



Special ISSUE 16

Gender Articulated: Visual Language and the Un/Seeable self

Contributors Biographies

Marsha Pearce, Guest Editor CRGS Special Issue 16, is a faculty member at the Department of Creative and Festival Arts at The University of the West Indies, St. Augustine Campus. She holds a BA in visual arts and a PhD in cultural studies. She is a recipient of a 2024 Global Professorship from the British Academy to support her research project titled "Trembling Abode: Reimagining the Museum as Home for Global Majority Artists." Dr. Pearce is undertaking this research, over the span of four years, in collaboration with The Fitzwilliam Museum at the University of Cambridge. Her research and critical writings about visual culture have been published in several art catalogues as well as peer-reviewed academic journals and books. Her edited book *Black Light Void: Dark Visions of the Caribbean* (2023) pairs paintings with short stories to explore sensations of place and identity. She has served on the board of the National Museum and Art Gallery of Trinidad and Tobago (T&T), and as a consultant for the Draft National Policy on Culture and the Arts of T&T. Dr. Pearce's work also takes the form of curating art exhibitions. Her curatorial projects include a collaboration with the National Portrait Gallery, London and the British Council for the Americas IN Britain—Caribbean Edition curated online exhibition, and her work

with the Pérez Art Museum Miami to co-curate the group show *The Other Side of Now: Foresight in Contemporary Caribbean Art*. During the pandemic, she led a Caribbean artist conversation series titled *Quarantine and Art*.

Melissa Alcena is a portrait and documentary photographer from The Bahamas. In 2012, Alcena completed an Applied Photography course at Sheridan College in Oakville, Ontario, Canada. In 2016, she moved back home to The Bahamas, where her practice developed into highlighting individuality and subsequently shifting the Caribbean narrative around how people and places are perceived – a focus she now applies to subjects worldwide. Her images are intimate and powerful, giving a voice to her subjects beyond their environment. Alcena currently lives and works in New York City where the scope of her work includes an active studio, photojournalistic endeavours and commercial photography. She was most recently engaged to execute portraits for the TIME 100 list Gala 2024, shooting various notables, including Thelma Golden, Billy Porter, Colman Domingo, Kelley Robinson and Michael J. Fox, among others. Past clients have included The New York Times, Vogue China, L'Uomo, Vogue, Nike, and the Wall Street Journal.

Tessa Alexander is a visual artist from Trinidad. She is currently a practice-based Cultural Studies PhD candidate. Her project explores the matriarchal painting legacies of her Igbo, West African and Bihari, East Indian foremothers whose traditions have not been recognized in the Caribbean. She holds an MFA in Cultural Studies, for her project which was an investigation of the impact of mothering and motherhood on art practice entitled *Nurturing the Outside Child*, and an AA in fashion design. Tessa works primarily with watercolour as this art material has often been gendered and sidelined, yet is one of the more environmentally friendly mediums. Having a background in fashion design she uses the vibrancy, colour, fluidity, and textures produced from watercolour to capture the Caribbean essence. However, as her pieces are nuanced she also combines handmade papers, archival images, and cultural embellishments to reflect her own mixed heritage Trinidadian aesthetic. Tessa's work has been exhibited nationally, and internationally, has been on the cover of *Ins and Outs*

2022 magazine and included in several art and academic texts, and can be found in collections around the world including the Central Bank of Trinidad and Tobago and The Parliament.

Llanor Alleyne is a multidisciplinary artist whose work explores themes of inversion, fragmentation, and reconstruction through collage, illustration, and abstract painting. Rooted in an intuitive process of tearing, cutting, and layering, her compositions interrogate the intersections of femininity, nature, and personal history. Influenced by her lived experiences in Barbados, the UK, and the US, Llanor's practice bridges cultural narratives, environmental concerns, and the emotional resonance of form and texture.

