country is a "creole space" that has many similarities to Miami on the surface. However, in deep conversation the traveling artists in 2019 found a complex society woven together with cultural practices that reappear in the contemporary art images. DVCAI returned into Belize in 2022 and deepened the relationship with the museum. With this third visit DVCAI Artist will build on the relationships that have developed during the years of collaboration and work. We continue the conversations, strengthen the workshops and residencies and will deepen the impact in this region.

In 2026, DVCAI returns to Belize. Artists are eager to see the impact and share the changes that DVCAI has experienced. We look forward to deep and fruitful experiences embedded in continued work and collaboration.

Rosie Gordon-Wallace
President | Curator DVCAI
rosie@dvcai.org

Participants

Rosie Gordon-Wallace

Miami, Jamaica

Tanya Desdunes

Miami

Alix Pierre, Ph.D.

Atlanta, Guadeloupe

Jevon Brown

Miami

Michael Elliott

Jamaica

Amanda Bradley

Belize, Miami

Thom Wheeler Castillo

Miami, Ecuador

Kurt Nahar

Suriname

Izia Lee Lindsay

South Dakota, Trinidad & Tobago

Roy Anthony Wallace

Miami, Jamaica

Asser St Val

Miami, Haiti

Vincella Myah Smith

Miami

Kim Yantis

Miami

Rosa Naday Garmendia

Cuba, Miami

Raymel Casamayor

Miami



Rosie Gordon-Wallace is a recognized curator, arts advocate, community leader and pioneer in advancing contemporary Caribbean diaspora art. She founded the Diaspora Vibe Culture Arts Incubator (DVCAI) to serve as a local and global laboratory dedicated to promoting, nurturing and cultivating the vision and diverse talents of emerging artists from the Caribbean Diaspora, artists of color and immigrant artists. Thirty years later, DVCAI is recognized as a global resource and one of the region's leading platforms dedicated to providing diaspora artists with a venue to explore and experiment with new forms and themes that challenge traditional definitions of Caribbean and Latin American art.



Tanya Desdunes is a cultural strategist, historian, and arts leader whose work centers artists as essential contributors to civic life, cultural memory, and community sustainability. She currently serves as the Executive Director of Diaspora Vibe Cultural Arts Incubator (DVCAI), where since 2021 she has expanded residencies, exhibitions, and cultural exchange programs for Global South artists while securing major investments to support long-term sustainability. Originally from New York, she holds a BA and MA in History from St. John's University and began her career in Miami as an AmeriCorps VISTA Fellow at the University of Miami.



Alix Pierre, Ph.D., is a Senior Lecturer in the ADW program at Spelman College. His research focuses on the Diasporan retention and transformation of culture that includes a feminist perspective. He favors a transnational approach to Diasporic cultural production beyond the boundaries of nations and states. He explores the representation and visualization of black bodies, voices, thoughts, and aesthetics across media. Since 2015, he has been collaborating with the DVCAI as a scholar-in-residence. He is the author of *L'image de la femme résistante chez quatre romancières noires : vision diasporique de la femme en résistance chez Maryse Condé, Simone Schwarz-Bart, Toni Morrison et Alice Walker* (PAF:2014) among other accolades.



Jevon Brown, is a multidisciplinary artist and designer. He received his BFA in Textiles from the Rhode Island School of Design in 2023. Brown's work explores black masculine kindred barbershops. Artifacts and cultural icons within his environments defy pattern, gravity, family roots, and personal history embedded within each fiber of his hair. He uses textiles to drape storytelling, connecting his Miami and Caribbean ancestry. Each thread of fabric is imbued with black, queer affirmations, symbols, and colors. He cites popular culture, Caribbean poetry, and queer yardie dynamics to question contemporary culture and hypersexualized masculine in the Caribbean diaspora. Drawing, painting, dying, collaging, printmaking, pattern design, fiber art, digital processes are techniques he employs to develop Caribbean carnival creolized interiors. Brown's work has been shown in institutions such as the University of Miami, Lowe Art Museum. He has also been featured in Dwell Magazines 24 Global Emerging Designers list 2023.



Michael Elliott started his career in Visual Arts after leaving the Edna Manley College of the Visual and Performing Arts where he earned a Bachelors degree. His choice of study had been dominantly painting complemented by photography.

