



TRANSOCEANIC VISUAL EXCHANGE

**PROJECT SPACE
11 APRIL – 4 MAY 2018**

DEAKIN UNIVERSITY | WATERFRONT CAMPUS
1 Gheringhap St, Geelong, Victoria, Australia

ACKNOWLEDGMENT

Transoceanic Visual Exchange acknowledge that we are on the traditional lands of the Wadawurrung people. We offer our respect to their Elders past, present and emerging. Always was, always will be Aboriginal land.

ABOUT

Transoceanic Visual Exchange (TVE) aims to negotiate the in-between space of cultural communities outside of traditional geo-political zones of encounter and trade. The project is centred on developing a survey of recent film and video works – screenings, installations and expanded cinema – by contemporary artists that are shown in three participating regions every edition, with an accompanying digital exhibition space.

A COMMUNITY OF CURATORIAL PRACTICE

A key aspect of the Transoceanic Visual Exchange project (TVE) is to integrate community voice into its curatorial framework. This is in order to explore the effectiveness of a lateral approach to curatorial practice, as opposed to the traditional hierarchical approach.

PARTNERS

FRESH MILK BARBADOS is an artist-led, non-profit organisation founded in 2011 and based in Barbados. It is a platform which supports excellence in the visual arts through residencies and programmes that provide Caribbean artists with opportunities for development, fostering a thriving art community. Fresh Milk offers professional support to artists from the Caribbean and further afield and seeks to stimulate critical thinking in contemporary visual art. Its goal is to nurture artists, raise regional awareness about contemporary arts and provide Caribbean artists with opportunities for growth, excellence and success.

www.freshmilkbarbados.com

SPECIAL THANKS

To all the artists – you are all amazing; to the Deakin photography team Sean, Brad, John and Jess; to the community curatorial team Alec, Yasbelle, Kirsten, Talei, Seini, Pauline, Ileini, Jenny; Natalie, Kath and Annalee at Fresh Milk Barbados – VINAKA VAKALEVU

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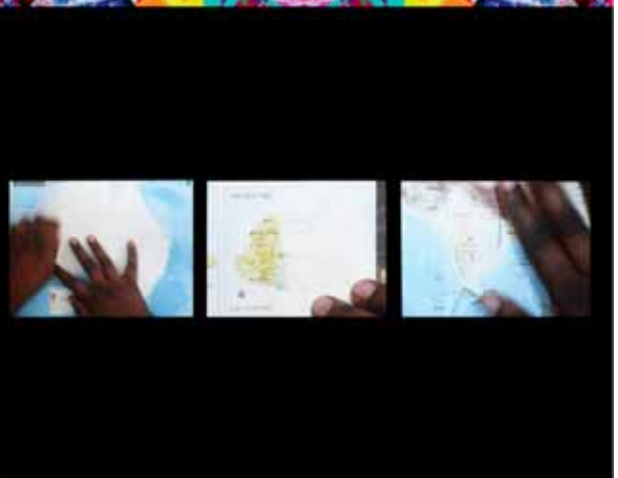
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Work detail : Rodolphe Wimmer, Four Wilderness
(Transoceanic and Equipped at Heart and Crown and Burning Up)



Work detail : Adam Patterson, Crown of Thorns



ARTIST BIOS AND STATEMENTS

LOUISA AFOA / SAMOA

Louisa completed her Bachelor of Visual Arts from Auckland University of Technology in 2012 and went on to earn her Honours in 2016. Louisa co-founded the now archived website #500words and is currently a co director or the artist run space RM. Through her practice she documents and responds to her everyday, creating socially conscious narratives which offer insight into marginalised communities. Recent exhibitions include *I'll see you at Orion*, Corban Estate, 2017 (solo); *The Cold Islanders*, Waikato Museum, 2017; *New Perspectives*, ARTSPACE 2016; *Influx*, ST PAUL St Gallery, 2016.

PAPAKURA PORTRAIT (2017)

How can we turn pain into power? The act of occupying any space as an indigenous person is inherently political. *Papakura Portrait* is part of *A Pool is not the Ocean*, an ongoing project that began last year as I moved from my family home in Papakura to Torbay on the North Shore. The works explore sites of social encounters that relate to experiences of prejudice, misconceptions and racism towards brown bodies, specifically drawing upon suburban middle class spaces and situations. In these particular two video works I was interested in creating agency for the brown body, in particular my own large body and the policing that my body experiences in the world.

JUSTYN AH CHONG / HAWAI'I

Born and raised on the island of O'ahu, Justyn Ah Chong, also known as Ka'olonā, is a Native Hawaiian filmmaker seeking to tell unique and culturally rooted stories. Justyn graduated from the University of Southern California's School of Cinematic Arts in 2011 with a B.A. in Film Production and a Minor in Business. Upon graduating, he returned home to Hawai'i where he began working as a full-time videographer and editor at 'ŌiwiTV – Hawai'i's first and only indigenous television broadcasting network. There he had the opportunity to craft his skills behind the camera and in the edit bay on numerous mini-documentary projects, news pieces, commercial work and non-profit videos. Through 'ŌiwiTV he's been blessed to travel the world, sailing with and documenting the Hōkūle'a's Worldwide Voyage and has collaborated on several PBS national documentaries, including the Nā Loea series, and Lets Play Music! Slack Key with Cyril Pahinui and Friends. Most recently Justyn was the Director of Photography on the feature length documentary MELE MURALS , which continues to screen at film festivals around the world. Aside from his work at 'ŌiwiTV, Justyn co-directed his first narrative feature-length film, Wichita , with colleagues from USC, and is now available on iTunes, Amazon, and Google Play.

PRAISE SONG FOR OCEANIA (2017)

Praise Song for Oceania is a video poem about the cultures, histories, politics, ecologies, and economies of the ocean. The poem, by acclaimed Pacific Islander poet Craig Santos Perez (a Chamorro poet originally from Guam) was written for World Oceans Day as a literary project to

increase ocean literacy. The video was created by Hawaiian filmmaker, Justyn Ah Chong of Olonā Media.

BLACK BIRDS / FIJI / TOKELAU / GRENADA / MAORI

Black Birds is a Sydney based company which was founded in 2015 and is led by core members, Ayesha Ash & Emele Ugavule. It is a response to the lack representation and misrepresentation of Women of Colour in the Australian arts. With each project, creatives are invited to collaborate on works that dissect and document the female Black and Brown diasporic experience in Australia through art and performance in a variety of mediums and spaces – both theatrical and non-theatrical. Their work has been mounted in both Sydney & Melbourne. In the last two years Black Birds have produced theatrical works in at The Joan, Community Reading Room, Festival Fatale & Bondi Feast and they've performed at Arts House, Sydney Fringe, Word In Hand & The Pan Afrikan Poets Cafe. They have exhibited visual art, installations and short films at Bondi Pavillion Gallery, Footscray Community Arts Centre and AMbush Gallery.

