

DVCAI

BIPOC  
**CURATORIAL  
COHORT** 2025



A Diasporic Curatorial Cohort Program  
January 24 - 30, 2025

## **Diaspora Vibe Cultural Arts Incubator**

The BIPOC Curatorial Cohort, is a six-day professional internal introspective time, that offers emerging curators the opportunity to discuss, among colleagues {themselves} the concepts, logistics, and challenges of organizing exhibitions, public programs, and other curatorial models.

It is designed to immerse participants in a rigorous schedule of chat sessions, experiential curating examples, international experiences, and one-on-one conversations that support the process of developing an idea for a project into a full proposal. The Curatorial Cohort is targeted toward self-motivated individuals at an early stage in their career and mid-career working independently or within institutions. It is a unique opportunity to forge a close network of peers and embark on future collaborations. Daily group meetings, site visits, individual meetings, one-one idea meet ups, and round-circle discussions will be co-managed and steered to topic by Rosie Gordon-Wallace.

*Generous project funding from the John S. and James L. Knight Foundation has made the 2025 convening of the DVCAI BIPOC Curatorial Cohort possible.*



**KNIGHT  
FOUNDATION**



**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](http://www.dvcai.org)

## HAMBIDGE™

### **The Hambidge Center**

#### MISSION + IMPACT

The Hambidge Center provides a residency program that empowers talented individuals to explore, develop, and express their creative voices. Situated on 600 acres in the mountains of north Georgia, Hambidge is a sanctuary of time and space that inspires individuals working in a broad range of disciplines to create works of the highest caliber.

Hambidge respects and nurtures the creative spirit. We value:

- Diversity and inclusiveness
- Solitude
- Stewardship of heritage & place
- Collective exchange

We pledge to offer a nurturing retreat, preserve Hambidge's pristine natural environment, and provide public educational programming.

### **Diversity & Inclusion**

The Hambidge Center values the perspectives and contributions of all people. We celebrate varied ideas, world views, and personal characteristics, and are committed to being an organization that welcomes and respects everyone regardless of age, physical ability, ethnicity, race, religion, philosophical or political beliefs, sexual orientation, gender identity or expression, nationality, geographic origin, and socioeconomic status. We are committed to providing an environment free of discrimination.

## Schedule of Activities

### Day 1

Friday, January 24, 2025

- + Curators traveling from different cities have varied arrivals.
- + Transportation to Hambidge is provided.
- + Registration. Curators meet and greet welcome reception.

### Day 2

Saturday, January 25, 2025

- + Morning wellness
- + Cohort session
- + Dinner and discussion framing the program

### DAY 3

Sunday, January 26, 2025

- + Morning wellness
- + Cohort session
- + Dinner and Bonfire

### DAY 4

Monday, January 27, 2025

- + Morning wellness hike
- + Cohort session
- + Dinner and Reflection

Tuesday, January 28, 2025

- + Day trip to Atlanta
- + Spelman Gallery Visit:  
Dr. Alix Pierre guides
- + Atlanta Contemporary  
Art Center: Grace Ali curator
- + Dinner offsite

### DAY 6

Wednesday, January 29, 2025

- + Morning wellness hike
- + Cohort session
- + Dinner and Reflection

### DAY 7

Thursday, January 30, 2025

- + Morning Recap
- + Travel Day

## Leadership and Administrative Team



**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. Twenty-six 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.



**Ife Williams** - Born in Atlanta, art has played a central role in her life since early childhood. Ife Williams began her formal training in sculpture at Interlochen Arts Academy in Northern Michigan, holds a Bachelor of Fine Arts degree in Sculpture/ Metalsmithing from the University of Michigan, pursued a Master's degree in Museum Studies at Syracuse University, and received a certificate of nonprofit organizational management from the Georgia Center for Nonprofits. Over the last three decades, Ife has worked actively as a maker in stone and ceramics while also serving in several administrative roles. She currently holds the position of Deputy Director at The Hambidge Center for Creative Arts & Sciences in Rabun Gap, Georgia.



**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.



**Kim Yantis**, DVCAI arts administrator and artist, holds an MFA from Florida International University and a BFA from Moore College of Art and Design. With over 20 years in Miami, she has extensive experience in visual art, cultural program production, and management. Yantis has also attended specialized seminars from the Kennedy Center’s DeVos Institute and served as Cultural Arts Curator for the Deering Estate. In 2018, she founded Kim Yantis Arts and became a professional member of the Grant Professionals Association. Joining DVCAI in 2018, Yantis has been involved as a grants professional and program facilitator.