Michael's work can be described as photorealistic in nature being heavily inspired by techniques in photography. He tackles themes that deal with social commentary such as politics, corruption, race, migration, slavery. He uses food often times as metaphors in the work to evoke an idea, such as watermelon and tea which have been popular examples. The medium which he uses is primarily acrylic on canvas.



Amanda Bradley is a Belizean American artist, curator and arts administrator based in Miami, Florida. She received a BFA in Photography from New World School of the Arts. Her photographic work explores place and landscape as a means to connect and understand identity, belonging, histories, and relationships. Select exhibitions include *The land remembers the flood* at FAR Contemporary Gallery, Ft Lauderdale, Florida (2021), *From One Sea* at Mt Sinai Medical Center, Miami, Florida (2021), amongst others. Bradley is a two time Suncoast Regional Emmy award winner for her work on the films “*Sasha Wortzel: Mining the Gaps*” and “*1402: Pork & Bean Blue.*”



Thom Wheeler Castillo lives and works in Miami, FL; Graduated from PNCA, Intermedia. Wheeler Castillo is interested in the landscape and ecosystems, past (art history) and present (Environmental Studies); he works from an interdisciplinary approach in his relentless pursuit of poetry, art history, earth science and anthropology. He is Co-director at Turn-Based Press, an artist-run print studio, whose mission is to offer facilities for printmakers in Miami, FL, as well as advance an appreciation for the medium and its history. He also produces works through experimentation and partnership that nurtures his visual work. One-half of the experimental Archival Feedback (along with Emile Milgrim), the duo engage in various critical dialogues of the moment, they approach the environment as a studio in the eld, their ears and tools guiding questions and intentions. The eldwork documents through sound a repeatable sensorial experience of the ever-changing landscape. AF expands their range working in other mediums including print-making, video, sound manipulation and installation and through collaboration with artists, musicians, and scientists.



Kurt Nahar, from Paramaribo, Suriname, started his art education at the Nola Hatterman Art Academy in Suriname and continued his studies at the Edna Manley College for the Visual and Performing Arts in Jamaica. Nahar uses his art to express his thoughts and emotions on various subjects related to questionable social and political circumstances in Suriname and other countries worldwide. He believes that artists have a responsibility to expose their viewers to the social reality. He does so in a bold and often confrontational manner and thus hopes to increase awareness and stimulate discussion about the sensitive subjects that he brings to light. Political injustices, social inequality and the widespread abuse of power are among his main themes. His technique is inspired by the methods of his predecessors from the era of Dadaism. The use of collage techniques and simple objects is characteristic of his art.





Izia Lindsay is a mixed media artist who explores with both digital and traditional media. His artwork addresses symbolism in Caribbean iconography that is rooted in tradition but interpreted with contemporary ideas. Caribbean iconography is used as a basis to create his multi-layered artistic narratives. His subject matter tackles issues of identity and class in a post-colonial society. His research stems from material culture, indigenous societies, traditions and the ever-changing landscape of the Caribbean. Lindsay uses bold, geometric shapes that juxtapose and intersperse to form his multilayered artistic pieces. Lines and shapes are conceptually layered and can be characterized as controlled naturalism. The thematic whole is a cultural narrative reproducing the dualities of his turbulent, cosmopolitan, Caribbean life.



Roy A. Wallace travels with the DVCAI team as a Photographer and Logistics Manager. He is detailed and enjoys the mechanics of preparation and documentation. His technical ability provides our team with practical “can do support” and building infrastructure for our exhibitions.

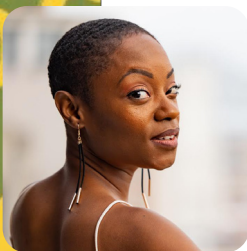
“I produce my images in response to the demand to be an image. And yet it is a decentering act: there is no transparent, total subject; there is full knowledge of self.”

Roy loves photography and is a committed student of the craft. Born in Jamaica, he is an avid tennis player and coach. Educated at The University of Florida and Florida International University, he is a core working member of the DVCAI Team.