COUNTERFACE (2016)

COUNTERFACE; A surface that comes into contact with another in a frictional environment. What if I look Black but am not of African descent? What does it mean if I identify with Black culture and 'look Black' but am not of African descent? What if I identify with the word Brown but not the word Black, however, I do identify with Black culture? If I identify with Black culture, and I look Black but am not of African descent is it possible that I can:

- A. AppropriateBlackculture?
- B. ReceiveleniencyforappropriatingBlackculturebecauseIlookBlack?

Counterface shows four women, who on the surface would be classified as Black. Set in a Grocery Store, it shows four women interacting with objects of Black culture that are both Ancient, Current and an amalgamation of both - Weave/Hair extensions, Fenty X Puma Slides, Dutch/African Wax Fabrics, Gold jewellery. Angela Sullen is an African American Cherokee Italian woman; Ayesha Ash is an Maori Grenadian woman; Emele Ugavule is a Tokelauan Fijian woman and Meklit Kibret is an Ethiopian woman. This represents the way we as Women of Colour who are not Indigenous to Australia and are from different diasporas choose to engage with, purchase or wear parts of Black culture that we identify with and how we celebrate ourselves by celebrating cultural likeness and larger more visible diasporas.

PEHE (2017)

Pehe, the Tokelauan word for 'song', is an installation which brings to light the issues of Blackbirding: a slave trade that swept through the Pacific and Far North Queensland in the 19th Century, and Indentured Labour of Indians in Fiji. The installation features 4 women, each a descendent of a slave trade. Violet Aarti is a Fijian Indian woman and a descendent of the Giritiyas indentured labour scheme; Kaiya Aboagye, an Indigenous Australian, South Sea

Islander, Torres Strait Islander and Ghanian woman is a descendant of the Kanaka slave trade; and Emele Ugavule a Tokelauan Fijian woman who is a descendant of those taken during the Peruvian slave trade. Three women share their relationship with Indentured Labour and Blackbirding and the displacement it's caused on their families and communities (Violet, Kaiya and Emele). Ugavule weaves through the past and engages in a history, ignored by those who created it, by sharing a song, a pehe, called Tagi Sina: a Tokelauan song written about the Peruvian Blackbirding slave trade. The installation is narrated by Ayeesha Ash, whose connection to slavery comes from being a descendent of the Transatlantic Slave Trade.

KATIA CAFÉ-FÉBRISSEY / GUADELOUPE / TORONTO

Katia Café-Fébrissy is a Toronto-based award-winning Writer & Director. Born in Paris with roots in Guadeloupe, she speaks English, French, Spanish and Creole fluently. Since its release, her latest film, *ROOT UP / À LA RACINE* (2017), has won the Best Short Documentary Award at the Terra Environmental Film Festival, the Best Woman Filmmaker Prize at the Barcelona Planet Film Festival and the Silver Spotlight Documentary Film Award. It is also part of the official selection of the Caribbean Tales International Film Festival and the Docs Without Borders Film Festival. Her previous documentary *SOCIAL ME / MES RÉSEAUX SOCIAUX ET MOI* (2015) produced by the National Film Board of Canada, premiered on Radio Canada TV and received numerous accolades in domestic and international festivals. Katia is an alumna of the Women in the Director's Chair program, Canada. She also holds a postgraduate diploma in Documentary Filmmaking from Varan Doc Film Centre, France and an MA in Literature and Languages from the Université Paris VIII, France. Katia is a member of the Francophone Writers Guild of Canada, the Directors Guild of Canada and Women in Film & Television – Toronto Chapter. Besides, she sits on the Board of Directors of the Liaison of Independent Filmmakers of Toronto.

ROOT UP / À LA RACINE (2017)

ROOT UP tackles the issue of the chlordecone pesticide soil contamination in Guadeloupe through the prism of a local female farmer. This auteur and cinéma vérité style documentary tells the story of a land, a woman and her struggle to save her legacy.

MOHINI CHANDRA / FIJI

Mohini Chandra is a descendant of Indian indentured laborers in Fiji, who migrated to Australia as a small child, grew up in Brisbane then studied and worked in the UK. An artist who creates installations using photography, moving image and sound, she has an ongoing interest in the narration and expression of alternate historical experiences in the construction of contemporary cross-cultural and diaspora identity-particularly in the Pacific region.

Since completing her PhD from the Royal College of Art in London, Chandra has exhibited in venues such as the AsiaSociety and Museum in New York, the Queens Museum of Art (NY), the Courtauld Institute in London, the Neue Gesellschaft Fur Bildende Kunst (NGBK) in Berlin & Kampnagel Art Gallery in Hamburg, the Whitechapel Art Gallery in London, as well as in the Shoreditch Biennale, the First Johannesburg Biennale and the *Photography Triennial - Dislocations*, in Finland. She recently exhibited in the biennial *Focus Festival of Photography* in Mumbai, *Photo Kathmandu* in Nepal, *The Third Oceanic Performance Biennale* in Auckland and in *CCP Declares: On the Social Contract* at the Centre for Contemporary Photography in Melbourne.

Mohini Chandra's current work in the Pacific is supported by the Australia Council, through an Individual Arts Projects Grant awarded in 2015, whilst she has also recently been awarded an Arts NSW funded Asialink residency in India (2016) and an Australia Council Cite Residency in Paris (2017). She has also received awards from the UK Arts and Humanities Research Council (AHRC), Autograph ABP, the Arts Council of England and the British Council. Her work is held in international collections including the *Arts Council Collection UK* and included in major survey publications such as Phaidon's *Art and Photography* by David Campany.

KIKAU STREET (2017)

"This is how my mother... when she wanted the little outboard to come and pick us up... and she would shine this. This was a signal for the boatman to come...and then we used to get on the boat and go." My father was born in Kikau Street in Suva. The house he grew up in still stands, now empty, the family having migrated from Fiji, scattered around the world, some in the USA, some in Australia, New Zealand or Canada.