**Tanya Desdunes**, DVCAI Executive Director, originally from New York, graduated from St. John’s University with a Bachelor of Arts and a Master of Arts in History. Her Miami work experience began as a Civic Engagement Fellow in the AmeriCorps VISTA program at the University of Miami in 2014, leading to education roles in private and public education. Her strong background in the academic and cultural education fields has led to her experience providing support for academic enrichment and development through the use of social research, data gathering, cataloging, and historical benchmarking. A board member of DVCAI since 2019, Desdunes is honored to be the organization’s first Executive Director (2021) and is excited to uphold artistic representation and cultural preservation of the Caribbean and Latin Diaspora community in South Florida.



**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.

## Participants



**eunice béliidor** is an independent curator, researcher, art critic, and writer. Her practice currently looks at questioning as a methodology for curating; writing as creating curatorial auto theory; and the intersection of letter writing with care, feminism, and racial issues. She holds an MA in Art History with a Graduate Diploma in Curatorial Studies from York University. eunice béliidor won the prestigious Emerging Curator award from the Hnatyshyn Foundation in 2018. She has curated exhibitions at the MAI, the city of Montreal, the Montreal Museum of Fine Arts, the Musée d'art contemporain de Montréal, the FOFA Gallery. She lives and work in Tio'tia:ke also known as Montreal.



**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."



**Miguel E. Keerveld** is an independent curator, artist, and certified coach based in Brazil who works in collaboration with ReadytexArt Gallery in Paramaribo (SR). His practice is at the intersection of curating, artistic research, art production, and coaching. He has an education background in civil engineering, followed by a specialization in coaching and counseling acquired through an applied psychology program for social workers. In the past two decades, Miguel has curated indoor and outdoor events/exhibitions for several private organizations, including manifestations and interventions related to art and local knowledge production, cultural exploration, and social practice.



**t.c. lynch** is an arts and culture programs specialist, writer, and curator working in the ethos of arts democratization in both traditional and unconventional art spaces. Through her work, she explores the relationship between artist, space, and viewer, fostering a deeper connectivity between presentation and interpretation. t.c.'s writing and curatorial focus is grounded in the investigation of cultural identity concerning the intersectionalities of Caribbean peoples and the Diaspora. t.c. holds an MBA in Arts and Cultural Management, specialized in exhibitions from L'école internationale des métiers de la culture et du marché de l'art (IESA).



**Ilona Smiling** is a Belizean artist, curator, and exhibition designer, currently serving as the Director of the Museum of Belize and Houses of Culture, as well as the Museum of Belizean Art. She played a key role in establishing the Museum of Belizean Art, Belize's first art museum, which was created under her leadership to make Belizean art and history more accessible and inclusive while celebrating Belize's artistic heritage. With an MFA in Cultural Creative Industries & Art Management from Taipei National University of the Arts, Ilona has curated and designed impactful exhibitions, including The Future is Female Artist Series, promoting female artistry in Belize; Belize: A Collective Exposition (2019), showcasing works from the National Art Collection; and the recent Maya: Creating Civilization exhibit, which connects ancient Maya heritage with modern Belize. Through her leadership, Ilona is reshaping Belize's cultural spaces by fostering accessibility, inclusivity, and deeper community engagement with history and art.



**Breeana Thorne** is a curator and arts manager dedicated to amplifying and preserving the narratives, legacies, and integrity of artists, artworks, and their communities. Her practice weaves together various modalities including art, wellness, heritage, ecology, and inter+intrapersonal exploration, revealing their intrinsic connections. Through curatorial practices, strategic partnerships, and community programming, she cultivates accessible and restorative ecosystems with social and communal impacts.



**Jenni Lewin-Turner** is the founding director of the socially engaged arts agency 'flo creative' (formerly Urbanflo Creative) and has maintained a long portfolio career as an international creative producer, cultural broker, consultant, researcher, and curator.

Jenni is a PhD candidate at the Royal Central School of Speech & Drama researching cultural memory and the psychological impact of media representation.

Jenni's international initiatives include collaborations with partners based across the Caribbean, USA, Africa and the UK, with projects promoting cultural exchange, inclusive practice and intercultural dialogue. In the UK, she has worked with award-winning luminaries from across the creative spectrum including artist, curator and writer Michael McMillan, film producer Michele D'Acosta, multi-disciplinary artist Alberta Whittle, and author Moses McKenzie.