Asser St. Val is a DVCAI Catalyst Awardee, Multi-disciplinary artist, painter, sculptor, installation artist, graphic designer and musician, Asser Saint-Val was born in Port-de-Paix, Haiti, in 1974 and moved to South Florida in 1988. He earned BFAs in painting and graphic design from the New World School of the Arts / University of Florida. He received the South Florida Cultural Consortium Award in 2006 and 2011 for mixed media paintings and the Miami Dade county Artist Access Grant and The Diaspora Vibe Cultural Incubator grant in 2017. His work is represented in a number of private and public collections including The Rubell Museum, Dr. Arturo & Liza Mosquera Collection, Miami-Dade Public Library, Francie Bishop Good, and Mireille Chancy-Gonzalez Collection to name a few. He has participated in residencies at Diaspora Vibe Cultural Arts Incubator (DVCAI), Jacmel, Haiti (Fosaje), Santiago de Cuba (Casa del Caribe & Taller Cultural "Luis Diaz Oduardo), and in Jamaica, WI (Edna Manley College).

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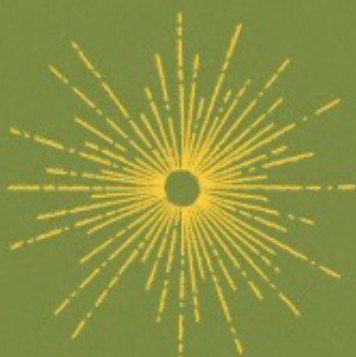
Vincella Myah is a self-taught writer and artist-activist from Miami, FL. Myah's work is inspired by Toni Cade Bambara's charge "The role of the artist is to make the revolution irresistible".

As a world-builder, Myah believes art is the most magnetic and therefore powerful form of activism. Myah builds worlds through story, poetry and prose with the aim of making people feel deeply and think progressively.

Her writing provokes the examination of energy and attention as currency through the exploration of concepts like alchemical marriage, the manipulation of the construct of gender, and the equal importance of both 'the what' and 'the how' in life's pursuits toward fulfillment.

Her work explores the synergy between ancestral ways of being and the power of the erotic as a wholesome and hopeful response to modern challenges to well-being.

Myah is the newest member to the DVCAI team.



the people
who blind
learned to the sun
right back





Kim Yantis has a background in visual art, cultural programs production, and management. Yantis holds an MFA from Florida International University and a BFA from Moore College of Art and Design for Women. Kim has attended specialized seminars from the Kennedy Center's DeVos Institute on Capacity Building, Board Development, and Marketing for the Arts. Based in Miami, Florida for twenty years, she has worked as an Instructor at Florida International University and Miami Dade College, and served as Cultural Arts Curator for the Deering Estate from 2012-2018. In 2019, Yantis became a professional member of both the Association of Fundraising Professionals (AFP) and Grant Professionals Association (GPA). Operating as "Kim Yantis Arts" since 2019, she advises organizations and individuals on programs and strategies. She is a grant writer who actively supports the creative community and serves annually as a volunteer panelist, reviewing and rating grants for the Miami-Dade County Department of Cultural Affairs' Grant Programs.



Raymel Casamayor or Bello is a sound artist and multidisciplinary filmmaker whose work operates at the intersection of contemporary art, memory, and displacement. Through sound, image, and installation, he creates kinesthetic sensory narratives experienced across multiple dimensions.

His installation *Puertos* maps an emotional geography of sensory connections between port cities, using soundscapes to tell stories of displacement and belonging. *Puertos* was featured in the collateral program of the 2016 Havana Biennial at the Pablo de la Torriente Brau Center and at the Living Away art festival in Brooklyn, New York, in 2019. In 2021, the project received the Ellies Award from Oolite Arts in Miami, establishing it as a work that transcends borders and connects migratory experiences through sound.

Raymel complements his artistic practice with a strong background in film and music. He graduated from the Faculty of Media and Film at the Instituto Superior de Arte (ISA) in Havana and has been part of the independent film community since 2010. His work has been recognized at international festivals and platforms, and his interdisciplinary approach has led him to develop projects that combine film, sound art, and social engagement.





Rosa Naday Garmendia is a multidisciplinary artist working at the intersection of contemporary art and activism. Her practice explores social issues through a blend of traditional and contemporary media, with a particular focus on letterpress prints that amplify new voices, share knowledge, and spark creativity and conversation. Rosa is deeply fascinated by the historical role of printmaking in education and activism, and she is committed to using this medium to introduce and discuss social issues within communities, aiming to both educate and inspire.