As part of my ongoing project 'Paradise Lost', in 'Kikau Street' I explore the complexity of cross-cultural ideas, memories and experiences of the Pacific. Fiji is a particularly symbolic and complex nexus of colonial and postcolonial contradictions around migration, conflict and cross-cultural identity, yet deeply embedded within cultural and visual mythology as a 'paradisical' and idealised space. Such dreamscapes are embodied within domestic and family photography and the paradisical backdrops of commercial photographic studios. Here within an increasingly globalized Asia-Pacific, cultures become hybridized, implying a process of change and uncertainty, encompassing the experiences of migration and diaspora and contemporary struggles around belonging and identity.

In exploring these contradictions I revisit my father's home and the streets in which he grew up, the interior volcanic landscapes of Fiji and the Rewa River and former sugar growing areas where my Indian ancestors worked as indentured laborers. A beach where the sailing ship 'Syria' was tragically wrecked on her journey from Calcutta and the cargo of 'coolies' washed up. I echo earlier ethnographic and colonial landscape image making alongside the interiors of family homes and other locations remembered from childhood.

LIONEL CRUET / PUERTO RICO

Lionel Cruet, born in San Juan, Puerto Rico lives and works in New York City and San Juan. Received a Bachelor in Fine Arts from La Escuela de Artes Plásticas en Puerto Rico and a Masters in Fine Arts from CUNY – The City College of New York. He was the recipient of the Juan Downey Audiovisual Award in 2013 at the 11th Media Arts Biennale at the National Museum of Fine Arts, Santiago, Chile. In 2015 had a solo show, *Lionel Cruet: In Between, Real and Digital* with Bronx River Art Center in New York. Also his artwork have been part of a group exhibition such as *SuperReal: Alternative Realities in Photography and Video* at El Museo del Barrio in New York, *Colonial Comfort* at the Museo de Arte Contemporáneo de Puerto Rico and the *Sound Art Fair* at Sala de las Artes, Universidad de Sagrado Corazón in Puerto Rico and most recently at Everson Museum of Art in Syracuse, NY. In 2016 he participated on the AIM Program with The Bronx Museum of the Arts and his projects has been published by Made in Mind Magazine, designboom, Daily Serving CCA, Latinx Spaces among others. His work focuses in subjects of geopolitics, economy and technology, using experimental digital printing processes, audiovisual material, performance, and installations.

VOICE READING, MAIL TO: (2017)

Voice Reading, Mail to: examines the idea of the absence as an audiovisual narrative installation. A mechanical voice supplements the human presence and narration and plays a role of interpreter. The voice reads about a human relation and conversation with the self. The narrative explores geographic reference, environmental cycles, and the conditions that dictate situations such as illegal immigration through coastal area, political boundaries, and issues of identity. Crossing connections with the audience on actual problems, and the role of media on the cultural discourse.

DI-ANDRE CAPRICE DAVIS / JAMAICA

Di-Andre Caprice Davis was born in Kingston, Jamaica. She is a self-described experimental artist exploring new media technologies. Her work is primarily an exploration of form; engaging the opportunities afforded by new media to develop new languages that reflect a twenty-first century contemporary existence. Abstraction, computer graphics, GIF art, glitch art, mathematics, science, and surrealism are some of the fascinations that animate her practice. Notable exhibitions include the National Gallery of Jamaica's Jamaica Biennial (2014) and (2017), Young Talent (2015), Digital (2016) and Kingston Part 1: The City and Art (2016). She also participated Canopy Guild, a collaborative exhibition (2014) at New Local Space (NLS) in Kingston. Davis exhibited in the Jamaican Pulse: Art and Politics from Jamaica and the Diaspora at the Royal West of England, Bristol, UK from June 25 – September 11, 2016. She completed a two weeks residency at Bluecoat, Liverpool, UK from June 29 – July 10, 2016 and her experimental film, *Chaotic Beauty* was selected to be apart of the Trinidad+Tobago Film Festival 2017 and won Best Experimental Film. She lives and works in Kingston.

CHAOTIC BEAUTY (2016)

My exploration explorations seeks to compare and contrast the ways in which the human brain perceives, processes and interprets visual imagery gathered from everyday experiences, with imagery that is generated solely through the use of digital technology. I use animation techniques to investigate the power of image manipulation with phone applications and computer graphics software. By gathering raw footage of objects, environments, and people on my phone then editing this footage to include GIFs, psychedelic colours and movements juxtaposed within, it is hoped that viewers will reconsider the degree to which visual perception can border between the natural and the synthetic.

DAVID GUMBS / ST. MARTIN

David Gumbs is a multimedia artist from the island of Saint-Martin. In 2017, his work is shown at the Relational Undercurrents exhibition at MOLAA. As a Special Project at the 2017 Jamaica Biennial. In 2016, he was Awarded the Davidoff Art Initiative artist in Residence in Beijing China. Where he exhibited at the World Art Museum, and Aotu Studio independent art space. And took part of the Digital exhibition at the National Gallery of Jamaica. His showed at Video Islands in New York, at the Memorial Acte Museum in Guadeloupe, in 2015 (Macte). In 2014 at the Trinidad+Tobago Film Festival – New Media, at the Transforming Spaces – Bahamas, at the Beep Bop Boop New Media Festival – Florida. In 2013 at the BIAC Biennial – Martinique, at Art Bémao New media selection – Guadeloupe. In 2012 at Happy Island Project Biennial – Aruba. And in 2009 at the prestigious Latitudes, Paris City Hall.

BLOSSOMS (2016)

The presented works are from the Blossoms realtime interactive and generative video series. These images are created in realtime by using both fractal data, and user intervention that creates and transforms the patterns on the fly. The Blossoms series was created during David's Davidoff Art Initiative Beijing residency in 2016. Where tropical flora was used as a metaphor of air purification while the random animated patterns were growing and expanding on the city walls.

SARAH HUDSON / MĀORI, NGĀTI AWA, NGĀI TŪHOE

I am a full-time visual artist and even fuller-time mum living and working in Whakatāne, Aotearoa/ New Zealand. My practice is typically lens-based; expressing performance, sculpture, and installation through still and moving imagery. Major themes in my work explore representation, indigeneity, gender and social justice. I graduated with an MFA with distinction from Massey University Wellington in 2010.