Ray Arcadio earned his B.F.A. from New Jersey City University and draws on a background in graphic design and street art. Known for his murals across the East Coast, he is a founding member of Artflux, Jersey City's groundbreaking culture-jamming collective that helped pioneer street art in the region. Arcadio's work has been exhibited extensively throughout the United States and featured in newspapers, magazines, and on television. Alongside his solo exhibitions, he has participated in numerous group shows across New York and New Jersey. He was also selected as one of thirty artists to represent the state in *The Visual Imaginary of Latinas/os in New Jersey*, organized by Rutgers University's Center for Latino Arts and Culture. His art is held in private collections and institutions including the Zimmerli Art Museum at Rutgers, the Jersey City Museum, the Museum of Modern Religious Art in St. Louis, Museo Moderno de Arte in Santo Domingo, and Museo Casa de África in Havana.

Tracy Assing is a member of Trinidad's Indigenous community, also a writer, editor, documentary filmmaker and communications strategist. Her film, *The Amerindians*, was the first film about Indigenous survival in the English speaking Caribbean written, produced and directed by a member of the community. Her essay, "Unaccounted For", also about Indigenous survival in Trinidad, was the only non-fiction essay included in the Commonwealth Writers anthology, *So Many Islands*.

Andre Bagoo is a Trinidadian writer, poet, essayist and journalist. His latest books include the poetry collection *Midnight Bestiaries* (Broken Sleep Books, 2024), the short fiction sequence *The Dreaming* (Peepal Tree Press, 2022) and the essay collection *The Undiscovered Country* (Peepal Tree, 2020), which won the 2021 OCM Bocas Prize for Non-Fiction. He was the winner of The Charlotte and Isidor Paiewonsky Prize for a poem from his third poetry collection *Pitch Lake* (Peepal Tree, 2017). His poetry, which often reflects his interest in hybrid literary forms including visual poetry, has appeared in journals such as *Boston Review*, *Cincinnati Review*, *DIAGRAM*, *PN Review*, *POETRY*, and *The Poetry Review*, for which he was selected as a guest editor in 2022.

Chinyere Brown is a decolonial feminist, researcher and artist whose work focuses on gender, race and class justice. Brown's background includes undergraduate and graduate degrees in Afro and African American Studies, Sociology, Women, Gender and Sexuality Studies, and Gender and Development Studies. She believes in advocacy in many formats, including art, research and public education, refusing the idea that we can live single-issue lives. She is currently a Research and Programme Associate at CAISO Sex and Gender Justice, where she has supported and worked on service provision, policy work, public education, facilitation, and co-curation of art spaces. Her interdisciplinary interests include explorations of what the visual can tell us about big structural themes and how those are connected to intimate moments, delicate choices and new forms of personal archives.

Cydne Jasmin Coleby (b. 1993) is an interdisciplinary Bahamian interdisciplinary artist. Her practice explores personal and ancestral relationships to conditioning and trauma, often through personal and family photographic archives. Drawing on the aesthetics of Junkanoo, she creates texturally dense works that reframe lived experiences in the tropics against fabricated notions of paradise while probing themes of grief, healing, and identity. Coleby studied fine art at the University of The Bahamas before a successful career in graphic design, later recommitting to her art practice in 2018. Since then, she has participated in the Wassaic Project and Silver Art Project residencies and exhibited internationally

across Europe, Asia, the United States, and the Caribbean. Her work is held in collections worldwide, including the Syracuse University Art Museum (NY) and Xiao Museum of Contemporary Art (China). She is currently pursuing her MFA in Painting at The Milton Avery Graduate School of the Arts at Bard College.

M. Florine Démosthène was born in the United States and raised between Port-au-Prince, Haiti and New York. Démosthène earned her Bachelor of Fine Arts from Parsons School for Design in New York and her Master of Fine Arts from Hunter College-City University of New York. She has exhibited extensively through solo and selected exhibitions in the United States, Caribbean, UK, Europe, and Africa, with recent solo shows including, *What The Body Carries* with Frist Art Museum Nashville, *Mastering The Dream* with SCAD Museum of Art Savannah and *In The Realm Of Love* with Mariane Ibrahim Gallery Paris, France. She is a recipient of a New York Foundation of the Arts Artist Fellowship, Wachtmeister Award, Tulsa Artist Fellowship, Arts Moves Africa Grant, Black Star Award and a Joan Mitchell Foundation Grant. She has participated in artist residencies in the United States, Caribbean, UK, Slovakia, South Africa, Ghana and Tanzania. Her works are on view at National Museum for African American History and Culture, Africa First Collection, University of South Africa (UNISA), Lowe Museum of Art, Hessel Museum of Art, PFF Collection of African American Art, the City of Seattle Washington and in various private collections worldwide.