Born in La Habana, Cuba, she splits her time between Miami, Florida, and her birthplace. Rosa draws inspiration from the rich cultural tapestries of both cities. She is fluent in English, Spanish, and Haitian Creole, which allows her to connect with diverse audiences. Outside of her artistic practice, Rosa is passionate about nature, science, and community organizing; interests that frequently influence her art, adding depth and perspective to her creative work.



Ilona Smiling is a Belizean abstract artist and curator. She holds a BA degree in Criminology from the University of South Florida and an MFA in Cultural Creative Industries & Art Management from Taipei National University of the Arts. Currently, she is the curator at the Museum of Belize and Houses of Culture where she develops and designs exhibitions such as “The Future is Female” Artist Series, which promotes female artistry in Belize as well as “Belize: A Collective Exposition” (2019), which explores the genres of visual arts through various Belizean art-works held in trust from NICH’s National Art Collection. Ms. Smiling is also an independent curator developing and designing content for site-specific organizations.

Museum of Belize - Once a prison by British Colonial rule, the Museum of Belize was established in 2002 to display the nation's rich cultural heritage. Exhibitions include the timeline of slavery to the British colonial period and post-independence, featuring photos, memorabilia, and an actual prison cell. It showcases cultural contributions, such as the Creole, Garifuna, and Maya. The museum houses the Maya Creating Civilization detailing architecture, agriculture, jewellery, fashion, art, and more. There is an interactive screen to see 3D-scanned artefacts from various archaeological sites. It's an expansive display of ancient Maya to modern practices. Whether you're into history, birding, or art, the Museum of Belize is a blend of what makes Belize the jewel captivating travellers from home and abroad!

The Image Factory was formed as a non-governmental organization in 1995. Since its inception the factory has held over thirty exhibitions dealing with art and culture. The art store and bookshop are located in the front of the building. Here art from over twenty Belizean artists is on display and for sale. In the back of the building are the art studio and the gallery. The gallery space is utilized for exhibitions, performances and cultural presentations, and public access is free. In the studio space inside the Image Factory artists produce works, a printing press is located in the studio for linocuts, woodcuts and dry point etchings. The philosophy of the Image Factory is to provide space for a variety of exhibits that will express the dynamism and eclecticism of Belizean cultural life. Emphasis is also placed of exhibiting international shows with the view of engaging a wider discourse about world culture. The Factory also promotes artists by creating catalogues of their individual works. Currently the Factory is spearheading a reference book about Belizean visual art.

The Mexican Cultural Institute

The Mexican Cultural Institute in Belize offers a diverse range of cultural events and art exhibits, including those hosted at the Image Factory. Visitors can inquire about the current happenings at the front desk to make the most of their visit. Whether it's an evening event or an art exhibition, there's always something intriguing to explore at this vibrant cultural hub in Belize City.

Special Thanks

DVCAI 2026 committee team members:

Rosie Gordon-Wallace , Kim Yantis,
Izia Lindsay, Roy Wallace,
Tanya Desdunes, Myah Smith

Cultural Liaison:
Amanda Bradley
Ilona Smiling

Museum of Belize, The Image Factory,
The Mexican Cultural Institute.

Design:
Izia Lindsay, M.F.A.

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Executive Director

Rosie Gordon-Wallace
Founder / President / Curator

Andrea Orane,
MPH CAP Administrator Board Chair

Tina Monica Williams
Institutional Management Tourism

Gordon Myers
*Musician | Director of Live Performances
President -Advisory Board.*

Rosa Naday-Garmendia
Artist | Co-Chair

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*Scholar in Residence | Co-Chair
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Contemporary Special Collections*