PUTANGA (2016)

A woman of colour's self-love is political and radical, and it is unsettling for the status quo because she is choosing bravely to dismantle to narratives of racist aesthetics against her. So when people bully a girl of colour for being content and satisfied with her appearance – a reality that is subjected to racist, sexist slurs in cosmetic industries and when they tell her to be “humble” which is normative code for “Nah, you're not special, you're not light and delicate in a Eurocentric way” then she has every right to chew their hearts and spit them out. A non-white girl's self-love is revolutionary and anyone trying to water it down needs to back right off.” – Mehreen Kasana. The word 'Putanga' in the Māori language can have many different meanings. In certain contexts, it can mean outlet or vent. It can mean emergence, appearance and escape; at other times it can refer to a 'symptom'. The loaded and layered meaning of the word Putanga, expresses the complicated and conscious relationship I have with my brown body every day. Audio used with permission by Irazema H. Vera

KARAKIA/RITUAL CHANTS (2016)

If tino rangatiratanga is the concept of sovereignty, what does agency over one's image look like within a digital era? Ōpōtiki is a coastal town, home to about 4000 people in the Eastern Bay of Plenty of Aotearoa, New Zealand. In September 2015, the Ōpōtiki District Council established blanket approval for the recreational use of remotely piloted aircraft systems (RPAS), also known as drones on council-owned land, reserves and roads. Privacy focused fashion is produced through mixing anti-surveillance “stealth wear” with customary Māori knowledge of native flora. Aided with these adornments, Ōpōtiki residents stake a claim for privacy and identity protection by hiding in plain sight from RPAS cameras. They are in essence, one with the land... Karakia/Ritual Chants is an incantation to protect against surveillance technology. It calls on a customary platform to influence a modern concern. As stated in the maoridictionary.co.nz, "Karakia enable people to carry out their daily activities in union with the ancestors and the spiritual powers.

DEBORAH JACK / ST. MAARTEN/ USA

Deborah Jack, is an visual artist whose current work deals with the notion of hurricanes as memorial, landscape and the environment. As a multi-media artist she engages a variety of visual and aural strategies for mining sites of cultural memory/present. The resonance of traumatic historical events in nature is at the core of her work. She is intrigued by concept of re-memory, memory as a trigger and as a means for exploring the dismembering of the histories, cultures, traditions, families, and personal memories. Her work seeks to articulate an historical and cultural injury. She is interested in seducing the eye with scenic aspects of landscape and the potential for the betrayal that can come from closer examination of these seemingly “innocent” and “untouched” places/bodies. Her work has been exhibited in solo and group shows in the Caribbean, the United States, and Europe. Group exhibitions include Relational Undercurrents: Contemporary Art of the Caribbean Archipelago, at the Museum of Latin American Art in Los Angeles. Upcoming shows include Revival: Contemporary Pattern and Decoration, El Museo del Barrio, in New York City. Her work has been exhibited at the 2014 SITE Santa Fe Biennial,

Brooklyn Museum, and the Jersey City Museum. Deborah has published two poetry collections, *The Rainy Season* (1997) and *skin* (2006). She is an Associate Professor of Art at New Jersey City University.

THE WATER BETWEEN US REMEMBERS (2016)

The water between us remembers, so we carry this history on our skin, long for a sea-bath and hope the salt will heal what ails us is a film installation that engages magical realism to explore the resonance of historical traumas on nature. The project is an allegory where Memory, migration, trans-atlantic slavery, borders, re-generation are themes that run throughout the work.

SHIVANJANI LAL / FIJI

Shivanjani Lal is a Pacific artist and curator, she was born in Fiji, she is culturally Indian, and she grew up in Western Sydney, Australia. Her practice seeks to question the body, gesture and home. Working with storytelling, video and installation to generate healing sites that respond towards the quiet and untold stories of “otherness”. She creates work from her position as a twice removed culturally Indian, Fijian Australian artist whose history is intrinsically linked to the indentured labour diaspora of the Pacific and Asia. Within her artistic practice, she prioritises working with Culturally and Linguistically Diverse (CALD) artists and communities as this community is her own. Outcomes of research are installations, videos and performances created to be accessible to these audiences as these are their stories. A priority is to see works inside and outside of gallery spaces; to allow for that access to occur. The foundation of her artistic practice is framed by a thorough understanding of political systems that specifically looks at social and economic consequences of policies onto minority communities, and how the consequences of these political systems can be understood, and healed through art.

म" यहाँ नहं हूँ (*I am not here*) (2017)

Artist Shivanjani Lal will attempt to erase all of the locations of where she is from. Starting from her current geographical location/home: Australia, moving backward to where she was born: Fiji and finally to India where she is from culturally. In this erasure she hopes to explore a future possibility of renewal. She proposes that while the act of erasing, is violent, this violence allows for remaining residue to be put together in new ways that is no longer constrained by known understandings of geography and boundaries rather these lines which have been blurred out can be refilled with possibility whatever that might mean.



Work detail - Alice Roth, Paha



Work detail: Silvana Lockwood, ALLEN REPORT:
Refracting Transnational African Methodism



Work detail - Mohini Chandra, Kikou Street



Work detail - Deborah Jock, The wife between us remembers

LUIS VASQUEZ LA ROCHE / VENEZUELA / TRINIDAD AND TOBAGO

Luis Vasquez La Roche was born in Venezuela and moved to Trinidad and Tobago in 2002. His works are explorations of personal experiences from his past and new adopted space and culture. He has shown work in Trinidad, Grenada, Bahamas, Venezuela, Colombia, Germany, Scotland, and The Netherlands. He had his first solo show in Trinidad at Medulla Art Gallery in 2012. He was part of the Artists in Residence (OAZO AIR) in The Netherlands in 2013 and Beta Local's Itinerant Seminar in Puerto Rico in 2016. This year his work has been shown at the New Media Showcase in the Trinidad and Tobago Film Festival. He is also the co-founder of See You on Sunday, which is an artist collective committed to Arts education. He currently lectures in The University of Trinidad and Tobago. His works are explorations of personal experiences and his new adopted space, language and culture, delving into his interest in *realismo magico*, subjectivity, identity, race, racism, memory, language and politics. Some of the work materializes from his practice and process of collection. These collections of data, objects and images partly inform his work or in other instances become the work.

ESPACIOS IMAGINARIOS (2016)

Espacios imaginarios was created to embody something that cannot be found in real life. It is something recognizable yet incongruous. Its appearance impersonates something familiar and foreign. It sits in between the surreal, the uncanny and a magical realistic world that tries to articulate the acceptance of the supernatural as a part of reality. These in-between spaces between Trinidad and Venezuela where all kinds of unusual activities happen and where the landscape remains as the silent spectator.