Kashif Dennis (he/they) is a photo based, multimedia and performance artist and educator. He received his BA in Visual Art from the University of the West Indies St. Augustine (2015), and their MFA in Creative Photography from the University of Florida (2019). Dennis is currently pursuing their PhD in Women's, Gender and Sexualities Studies at The Ohio State University (2026). Born in Trinidad (1989), both their scholarly and artistic practice references the cultural festivals of Carnival as a socio-political and historical site eligible for speculations on Black Queer Futurity. Currently, his hybridized doctoral work investigates the conditions for the construction of gender; legible through the expressive forms emerging from Trinidad's Carnival.

Sasha-Kay Nicole Hinds (She/Her, b. 1995) is a conceptual artist from Downtown Kingston, Jamaica. Intertwining personal narratives with the contemporary struggles faced by Jamaican womxn/girls, her practice addresses issues like gender-based abuse and femicide. Sasha-Kay holds an MFA in Studio Art from the University of Texas at Austin and a honours BFA in Interdisciplinary Studies from the Edna Manley College in Kingston, Jamaica. Her work has been exhibited widely, including in *Acceleration Without Arrival* at the Visual Arts Center (USA, 2025), *The Face of Us* at the National Gallery of Jamaica (2023–2024), *Contours of the Interior* at VisArts Center (USA, 2023), and the *Sighting Black Girlhood Project* at New Local Space Kingston (2022). Additionally, She is the recipient of several awards including the 2025 recent Caribbean Graduate Tender Grant from Fresh Milk Barbados, the 2024 Prince Claus Seed Award and the American Association of University Women International Fellowship.

Dominique Hunter (b. 1987) is a multi-disciplinary visual artist living and working in Guyana. She received her BFA from the Barbados Community College in 2015. Past residencies include Caribbean Linked IV (Aruba) and the Vermont Studio Center Residency, following the Reed Foundation Fellowship award. Hunter has exhibited extensively in the region as well as in Los Angeles, Chicago, New York and Miami. She has work in several prestigious collections including the National Collection of both Guyana and Barbados. Additionally, she has had her writings published in the *Caribbean Review of Gender Studies* Issue 11, and in “Liminal Spaces: Migration and Women of the Guyanese Diaspora.” Hunter is currently performing duties as the Director of Studies at the E.R. Burrowes School of Art.

Marlon James was born in 1980 in Kingston, Jamaica and is currently based in Trinidad & Tobago. He received his BFA from the Edna Manley College of the Visual and Performing Arts (Jamaica) in 2003. James' work has been exhibited nationally and internationally, including group exhibitions at The National Gallery of Jamaica, Punkt Ø / Galleri F15 (Norway) Gallery of Mississauga (Canada), The IDB Cultural Center (D.C.), Art Museum of Americas (D.C.), Bargehouse (London), and Alice Yard (Trinidad). He has also been published in *Small Axe: A Caribbean Art Journal* 41, “Pictures from Paradise, Jamaica Art: Then and Now,”

and Marie Claire: "Why Black Women in a Predominately Black Culture Are Still Bleaching Their Skin."

Farrah Karapetian is based in southern California and works globally through fellowships such as the Fulbright, the Pollock Krasner, and the Warhol Writers Grant to unpack default constructs in photography and representation at large. Her artwork is collected by the J. Paul Getty Museum and the San Francisco Museum of Modern Art, among other institutions, and has been discussed in *Artforum*, *Art in America*, and textbooks such as *Global Photography: A Critical History* (Routledge, 2020). Exhibitions include those at the Garage Center for Contemporary Art, Moscow, Russia; the Bienal sur in Cúcuta, Colombia; and the Border Art Biennial in Texas and Mexico. Her writing has been published broadly, from *The Brooklyn Rail* to *The Los Angeles Review of Books*. With a BA from Yale University and an MFA from UCLA, she is an associate professor at USD in the Department of Art, Architecture + Art History as well as Africana Studies.

