

## Education

- 2008 M.A. Africana Studies, New York University
- 2003 B.A. English Literature, University of Maryland, College Park, *magna cum laude*  
Areas of Specialization: African Diaspora and Caribbean Literature  
Certificate in Women's Studies

## Academic Appointments

- 2021 – **Florida State University**  
Assistant Professor of Art (tenure track)  
Department of Art  
Department of Art History, Museum and Cultural Heritage Studies Program  
Affiliate Faculty, Native American and Indigenous Studies Center
- 2018 – 2021 **New York University**  
Assistant Professor  
NYU Provost Fellow  
Department of Art & Public Policy, Tisch School of the Arts  
Affiliate Faculty, Asian/Pacific/American Institute

## Curatorial Appointments

- 2024 – 2025 Curator, Engine of Art, Democracy, and Justice (EADJ)  
Vanderbilt University, Fisk University, and Frist Art Museum, Nashville, TN  
Funded by The Ford Foundation
- 2019 – 2022 Curator-at-Large, Caribbean Cultural Center, African Diaspora Institute, New York City

## Editorial Appointments

- 2023 – 2026\* Editor-in-Chief, *Art Journal Open*  
\*3-year tenure appointed by Editorial Board, College Art Association

## Publications

### Books

- 2020 *Liminal Spaces: Migration and Women of the Guyanese Diaspora*  
Cambridge: Open Book Publishers
- *The Geography of Separation* (work in progress)

## Peer-Reviewed Journals

- 2024 “Points of Entanglement: The Sari in Contemporary Art,” for the special issue, “Indentured Bodies/Embodiments of Indenture,” in *Journal of Indentureship and Its Legacies* (forthcoming).
- 2023 “Those Who Remain: Portraits of Guyana’s Amerindian Women,” for the special issue, “To Make Visible Everywhere: Our Bold, Beautiful, Aging Bodies,” in *The Scholar and Feminist Online*, Issue 19. 1 (Summer, 2023): online only.
- 2023 “Artistic Responses to Crossing the Kala Pani,” for the special issue, “Rethinking Contemporary Latin American Art,” in *Arts*, 12 no.1 (Spring, 2023): 30-46.
- 2021 “Women, Art & Activism in Guyana” for the special issue “The Unexpected Caribbean” in *Women, Gender, and Families of Color*, 9 no.1 (Spring, 2021): 102-121.
- 2019 “Rituals, Remembrance, Rupture, and Repair: The Jhandi Flag in Contemporary Guyanese Art,” for the special issue “Expressions of Asian Caribbeanness,” in *Asian Diasporic Visual Cultures and the Americas*, 5 no.1-2 (April, 2019): 195-200.
- 2015 “Beautiful Ambiguities: The Photography of Keisha Scarville,” *Small Axe: A Caribbean Journal of Criticism*, *sx salon 18* (February, 2015): online only.

## Book Chapters

- 2024 “Un | Fixed Homeland: Building Guyanese Heritage by Transnational Artists,” in *Homemaking in Diaspora: Multidisciplinary Representations of Home and the Ancestral Homeland*, eds. Jean Amato and Kyunghee Pyun (Brill, forthcoming).
- 2022 “The Motherland Between Us,” in *Black Matrilineage, Photography, and Representation: Another Way of Knowing*, eds. Lesly Deschler Canossi and Zoraida Lopez-Diago (Leuven University Press), 250-261.
- 2021 “The World in Which We Find Our Selves” in *March Meeting Papers: Unraveling the Present*, eds. Hoor Al Qasimi and Salan M. Hassan (Sharjah Art Foundation), 10-31.
- 2019 “The Ones Who Leave and the Ones Who Are Left,” in *Women and Migration: Responses in Art and Art History*, eds. Deborah Willis, Elyn Toscano, Kalia Nelson (Cambridge: Open Book Publishers), 473-489.

## Exhibition Catalogues

### Editor/Curator

- 2023 *Are We Free to Move About the World: The Passport in Contemporary Art*, Museum of Fine Arts, FSU.
- 2019 *Women’s Work: Art & Activism in the 21<sup>st</sup> Century*, Pen and Brush, New York.
- 2018 *Race, Myth, Art and Justice*, Caribbean Cultural Center African Diaspora Institute, New York.
- 2016 *Un|Fixed Homeland*, Aljira Center for Contemporary Art, Newark, New Jersey.