ALANNA LOCKWARD / DOMINICAN REPUBLIC

Alanna Lockward is a German-Dominican writer, journalist and filmmaker. She obtained her bachelor's degree from the Universidad Autónoma Metropolitana-Xochimilco in communication sciences and her master's degree from the Institute for Art in Context of the Berlin University of Arts. Since 1996 she has produced, directed and conducted cultural television programs and has been a political reporter in the Caribbean region for major international companies. As a cultural critic Lockward has focused intensely on the moving image for more than a decade. In 2016 she premiered his first documentary film, "Allen Report. Retracing Transnational African Methodism" (FONPROCINE 2013), later nominated for the La Silla Awards (2017). This was the first Dominican film invited to the prestigious 24th New York African Film Festival (2017). Lockward's Pan-Africanist investigative contributions in this first Dominican-Haitian documentary co-production have been recognized by the Dominican Academy of History as "... (A) rich history that connects the Black American of Samaná with such transcendent figures as Toussaint Louverture and Marcus Garvey". Alanna Lockward lives and works in Berlin and Santo Domingo.

ALLEN REPORT: RETRACING TRANSNATIONAL AFRICAN METHODISM (2016)

As the first Dominican-Haitian documentary co-production, this film retraces the liberation legacy of the African Methodist Episcopal Church (AME) in the Dominican Republic, Haiti, Namibia and the United States, its place of origin. These common narratives on struggles against enslavement and apartheid are told in three different languages (English, French, Spanish) in the voices of 19 interviewees. The role of African Methodism in the Caribbean and the African continent is approached from the perspective of decolonial theory, presenting South-South narratives of liberation in the voices of its own protagonist. This reflection is extremely valuable since until today neither the AME in Haiti, the Dominican Republic or Namibia has a physical archive where church members and historians could consult their amazing legacies. The oral archive perspective of this film is meant to motivate African and international experts on Protestant church histories, among others, to join forces with the AME Connectional Church in providing a safe place for these histories to be preserved in a dynamic way.

JULIETTE MCCAWLEY / TRINIDAD AND TOBAGO

An award winning Trinidadian filmmaker, Juliette McCawley spent 15 years as an actor before getting involved in film production. She spent 7 years in Shanghai and London producing, writing and directing short films as well as industrial and corporate videos. Since her return to Trinidad she has worked as writer/director/producer on documentaries, features and short films. Her film “One Good Deed” has been in several international film festivals and won the Jury Award for Best Short Film in the Caribbean Tales Film Festival. Most recently she was a co-producer on the feature film “The Cutlass” which won People Choice and Best Feature Film in the Trinidad And Tobago Film Festival.

ONE GOOD DEED (2012)

10 year old Johnny is a bright but naughty boy living in a small country village in Trinidad. From terrorizing his brother to stealing mangoes from the neighbours, he causes no end of trouble for his mother. Left alone to look after his brother one day, Johnny's true nature is revealed when he encounters some douens – mischievous spirits of children that haunt the forest.

NATALIA MANN / SAMOAN / EUROPEAN

Natalia Mann is a resonance artist. She uses film and visual art as an extension of her musical practice, exploring relationships between sound and light, observing and sharing the musician's mind through film. She has Samoan/European heritage and has lived in Australia, New Zealand and Turkey.

ISABEL AND LOVE STREETS (2017)

This piece was inspired by watching the images which played in my mind as I listened to

the music. I saw time standing still as treasured memories replay over and over again, silence in thinking, silence in waiting, age and youth, spirit passing through generations. I was reminded of stories told to me by my step-daughter Rachel Steffensen about her Nan's locked cupboard filled with treasured memoirs of births, passings and special moments in the family. Grandma Isobel Stewart (Nan) lived for forty-one years on the corner of Isabel (sic) & Love Streets, in far north Queensland, Australia; long enough for the street to be named after her. She was known locally as a saint for her patience and loving spirit. Of Vanuatuan royal lineage, she married Kenneth Stewart, a Kanak-Aboriginal man who worked on the sugarcane fields, lay roads and railroad tracks. Their five generations of children number about one hundred, and the young people in the film are her great-grandchildren. We remember her with love.

JODI MINNIS / THE BAHAMAS

Jodi Minnis was born in Nassau, The Bahamas on January 19th, 1995. In 2012, Minnis graduated from Mt. Carmel Preparatory Academy and graduated in 2015 from the College of The Bahamas with an Associates of Art: Fine Arts. Minnis worked as the gallery assistant of the National Art Gallery of The Bahamas (2014 – 2015). She also worked as the assistant curator of the Central Bank of The Bahamas Art Gallery (2014 – present). Having exhibited in New Providence, Grand Bahama, Aruba and Tampa, Florida, Minnis produces inter disciplinary art work focused on Bahamian women. She was awarded the Popop Junior Residency Prize in 2014, and was selected to represent the Bahamas during the Caribbean Linked III residency programme in 2015. Minnis was also nominated for a National Youth Award (2015) and a Bahamian Icon Award (2016). Minnis anticipates to obtain her Bachelors of Fine Arts with a concentration in drawing and painting at the University of Tampa in 2018.

PARANOIA (2016)

Summer 2016, The Ministry of Foreign Affairs of The Bahamas published a travel advisory for Bahamian students and tourists visiting certain parts of the United States of America due to tension sparked by police brutality against black people. The advisory was not well received by the US. Ironically, the US Embassy in The Bahamas and cruise lines published many travel advisories for their citizens and patrons in reference to the increasing number of crime in New Providence, The Bahamas over the past five (5) years. Paranoia was created to exist in the middle of those advisories: a caution of being black in America and a caution of the increasing crime back home. Standing amongst African Americans, a Bahamian would not be recognizable at first glance. The distinction lies in our behaviour and accent/dialect. However, the same distinction that isolates us from other nationalities in the US would not be the saving grace in The Bahamas. Moreover considering the blatant xenophobia arising in parts of the United States, would my behaviour and accent/dialect be a saving grace? This work was created to navigate these things and serve as a release of concerns as a black Bahamian studying in the United States.

SOFÍA GALLISÁ MURIENTE / PUERTO RICO

Sofía Gallisá Muriente is a visual artist who works mainly with video, photography, text and installation. She studied film and Latin American Studies at New York University and has participated in experimental pedagogical platforms like Anhoek School and La Práctica at Beta-Local. Through multiple approaches to documentation, her work deepens the subjectivity of historical narratives, examining formal and informal archives, popular imaginaries and oral history. She has been a resident artist of the Museo La Ene in Argentina, Alice Yard in Trinidad & Tobago and Solar in Tenerife, as well as a Flaherty Seminar fellow. In 2015, she received an emerging artist grant from TEOR/ética in Costa Rica, where she had a solo exhibition. Her work has also been shown at the Bronx Latin American Art Biennial; San Juan Polygraphic Triennial; ifa Gallery in Berlin; Los Angeles Contemporary Exhibitions and the Buenos Aires Latin American Art Museum.