Renluka Maharaj was born in Trinidad and Tobago and works between Colorado, New York City and Trinidad. She attended the University of Colorado, Boulder where she earned her BFA, and her MFA at The School Of The Art Institute of Chicago in. She has received numerous awards including Martha Kate Thomas Fund, the Presidential Scholarship at Anderson Ranch Center and the Barbara De Genevieve Scholarship. Her works are in institutional collections including The Art Institute of Chicago, Museum of Contemporary Photography in Chicago, Joan Flasch artist book collection, Los Angeles Center for Digital Art, Flaten Museum, Bank of America, Special Collections at the University of Colorado, Boulder as well as numerous private collections. Her work has been recognized through various fellowships and residencies including Project For Empty Space, Golden Arts Foundation, Fountainhead Residency, Vermont Studio Center to name a few. Her work has also appeared in *Washington Post*, *Denver Post*, *Elle India*, *Harper's Bazaar India*, *New American Paintings*, *Coolitude Volume II*, *Juxtapoz*, and *Hyperallergic*.

Gabby Mahabeer (dey/dem), born and raised in South Florida, is a fluxy Afro-Jamaican scholar, organizer, and multi-media artist working with digital media, sound, creative writing, and visual arts. Gabby is currently a doctoral student in the Women's, Gender, and Sexuality Studies (WGSS) department at Emory University. Dem research focuses on Afro-Indigenous cultures and performances of gender and sexuality, spirituality, and decolonial ecology in the Caribbean. Gabby has two publications in the *Caribbean Review of Gender Studies*: "'What's a girl to do when she's needy?': At the Intersections of Queer Dancehall, Social Media, and Queer Caribbean Visuality," and "Fluxy Like Mango, Fluid Like Ocean: Exploring Afro-Caribbean Experiments with Gender."

Amanda T. McIntyre is a Trinidadian writer, artist, and scholar. She is the 2025 Nieuwe Instituut/Tilting Axis Fellow. Her project, 'Present Continuous', explores Caribbean architectural and sartorial cultures towards developing a sustainable practice of archiving contemporary Caribbean masquerades. She is the Creative Director and Lead Designer at the Dolly Mas Visual and Performing Arts Company. She was previously Art Administrator at New Local Space (NLS), an art studio and gallery based in Kingston, Jamaica. In 2020 McIntyre was part of the faculty for La Pràctica Artists Residency, and an advisor for the NLS, Curatorial, and Art Writing Fellowship. Her essays have been published in *Caribbean Quarterly*, *The Journal of West Indian Literature*, *Tout Moun: Caribbean Journal of Cultural Studies*, and the *Sargasso Journal of Caribbean Literature, Language and Culture*.

Ms. Bianca Mona is a lover of the arts. As an artist, curator, educator, and advocate, she has initiated a number of projects at institutions such as Studio Museum in Harlem (New York, NY) and The John F Kennedy Center for the Performing Arts (Washington, DC), and Market Photo Workshop (Johannesburg, SA). All of her artistic endeavors center on a greater understanding of contemporary Africa and her Diaspora. As an oral historian and sound artist she had received commissions from The Laundromat Project, Initiatives of Change USA, Restorative Justice Initiative. Ms. Moña holds a bachelor's degree in arts administration from Dillard University, two master's degrees (art education and

interdisciplinary studies) from San Jose State University and Teachers College, Columbia University.

Shari Phoenix - Battling against and confronting the representations of women and People of Colour through the use of highly detailed watercolour paintings, Shari Phoenix, is a contemporary artist living and working in Barbados. Born in 1997, she completed her Associate's degree in visual art in 2016 and her Bachelor's in fine arts at the Barbados Community College. Her work seeks to deconstruct and interrogate societal views on the Black body, ideas of perfection and beauty and the recurring use of the caricature. Leading to three intense bodies of works: "Grotesque Eve," "Pin Up Rebel" and "Are You Offended?", each asking varied questions to create a dialogue about the themes of her work. Her work has exhibited internationally at Prizm Art Fair Miami and few local exhibitions. She has also worked with international artist Philippe Dodard on the National Cultural Foundation's Mural Project at its headquarters.