### Essay/Contributor

- 2022 “Deborah Jack: Beginnings” in *Deborah Jack: 20 Years*, Pen and Brush, New York, 18-25.
- 2022 “Suchitra Mattai’s Unravelings” in *Suchitra Mattai: Herself as Another*, Hollis Taggart, New York, 6-11.
- 2019 “The Art and Activism of Women’s Work,” in *Women’s Work: Art & Activism in the 21<sup>st</sup> Century*, Pen and Brush, New York, 8-15.
- 2018 “What the Land and Sea Tell Us: Caribbean Women Photographers and the Body Within Caribbean Landscapes and Seascapes,” *Addis Foto Fest, 5<sup>th</sup> Edition*, Addis Ababa, 308-315.
- 2016 “Artists Explore the Guyanese Experience of Migration,” in *Un|Fixed Homeland*, Aljira Center for Contemporary Art, Newark, New Jersey, 24-28.
- 2014 “Through the Lens of Guyana’s Female Photographers,” *Addis Foto Fest, 3<sup>rd</sup> Edition*, Addis Ababa, online only.

## Magazines

- 2023 “Frank Bowling: The Mother’s House Paintings,” *Forum*, published by Caribbean Cultural Institute, Perez Art Museum Miami (January, 2023): online only.
- 2018 “Unfixed Homeland: Artists Imagining the Lives of Women of Windrush” for the special issue “Windrush Women on Art and Empire,” *Wasafiri*, 33 no. 2 (Summer, 2018): 31-40.
- 2016 “The Guyanese Experience of Migration” *Transition Magazine*, Harvard University, 121 (Fall, 2016): 135-45.
- 2013 “A Guyana Worldview,” *Nueva Luz Photographic Journal*, 17 no. 3 (Fall, 2013): 2-4.
- 2012 “A Return to Roots,” *Nueva Luz Photographic Journal*, 16 no. 2 (Summer, 2012): 2-5.

## Curation (selected)

- 2024 – 2025 *Immigrant Nashville*, Engine for Art, Democracy, and Justice (EADJ), Ford Foundation city-wide art initiative based at Vanderbilt University, Fisk University, and Frist Art Museum, Nashville, TN (Curator)
- 2024 *Migrant Blues*, Art Museum of the Americas, Washington, DC (Curator)
- Donald Locke: Maker*, Atlanta Contemporary, Atlanta, GA (Co-Curator)
- 2023 *Are We Free to Move About the World: The Passport in Contemporary Art*, Museum of Fine Arts, Florida State University, Tallahassee, FL, February 2 – May 20, 2023 (Curator)
- 2021 *On Protest and Mourning*, Caribbean Cultural Center African Diaspora Institute, New York City, March 22 – June 30, 2021 (Curator) \*Selected for *ARTNews* annual “The Deciders Issue” as a pivotal exhibition “reflecting concerns touching on Black Lives Matter protests, ongoing grappling with unjust conditions, and avoidable catastrophe during a global pandemic.”
- 2021 *Encounters*, Jamaica Center for the Arts, Queens, New York, April 1 – May 15, 2021 (Curator)
- 2019 *Women’s Work: Art & Activism in the 21<sup>st</sup> Century*, Pen and Brush, New York City, April 10 – August 2, 2019 (Curator)
- 2018 – 2019 *Race, Myth, Art and Justice*, Caribbean Cultural Center African Diaspora Institute, New York City, November 15, 2018 – June 15, 2019 (Curator)
- 2018 *What the Land and Sea Tell Us: Caribbean Women Photographers and the Body Within Caribbean Landscapes and Seascapes*, Addis Foto Fest, 5<sup>th</sup> Edition, Addis Ababa, Ethiopia, December 3 – 10, 2018 (Guest Curator of Caribbean Focus)
- In/Visible: Portraits of Farmers and Spice Porters of India*, NYU Kimmel Window Gallery, New York City, June 7 – September 7, 2018 (Curator)
- 2017 *Liminal Space*, Caribbean Cultural Center African Diaspora Institute, New York City, June 17 – October 26, 2017 (Curator)
- 2016 *Un|Fixed Homeland*, Aljira Center for Contemporary Art, Newark, New Jersey, July 17 – September 17, 2016 (Curator)
- 2014 *The Americas: The World Through Guyana’s Female Photographers*, Addis Foto Fest, 3<sup>rd</sup> Edition, Addis Ababa, Ethiopia, December 1 – 7, 2014 (Guest Curator of The Americas Focus)