B-ROLL (2017)

B-roll is a film term that refers to supporting images used to illustrate spoken ideas or intercut with interviews to hide cuts and camera movements. In this video collage, images taken from promotional videos produced in recent years by the Puerto Rico Tourism Company and the Department of Economic Development and Commerce of Puerto Rico are remixed to highlight the visual tropes recurrent in the marketing of Puerto Rico for foreign investors and travellers. Little has changed from propaganda videos made in the fifties and sixties to showcase Puerto Rico as an example of third world capitalist development in the face of the Cold War, except perhaps the cinematographic language. The recurrent use of drone shots is not only reminiscent of the long history of US militarisation and surveillance of Puerto Rico, but also of the helicopter transportation preferred by recent millionaire transplants to the island. Daniel Montes Carro composed the accompanying electronic music, which fuses audio taken from the videos with field recordings made at the 2016 Puerto Rico Investment Summit.

ADAM PATTERSON / BARBADOS / UK

Adam Patterson is a Barbadian visual artist and writer based in Barbados and London. He completed his BA (Hons) Fine Art at Central Saint Martins in 2017. His work emerges from imagining strategies of resistance in the face of neo-colonial encounters and desires that affect Barbados and the Caribbean region. Regarding the processes by which 'paradise' shapes the Caribbean, the artist is invested in subverting the lens and language of such, in service to the region's self-image. His work has been exhibited at Tate Exchange at Tate Modern, London and he participated in "Sonic Soundings / Venice Trajectories," a sound art project coordinated with the Diaspora Pavilion at the 57th Venice Biennale. He has contributed to panel presentations at the "Caribbean Diasporic Dialogues" conferences at Goldsmiths University and the British Library.

CROWN OF THORNS (2017)

Crown of Thorns highlights the process by which a Caribbean body resists the touristic gaze and desire. Contextually introduced by an opening text, referencing both my own writing and that of Rilke, my body progressively grows spikes, seemingly in time with the rate at which the gaze casts itself against my skin. My body, reclining passively, exacts a force of resistance through biological impulse, pores opening to bear a crown of thorns. Crown of Thorns theorises a means to make the Caribbean body inhospitable to touristic desire and visitation. How does one resist 'paradise'? Become Hell.

DANIELLE RUSSELL / JAMAICA

Danielle Russell is an independent filmmaker whose short films and documentaries have been internationally showcased. With a B.A. in Radio Journalism and an M.F.A in Film and TV Production, her professional experience spans multiple media platforms and languages as she has held jobs as a Radio Journalist, TV Producer and a Mandarin/English translator for film. Danielle has also been involved in the academic side of the creative industry as she has presented research on the portrayal of the physically disabled at the Rex Nettleford Arts Conference. Danielle's participation in the recent British Council Script Development Workshop, puts her as one of fifteen who were selected for this inaugural training programme. She was also selected as one of five recipients in Jamaica to receive a grant from the 2017 Propella Short Film Project towards the making of a short film. Her career in film began when she attended a 6-week Filmmakers Workshop, after which she founded the Campion College Filmmakers' Society at her high school in order to encourage other students to make their own films. Danielle currently lectures in Storytelling and Scriptwriting at the University of Technology, Jamaica.

THE BAKERS OF ORIENTAL GARDENS (2016)

The Bakers of Oriental Gardens is a short documentary film about the lives of 4 physically challenged Chinese women who live and work together in a bakery in Hebei, China. The film takes place over the course of 4 months (November - February). This is the bakery's busiest season as three holidays fall during this period. As we follow the women over the course of the holidays, we learn about their work routine, their jobs, hobbies, dreams, aspirations and their past. Through it all, the women are dealt a blow which helps to bring them closer together.

ONEIKA RUSSELL / JAMAICA

Oneika Russell attended the Edna Manley College in Kingston, Jamaica. From 1999 to 2003 where she completed a diploma in the Painting Department. In 2003 she left for studies at Goldsmiths College in London in the Centre for Cultural Studies. While at Goldsmiths, Oneika began to integrate her interests in combining the practice of Painting with New Media. Later post-grad studies at Kyoto Seika University in Japan furthered the interest in hand-craft and

technological meeting points in service of explorations of history, culture and social narratives. Characters and stories formed the basis of much of her earlier work. Her current work increasingly involves more installation which uses sound, drawing video, prints, books and objects to reclaim and assemble fragmented experiences and thought together.

A BIT OF WHAT YOU FANCY (2017)

A bit of what you fancy is a video installation which explores tropicity as a trope in Caribbean visual culture. The video combines the often conflicting but interconnected ideas of desire and disgust as well as beauty and garishness in the culture. In the background of the video a stop motion animation features the colourful plant and animal life associated with the tropics. The tropical-themed animation uses popular printed textiles shrouded in brightly coloured plastic creepy-crawly toys. In the foreground are female figures in silhouette who are trapped in varying static body poses drawn from Caribbean popular entertainment culture. In the video the silhouetted figures and the fabricated animals and plant life all seek to capture the viewers attention simultaneously.

CRAIG SANTOS PEREZ / GUAM

Craig Santos Perez is a native Chamorro from the Pacific Island of Guam. He is the author of four books of poetry and two spoken word albums. He is an Associate Professor in the English Department at the University of Hawai'i, Manoa, where he teaches Pacific literature, environmental poetry, creative writing.

PRAISE SONG FOR OCEANIA (2017)

Praise Song for Oceania is a video poem about the cultures, histories, politics, ecologies, and economies of the ocean. The poem, by acclaimed Pacific Islander poet Craig Santos Perez (a Chamorro poet originally from Guam) was written for World Oceans Day as a literary project to increase ocean literary. The video was created by Hawaiian filmmaker, Justyn Ah Chong of Olonā Media.

SHANICE SMITH / TRINIDAD AND TOBAGO

Shanice Smith was born in 1991 in Port-of-Spain, Trinidad & Tobago. Her mixed-media pieces center around deconstructing and examining violence, objectification and commodification. Her entire academic life, thus far, has been served at the University of the West Indies. Shanice first completed certificate qualifications in Social Work and Psychology at the University of the West Indies Open Campus. Shanice then went on to pursue her Bachelors in Fine Art at the UWI St Augustine. Shanice's work has been on display at Alice Yard, Port-of-Spain; the National Museum of Trinidad and Tobago; Toronto Urban Film Festival; Fresh Milk Barbados; Caribbean Linked IV in Aruba; and the Los Angeles Contemporary Exhibitions, to name a few.