Christopher Pina
*Senior Director of Community Ownership
Catalyst Miami*

Faudlin Pierre, Esq.
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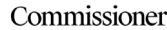
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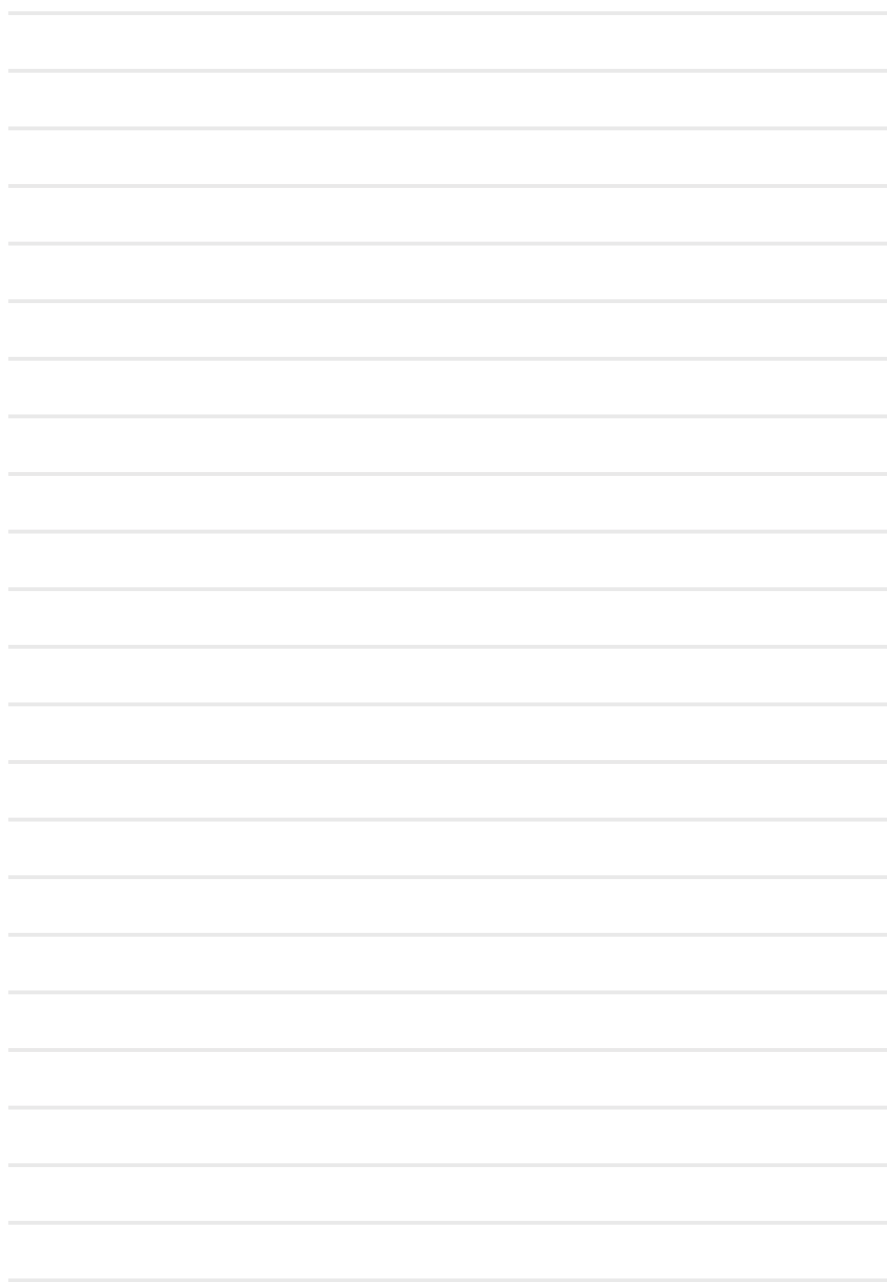
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Diaspora Vibe Cultural Arts Incubator is generously supported by the Knight Foundation, the Mellon Foundation, and the Ford Foundation. Programs are made possible with the support of the Miami-Dade County Department of Cultural Affairs and the Cultural Affairs Council, the Miami-Dade County Mayor and Board of County Commissioners. Exhibitions, residencies, and performances are supported by Barry University, Barry University Institute for Immigration Studies, and the Monsignor William Barry Library, CreARTE, the Jorge M. Pérez Family Foundation at The Miami Foundation, the Garner Foundation, the Rhythm Foundation, The Hongs, The Betsy Hotel, Readytex Art Gallery, and the Wege Foundation. DVCAI Archive partners include the Institute of Museum and Library Services (IMLS), Digital Library of the Caribbean (dLOC) at University of Florida, and the University of Miami Libraries. Community partners include Font Squared, Commissioner, and GMCVB Art of Black Miami.



Diaspora Vibe Cultural Arts Incubator (DVCAI) third
International Cultural Exchange to Belize.

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