**Lauryn Lawrence**, a Jamaican and Dominican American, is an artist and curator whose work examines her experiences as an Afro-Latina intersectional feminist. Born and raised in South Florida, where she is currently based, Lawrence holds a Master of Arts in Museums, Galleries, and Contemporary Culture from the University of Westminster, London, UK, and a Bachelor of Arts in Arts and Art History from Florida International University. Her multimedia works are both analytical and reflective. Lawrence emphasizes capturing representations of intersectional communities in society and paying attention to the relationship between people and their spaces.



### **Chef**

**Mari Vega** is a food stylist, chef, culinary educator & consultant based in Atlanta -- available for travel.

Encouraged through her published recipe contributions, Maricela expanded into food styling eg: Carvel, Coca-Cola + Delta Airlines, Dynasty and Legend of Fry-Roti. Mari's attention to detail lights up the food behind the flashes in marketing/ad campaigns, food media and film.

As an interdisciplinary artist, grower/gardener, and critically acclaimed executive chef, Maricela is recognized through national publications eg: Bon Appétit, New York Times, Garden & Gun as well as with accolades including 2020's Executive Chef of the Year by the State of Georgia Department of Agriculture & a James Beard Foundation Emerging Star Chef nomination.

She renews her relationships in food through research and nixtamalizing maize, stewarding a 1/4 acre garden w/ seed saving as well as practicing clay & maize culinary-artistry.

**Special Thanks:**

Generous support from the John S. and James L. Knight Foundation has made the 2025 convening of the DVCAI BIPOC Curatorial Cohort possible.

**DVCAI 2025 committee team members:**

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

Ife Williams,

*Deputy Director for Hambidge Center for Creative Arts & Sciences*

Dominique Maru

Wellness Coach

Design:

Izia Lindsay, M.F.A.

**DVCAI Board Members**

Tanya Desdunes

*Executive Director*

Rosie Gordon-Wallace

*Founder / President / Curator*

Andrea Orane,

*MPH CAP Administrator Board Chair*

Tina Monica Williams

*Institutional Management Tourism*

Rosa Naday-Garmendia

*Socially Engaged Cultural Producer*

Pia Larman

*Hospitality Interior Designer*

Michele Parchment

*Executive Director Brandywine Archives*

Jennifer Garcon, Ph.D.

*Scholar*

Christopher Pina

*Senior Director of Community Ownership Catalyst Miami*

Faudlin Pierre, Esq.

*Attorney*

Hadassah St. Hubert, Ph.D.

*Scholar*

Eliza Mott

*Maryland Institute of College and Art (MICA)*

Marlon Hill

*Attorney*

Vanessa Greene

*Artist and Photographer*

Joseph Cloud

*Board Member*

Generous project funding from the John S. and James L. Knight Foundation has made the 2025 convening of the DVCAI BIPOC Curatorial at the Hambidge Center for the Creative Arts and Sciences possible.

DVCAI is generously supported by The Mellon Foundation, with support from the Miami-Dade County Department of Cultural Affairs and the Cultural Affairs Council, the Miami-Dade County Mayor, and the Board of County Commissioners. DVCAI’s work is sponsored in part by the State of Florida, Department of State, Division of Arts and Culture, the Florida Council on Arts and Culture, and the National Endowment for the Arts, with support from The Ford Foundation, South Arts, Alice L. Walton Foundation, The Andy Warhol Foundation for the Visual Arts, CreArte, The Jorge M. Pérez Family Foundation at The Miami Foundation, The Institute of Museum and Library Services (IMLS), Digital Library of the Caribbean (dLOC), The Institute of Immigration Studies at Barry University, The Monsignor William Barry Library at Barry University, Readytex Art Gallery, The Garner Foundation, The Hongs, National Performance Network (NPN), Alternate ROOTS, The Rhythm Foundation, and the Betsy Hotel.

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The DVCAI BIPOC Curators Cohort 2025 | DVCAI at Hambidge Center for the Creative Arts and Science aims to redefine how we curate, offering new perspectives on global art histories beyond the Western European and North American canon. The program focuses on wellness and professional development and encourages the curators to experiment and create ideas for future exhibitions, developed through a transnational lens and incorporating contemporary artworks of recommended Diasporan artists. The project invites early and mid-career curators who are based in and hailing from Miami, Los Angeles, New York, Montreal, Canada, London, UK, Paramaribo, Suriname, Brazil, and Guadeloupe to convene to document peer-to-peer exchange around artistic curatorial ideas by BIPOC (Black, Indigenous, People of Color) and queer curators.

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