FORGET ME NOT (2016)

'Forget-me- not' is an ongoing series investigating sexual abuse of children within the Caribbean. This video uses easily identifiable objects from childhood with the intent of fostering some level of nostalgia within the viewer, allowing them to connect with the work. The paper boats in this piece are made from news articles about children who have been sexually abused and murdered in Trinidad and Tobago; burning these objects is a response to the violence the children were subjected to in their lifespan, as well as speaking to the silencing of their voices and stories within wider society.

LISA TAOUMA / SAMOA

Lisa Taouma is a TV producer from Aotearoa who is passionate about making works that reflect the Pacific region and the wonderful people that live there. She, along with a talented crew of young Pacificans, make the cult hit show 'Fresh' and the popular online channel thecoconet.tv bringing Island love life and laughter to the world.

ADORN (2016)

Adorn' is a moving image piece that pays homage to Nesian women and the culture of our hair. A visual tapestry of the styles, the history and the rituals around our hair, 'Adorn' offers the stories of many women around the Oceanic region who tell of their crowning glory. Made in 2016 by Lisa Taouma, 'Adorn' is part of the digital collection of stories on The Coconet TV - the go to virtual village of Pacific storytelling online. The piece was made and inspired by the many stories, trials and triumphs that Nesian women have about their hair, which is unique to our part of the world.

LUISA TORA / FIJI

Fiji native, Luisa Tora is an multidisciplinary artist, an activist, and a writer. Her practice is concerned with the queer discourse, indigenous Pacific culture and history, and the possibilities of alternative narratives. She worked in human rights in Fiji and the Pacific before moving to Aotearoa in 2009. Her work can be found in private collections in Aotearoa New Zealand and in the Museum of New Zealand Te Papa Tongarewa. She is part of The Veiqia Project, the creative research project inspired by veiqia, indigenous Fijian female tattoo.

HOME VIDEOS (2014)

This short experimental film captures a day in the lives of three lesbians of Māori and Pacific heritage who live and love in South Auckland. It is an attempt to represent a sub-culture of the Aotearoa New Zealand LGBTQI+ community without any mediation and a light touch that allows the women to speak for themselves. "This film joins a conversation about building that

community of resistance that bell hooks talks about,” says Tora. “What does it mean to be lesbian of colour in the so-called rainbow community and tell our own stories? A big part of this is creating safe spaces and media for ourselves, for each other, to generate and allow these conversations to happen.” Home Videos (2013) made by Tora in her second year at art school films the women going through the motions of a regular day. The featured women (Tora’s partner, artist Molly Rangiwai-McHale in the first segment; their best friend, artist Sangeeta Singh in the middle segment; and Tora herself in the final segment) move in and out of the frame. There is little to no dialogue and minimal camera movement. There is nothing to distract from these women as they move through their lives. Lesbian women of colour are portrayed through the eyes of a lesbian woman of colour. We are engaged in our own image-making and archive-building.

‘Building your own archive’ is a recurring theme in Tora’s multimedia work (adornment, print, moving image, photography, installation). In this she references the late feminist Oceanian academic and activist, Dr Teresia Teaiwa. While researching Fijian women in the British Army Teaiwa talked about suffering from archive envy because her colleagues had archives to draw on while she had to build her own from scratch. Based on this, Teaiwa said we should build our own archives that then become the source for people with the same interests and politics.

This deceptively modest film reflects Tora’s attempt to anchor the women’s stories in real time and settings. While mostly silent, it speaks loudly to the universality of experience and the powerful potential of a fully realised community. Tora made another experimental short film called The Homecoming in Suva, Fiji in 2008. That film has transgender and family reunion themes. Singh and Tora won a Bronze Medal for their short film, PNG Pride, at the Sydney Gay Games in 2002. This film followed Team PNG at the Games through their tales of state discrimination to their Gold Medal Netball win.

SANDRA VIVAS-GUERRERO / VENEZUELA / DOMINICA

Sandra Vivas, born in Caracas, earned her BFA from Universidad Central de Venezuela and a MFA from the San Francisco Art Institute. Vivas is a video and performance artist with strong conceptual influences, questioning clichés about identity and the structure of power in relationships. Vivas works with multiple medias: including drawing, painting, video, live performances and most recently film. She has shown extensively in Venezuela and is recognized as one of the pioneers in the field of performance art as well as on feminism as a subject matter in her country of origin. Vivas has been living in Dominica, West Indies since 2009 and her work has been part of the Trinidad & Tobago Film Festival in 2015, 2016 and 2017. In 2016 Vivas made her debut as curator for the Trinidad and Tobago Film Festival New Media event, showcasing videoworks from Venezuelan artists.

AFTER LA MONTE YOUNG (2017)

This film reflects in a poetic, abstract way, the struggle of being an artist in a remote island in the Caribbean. Being a conceptual artist in the Caribbean requires an extraordinary discipline and seems both impossible and an absurd task. I try to reflect the struggle in a poetic way, with minimal resources: one shot recording a simple gesture and a still camera. The gesture is inspired by the score from by the american avant-guard composer La Monte Young: "Draw a straight line and follow it"

NO, NO, NO (2012)

This video is a version on Bruce Nauman video-instalation Clown Torture. In this version, the same activity acquires political connotations by changing the sex of the character: the strange clown is now a woman with stilettos, dishevel hair and smeared lipstick. The leg movements exposes an intermittent red light and its erotic reminiscence, may place us in an uncomfortable position, in front of an image that is seductive, repulsive and may be even funny. This work a exposes narration about and from the feminine body, from a critical perspective oriented to question the codes of representation that expose relationships of subordination, alienation, discrimination and fetishization of rape in our society in general and Caribbean in particular.

RODELL WARNER / TRINIDAD AND TOBAGO

Rodell Warner (b. 1986) is a Trinidadian artist whose most recent works are photographic portraits in which his digital animations are projected onto his subjects' bodies, dramatically altering each subject's appearance. These works have been exhibited at The Whitney Museum of American Art in the 2016 "Dreamlands" exhibition, at The National Gallery of Jamaica in the 2016 exhibition "Digital", and at Art Basel in Switzerland in 2017. Rodell is a recipient of the 2011 Commonwealth Connections International Arts Residency and the 2014 summer residency at NLS Kingston. Most recently Rodell was commissioned by Davidoff Art Initiative to create their Limited Art Edition for 2017.

YOUR WILDERNESS (TRANSOCEANIC AND EQUIPPED AT HEART AND CROWN AND BURNING UP) (2017)

The work is an animated self-portrait, a digital photograph, and features two additional animated gifs superimposed on it.