Allison O Ramsay, Ph.D. is a Lecturer in Cultural/Heritage Studies in the Department of History at the University of the West Indies, St. Augustine Campus. Her recent interests include fraternal organisations, museums, Caribbean culture, heritage and history, Cultural Studies and Heritage Studies. Dr. Ramsay's publications include *Independence, Colonial Relics and Monuments in the Caribbean* (2024, Lexington Books) co-edited with Jerome Teelucksingh, and "Monuments to Freedom and Nationhood: Preserving the Heritage of Barbados in Metal and Stone" (2024) co-authored with Jerome Teelucksingh, and the sole authored publications, "Women's Voices: Feminism and Calypso in Barbados," (2023) *Tout Moun Caribbean Journal of Cultural Studies* 8 (1): 1-21; "'Little England' to a Republic: The Journey of Barbados" (2023) *Social and Economic Studies* 72 (1 & 2): 109-26; and "Crop Over and Carnival in the Archives of Barbados and Trinidad and Tobago" in *Archiving Caribbean Identity: Records, Community, Memory*, edited by John Aarons, Jeanette A. Bastian and Stanley Griffin, Routledge (2022) .

Shauneé Richards is a writer and communications professional from Trinidad and Tobago. She combines her academic background in Development Studies and Political Science with communication experience to drive meaningful change in the Caribbean. Her expertise spans communication strategies, public policy, and research on topics including gender, peace, climate change, and governance. Her commitment to advocacy and development is evident in her work on projects related to youth engagement, peace, and climate change.

Coralina Rodriguez Meyer is a mixed-race Indigenous Andean American (Muisca/Inca) Quipucamayoc artist. Raised Ital & Tinkuy (queer) in the Caribbean by a landscaper and curandera, Coralina is a Brooklyn and Miami based culture keeper offering fertility effigies to transgress plantation labor systems with plantology wisdom through installations of documentary sculpture, photography and painting. After her infertility diagnosis in 2007, Coralina began examining the texture and complexion of the Castas system to transgress structural violence in American mythology. Created By, Of and For melanated, immigrant LGBTQIA+ families, the works destigmatize material refuse as a maternal refuge. Collaborating with her neighbors, botanicas and doulas preserving creative and procreative life, MamaSpaBotanica workshop (2007-present) offers full-spectrum cultural care to restore dignity and divinity to survivors of conflicting climate and fertility crisis in America. Documentary sculptures cast intimate ephemera and environmental waste in domestic construction materials bound by serapes, to resist assimilation and decrease maternal and infant mortality with civic and climate agency. Preserving indigenous healing craft traditions such as mummification rituals from her 5000 bce Chinchorros ancestors and carnival palm weaving funerary memorials from her Caribbean upbringing, her works illuminate neon traditions vibrating in our native narratives. Coralina studied painting at MICA, anthropology at Johns Hopkins, holds an Architecture BFA from Parsons School of Design and an MFA Combined Media from Hunter College CUNY. A professor of Visual Art Foundations at Pratt, she has taught at FIU, been an artist in residence at Miami Dade College and researcher at UM Kislak Americas collection. Coralina is a founding board member of Menstrual Market and collaborator with Urban

Greenworks Miami. Coralina was featured in the *New York Times*, *Washington Post*, *Hyperallergic*, *Univision*, *The Guardian* and *Art Forum*. She exhibited at Queens Museum, Bronx Museum, Perez Art Museum Miami, Smithsonian, Kunsthaus Brethanien Berlin, Colonial FL Cultural Heritage Museum, CAC New Orleans, Immigrant Artist Biennial and the Southern Survey Biennial Houston.