## Fellowships, Honors, Awards, and Grants (selected)

2023	FYAP Research Award (\$20,000), Council on Research & Creativity, Florida State University
2023	Amy Elias Award, Association for the Study of the Arts of the Present (ASAP)
2022	<i>ARTNews</i> , The Deciders 2022
2022	Yale Center for British Art and British Art Network Curatorial Forum Fellow
2022	Curator in Residence, Hambidge Center, Georgia
2022	Association of Art Museum Curators, Professional Alliance for Curators of Color Fellowship
2019	NEH Summer Institute Fellow, <i>Museums: Humanities in the Public Sphere</i> , Georgetown University
2019	Creative Trailblazer Award, Jahajee Sisters, Caribbean Women's Empowerment Summit
2018 – 2021	New York University Provost Fellowship
2018	Paul Mellon Centre for Studies in British Art, Curatorial Research Grant
2014	Outstanding Faculty for Teaching Excellence, The City College of New York
2014	Independent Curators International, Curatorial Intensive Fellowship
2014	Outstanding Journalism Project Committed to Social Change, Images and Voices of Hope
2015 – 2016	Columbia University, Institute for Research in African American Studies, Visiting Scholar
2015	American Academy in Rome, Visiting Scholar
2015	Andy Warhol Foundation for the Visual Arts, Curatorial Research Fellowship
2015	BAU Institute Summer Residency, Writer-in-Residence, Otranto, Puglia, Italy
2012	World Economic Forum Global Shaper
2006 – 2008	New York University, Henry M. McCracken Graduate Fellowship
2003 – 2004	Fulbright U.S. Student Fellowship (India)
2003	Ralph J. Bunche Center for African-American Studies, <i>Summer Humanities Institute Fellow</i> , UCLA

## Invited Public Lectures (selected)

2024	“Frank Bowling: The Mother’s House Paintings,” Paul Mellon Centre for Studies in British Art, London, March 8.
2023	“Poetics of Opacity,” <i>On the Edge of Visibility Symposium</i> , Perez Art Museum Miami, October 20.
2023	“Curating Migration,” <i>Critical Movement(s) Burnaway Magazine AwRL Lecture Series</i> , Atlanta, July 22.
2023	“Future of Museums,” <i>Tennessee Triennial</i> , Vanderbilt University, March 1.
2021	“Liminal Spaces: Migration and Women of the Guyanese Diaspora,” Art Museum of the Americas, Washington, DC, August 31.
2021	“Liminal Spaces: Art and Migration Narratives of Women of the Guyanese Diaspora,” NYU Abu Dhabi Institute, Abu Dhabi, United Arab Emirates, March 22.
2021	“The World in Which We Find Our Selves,” <i>March Meeting 2021: Unraveling the Present</i> , Sharjah Art Foundation, Sharjah, United Arab Emirates, March 21.
2019	“Curatorial Activism in Museums,” <i>NEH Summer Institute: Museums: Humanities in the Public Sphere</i> , Georgetown University, July 28.
2019	“Artistic Responses to Crossing the <i>kala pani</i> (dark waters),” <i>The Sea is History: Discourses on the Poetics of Relation Symposium</i> , Kulturhistorisk Museum, Oslo, Norway, May 23.
2019	“Curating In & Out of the Institutional Frame,” <i>Havana Biennial</i> , Cuba, April 16.
2018	“Women, Art & Activism in 21st Century,” National Endowment for the Arts, Washington, DC, March 26.
2018	“Curating Guyanese and Caribbean Art,” Moray House, Georgetown, Guyana, February 6.
2017	“The Ones Who Leave and The Ones Left,” <i>Women and Migration Workshop</i> , New York University, Villa La Pietra, Florence, Italy, June 24.
2016	“The Veil as Saboteur,” <i>Is Fashion Modern: An Abecedarium Symposium</i> , Museum of Modern Art, New York City, May 16.
2013	“Creative Resilience: Artists Meeting Adversity with Creativity,” <i>World Economic Forum Annual Meeting 2013</i> , Davos, Switzerland, January 25.