TAI WARU / MĀORI, TARANAKI, NGATI KURI AND NGA PUHI

Tai Waru was born and raised in South Auckland and spent several years living in Australia. Tai is of NZ Maori decent with tribal affiliations to Taranaki, Ngati Kuri and Nga Puhi in the North Island of New Zealand. From an early age Tai learned to express her ancestor's stories through song and dance performing on national and international stages and choreographing pieces for

performing arts groups based in Australia. Tai developed an interest in film and TV and was selected to collaborate and work on a community TV project for Channel 31 developing a story about multiculturalism in Australia. Tai later went on to work as the Creative Fashion Coordinator in the family business and Australian company 'Global Indigenous Management' helping produce their fashion events, training Aboriginal, Maori, First Nations and Native American models and providing the creative direction for their promotional short films. Tai's passion grew wanting to explore ways of sharing her ancestor's stories through film and in 2015 Tai graduated at the South Seas TV & Film School in Documentary Directing. This is her first film produced with the help of South Seas Film & Television School.

THE PLACE WE CALL HOME (2015)

"The Place We Call Home" is an extraordinary film that follows the stories of the homeless and disadvantaged Maori living in the Western Suburbs of Auckland New Zealand. Often looked down upon by society, a group of homeless Maori open the doors to their lives on the streets while proving that they too have a place they call home. An empowering story about finding hope in the midst of struggle and despair. Amongst the chaos and turmoil of everyday life, hope is found in the most unlikely of places.

ALBERTA WHITTLE / BARBADOS

Alberta Whittle is a Barbadian artist, researcher and curator. Their creative practice is informed by diasporic conversation and working collectively towards radical self-love. Alberta considers radical self-love a key method in decolonization for PoC to battle anti-blackness. Her practice involves choreographing interactive installations, interventions and performances as site-specific artworks in public and private spaces. Since 2016, Alberta has been a Committee Member of Transmission Gallery in Glasgow, where her curatorial research looks at the need to decolonise public art institutions. Alberta is a freelance journalist and her critical writing has been published in Visual Culture in Britain, Visual Studies, Art South Africa and Critical Arts Academic Journal. Foregrounding her research is an analysis of creative strategies employed to question the authority of postcolonial power, its implications and its legacy. Alberta has exhibited in various solo and group shows, including at the Johannesburg Pavilion at the 56th Venice Biennale, FRAMER FRAMED (Amsterdam), Royal Scottish Academy and David Dale Gallery (Scotland), BOZAR (Belgium), National Art Gallery (Bahamas) and at the Apartheid Museum, Goethe On Main and Constitution Hill (South Africa). During 2018, Alberta will be undertaking research residencies at the Gallery of Modern Art (GOMA) and at Creative Lab at the Centre of Contemporary Art (CCA) both in Glasgow. In April 2018, Alberta will be presenting her research at The Showroom in London as part of Holding Space.

A RECIPE FOR PLANTERS PUNCH (2016)

"A Recipe for Planters Punch" is a meditation on the enduring legacy of colonialism. Responding to a local Barbadian recipe for rum punch, Whittle locates the cane field and the accompanying plantations as sites for miscegenation. Manipulating the lyrics of Rihanna's Bitch Better Have my

Money into a call for reparations, she punctuates the performance with the recipe for rum punch and its corresponding rhyme:

"One of sour Two of Sweet Three of Strong Four of Weak".

"A Recipe for Planters Punch" was a specially-commissioned performance for the exhibition 'Rum Retort' at the Tobacco Warehouse, Greenock, 15-30.10.2016. Curated by Tiffany Boyle & Natalia Palombo for Mother Tongue.

NICK WHITTLE / BARBADOS / UK

Nick Whittle has lived and worked in Barbados since 1979. His practice explores a personal commentary on social, political and intimate concerns. His process engages with a stream of consciousness and a sense of play, striving to enter a state of grace. The end result are works unfolding into multiples or sequences. Transitioning between the three-dimensional, works on paper and wall sculptures they incorporate photography, poetry, printmaking, found and commissioned objects, textiles and video. It is a process which has encouraged innovative work. Walking the Atlantic shoreline of Barbados has informed his visual practice and poetry. He writes "This dot of an island has entered me, changed how I think and feel, as only living on an ocean edge can do." Writing poetry has become an integral part of his practice. Poems can appear on the printed page or be handwritten on the body or both. Text in visual works has always been of interest and is now the foundation of his video work. The approach is sometimes metaphorical, physical, or an impetus from memory. On some occasions it is a word which triggers a poem that leads to the visual. His poetry appears in *Poui* and *Winning Words*. He is also a Frank Collymore Literary Prize Winner. His poem *Do You Love Me* was set to dance for the World Environment Day 2014 Global Celebration Ceremony. His most recent work is a meditation on the contested relationship between Scotland and the Caribbean, a narrative, which speaks of slavery and empire.

SKIN SO DEEP (2017)

Skin So Deep is a short video, which emerged from an ongoing series of wall/floor-based works. This recent body of work explores the contested relationship between Scotland and the Caribbean, a narrative, which speaks of slavery and empire building. As a white man who has lived in Barbados since 1979, I immediately became aware that even though I was now a minority, I enjoyed privilege based on the color of my skin and my nationality. Crucially, this privilege was unearned. *SKIN SO DEEP* begins and ends with an intimate conversation between the artist and his thoughts. Engaged in his personal ablutions, the artist questions his position and presence as an insurmountable embodiment of whiteness in the Caribbean. Through posing questions for himself and the viewers, the artist attempts to challenge these fixed positions to race and examine how we can acknowledge and challenge privilege.

ANISAH WOOD / BARBADOS

Anisah Wood is a multidisciplinary artist based in the island of Barbados. Within her work Anisah makes reference to her immediate environment and its associated tropical place image. Through the interjection of quiet nuances her work questions popular ideas of home and by extension the Caribbean. Anisah is a recent graduate of the Barbados Community College where she received a First Degree in Studio Art with distinction. She has taken part in various exhibitions and of recent she has had the privilege of being a resident at the Fresh Milk Art Platform.

FALL FROM GRACE (2015)

Fall from Grace is an experimental animation created in response to the 2015 threat of mass deportation of undocumented immigrants living in the Dominican Republic. This video takes a critical look at the plight of immigrants, addressing ideas of belonging, home, displacement, identity, and loss. It frames the in-between space of rejection and absorption experienced by migrants, capturing it as a space of heightened unease, anxiety and fear of the unknown.

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