Carine Schermann is a PhD Candidate in Francophone and Caribbean Studies at Florida State University. Her research explores Haitian and Dominican shared imaginaries of shapeshifting in the island's literatures and visual arts, as well as their resonances in contemporary activist and anti-racist movements. She is the recipient of the Mellon/ACLS Dissertation Innovation Fellowship (2023-24) and currently serves as the African and African Diaspora Studies Dissertation Fellow at Boston College (2025-26). Her work has been published in *Contemporary French and Francophone Studies: Sites* and the *Journal of Latino/Latin American Studies*. Before beginning her PhD, she lived in Port-au-Prince, Haiti, for seven years, where she worked with FOKAL, a cultural and social organization, and co-founded the multidisciplinary journal *Trois/Cent/Soixante*. Prior to that, she studied in Paris, France, completing a BA in Literature and an MA in Political Sciences and International Relations.

Shelby M. Sinclair is Assistant Professor of African American & African Studies at the University of Virginia's Carter G. Woodson Institute. She specializes in the history of the U.S. empire, military occupation, gender, and resistance in the Caribbean and its diasporas. Her current book project explores Haitian women's lives and labors during the 19-year U.S. military occupation of Haiti (1915-1934). Dr. Sinclair is the recipient of fellowships from the American Council of Learned Societies, the Andrew W. Mellon Foundation, the American Historical Association, and the Provost's Fellows Program at Dartmouth College. She earned her PhD in History, African American Studies, and Gender & Sexuality Studies from Princeton University and BA from Stanford University.

Mazaré Trim, Mazaré Gilkes-Trim, is a Barbados-born artist whose work reflects the layered complexities of identity, community, and resilience. As a Black queer

man navigating life on the island of Barbados, Mazaré's art emerges from a deeply personal space, offering compelling narratives rooted in his lived experiences. Mazaré's artistic journey began at the Barbados Community College, where he pursued the Visual Arts Program. Despite his passion, financial challenges forced him to leave the program before completing his studies. This pivotal moment inspired Mazaré to dedicate himself fully to his practice as a self-taught artist, channeling his experiences and perspectives into his work. His art has been showcased in significant exhibitions, including the International Men's Day Show organized by the Institute for Gender and Development Studies: Nita Barrow Unit in collaboration with the Faculty of Culture, Creative and Performing Arts. In this show, Mazaré exhibited alongside notable Barbadian artists Mario Holder and Ronald Williams. Mazaré's works have also gained recognition beyond the Caribbean, entering prestigious private collections such as those of celebrated visual artist Jonathan Lyndon Chase and cultural archivist and poet Courtnay McFarlane. Through his art, Mazaré Gilkes-Trim continues to explore themes of identity, self-expression, and the intersections of race, gender, and sexuality. His practice serves as a testament to the power of creativity as a means of resistance, storytelling, and healing.

Rosanna Valencia is a Dominican born and New York City raised visual artist, architectural designer and urbanist. Her practice sits at the intersection of design, storytelling, and community-engaged research. She moves between painting, textiles, sculpture, and spatial design to explore concepts across scales, from the intimate to the infrastructural. Trained in architecture and urban planning, she brings technical fluency to projects grounded in the lived experiences and narratives of communities. Her work centers on questions of safety, belonging, and memory, giving form to immigrant experiences and counter-narratives to displacement. One ongoing project, "At Home in the Store," examines the design aesthetics of migrant-owned corner stores as cultural anchors within gentrifying neighborhoods. Another is, "When Our Stories Speak," a large-scale mural at Higher Ground International in Providence, Rhode Island, honoring the journey and cultural identity of local immigrants and refugees.

Elyse Veloria (she/her) is a PhD candidate of Cultural Anthropology at Duke University with a certificate in African American Studies. Her ethnographic dissertation project focuses on land, feminist labor, and livability in the demilitarized island of Vieques, Puerto Rico. She also writes about popular culture and aesthetics of nostalgia. Previously, she conducted archival research with the support of the Goizueta Foundation Graduate Fellowship Program at the Cuban Heritage Collection. Before pursuing her doctorate, she graduated from Bowdoin College and lived in Colombia as a Fulbright English Teaching Assistant.



<http://sta.uwi.edu/crgs/index.asp>