



***Decolonizing Refinement:
Contemporary Pursuits in the Art of Edouard Duval-Carrié***

Florida Atlantic University, Schmidt Center Gallery
November 8, 2018 – February 2, 2019

Curator: Khaulah Naima Nuruddin

About the Public Programs

This brochure announces an exhibition and a series of related public programs. These public programs employ the themes found in the exhibition as a point of departure for further inquiry and interrogation related to historical and contemporary aspects of decolonization relevant in our current society.

About the Exhibition

The exhibition resulted from a three-year collaboration between the artist and three scholars at FSU. The collaborators sought to expand the understanding of Caribbean visual culture and the arts of the African Diaspora in conjunction with the colonial heritage of North Florida and the broader U.S. Southeast in circum-Caribbean histories. Decolonization refers to and recognizes that modernity is inextricably linked to the legacy of colonial institutions as they existed historically and as these systemic conventions extend, often unnoticed, into today. To “decolonize refinement,” then, signifies the organizers desire to draw attention to the oppressive processes utilized by colonial powers to “purify” products, such as cotton and sugar, in the service of global commerce. Duval-Carrié also re-appropriates history, inscribing photographs, documents, paintings, and ephemera onto his own work and thus problematizes official Francophonic narratives against lived realities. Through this exhibition Duval-Carrié’s artistic statements are built upon to demonstrate how these problematic processes likewise extend to Florida’s visual and material culture.

About the Artist

Born and raised in Haiti, Edouard Duval-Carrié fled the regime of “Papa Doc” Duvalier as a teenager and subsequently resided in locales as diverse as Puerto Rico, Montreal, Paris, and Miami. Parallels thus emerge between the artist’s cosmopolitan lifestyle and his artistic sensitivity toward the multifaceted identities that form his native Haiti. At heart, Duval-Carrié is an educator: he challenges the viewer to make meaning of dense iconography derived from Caribbean history, politics, and religion. Recently, the conceptual layering of Duval-Carrié’s works has been further emphasized in his materials and through consistent attention to translucent and reflective mediums, such as glitter, glass, and resin. The introspective effects of these mediums transform his works into spatial interventions that implicate the viewer in their historicity. At their most fundamental, Duval-Carrié’s works ask the viewer to complicate the Western canon, to consider how Africa has shaped the Americas, and how the Caribbean has shaped the modern world.

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Organized by Florida State University Museum of Fine Arts
and presented February 16 – April 1, 2018.

An associated 128-page exhibition catalogue includes essays by several scholars and numerous color illustrations.

Women's Writings, The Economy, and Social Justice in the Caribbean

Monday, January 14 • 4 - 5:30pm
Performing Arts Building, PA 101
Lecture Hall next to the Schmidt Center Gallery

Caribbean literature and art reflect pressing gender, economic, and social issues of the region as well as how they have an immediate impact on South Florida communities. The panelists will focus on aspects related to women, social justice, music, and visual arts.

FAU Faculty Panel:

Patricia Fleitas, Professor of Music and Director of Choral and Vocal Studies

Mary Ann Gosser Esquilin, Professor of Spanish and Comparative Literature

Stacy J. Lettman, Assistant Professor of English

Sheryl Gifford, Senior Instructor of English

Visualizing Decolonization

Saturday, January 19 • 10am - 4pm
Boca Raton Museum of Art and University Theater, FAU

The phrase "decolonize" has been applied to all kinds of situations from gentrification to education to archives to liberation movements, and in various locations and institutions. To decolonize is to return what has been taken, to redress legacies of oppression. A day of events will pose the question "What does decolonization look like?" In conjunction with the Boca Raton Museum of Art, and its exhibition *Imagining Florida: History and Myth in the Sunshine State* and the *Decolonizing Refinement* exhibition the program will confront public spaces, museum practices and art history to explore the ways in which visual culture can reinforce oppressive structures, but also has the power to dismantle them.

After a morning walk-through at the museum, we will reconvene in the University Theater at FAU for an afternoon of talks and a panel discussion.

Project Organizer:

Karen J. Leader, Associate Professor of Art History, Florida Atlantic University

Keynote address:

Bree Newsome, Activist, Musician, Filmmaker

Presentations:

LaTanya Autry, Ph.D. Candidate, University of Delaware;
Co-Founder, #MuseumsAreNotNeutral

Erica Moiah James, Ph.D., Assistant Professor of Art History, University of Miami

Dylan Miner, Associate Professor and Director of American Indian and Indigenous Studies, Michigan State University

Decolonizing Across Disciplines in the Americas Symposium

Saturday, January 26 • 10am - 4pm
Performing Arts Building, PA 101
Lecture Hall next to the Schmidt Center Gallery

This one-day symposium brings together scholars from Florida Atlantic University and other Florida institutions to examine and discuss decolonization within historical, literary, political, cultural, racial, gendered, and other contexts of the Americas conceived broadly, with awareness of the ways Florida, and South Florida especially, is a nexus of hemispherical interconnections. The symposium will be the culmination of a series of events at FAU that focuses on decolonization, building on the scholarly work on decolonization in the context of cultural intersections between Haiti and Florida, begun with Florida State University's exhibition and catalog. This symposium expands the discussion begun at FSU by considering decolonization in a larger hemispherical context.

Project Organizer:

Taylor Hagood, Professor of American Literature and Director of the Study of the Americas Initiative

Decolonizing Refinement organizers, curators and catalogue authors:

Paul B. Niell, Associate Professor
Department of Art History, Florida State University

Michael D. Carrasco, Associate Professor
Department of Art History, Florida State University

Lesley A. Wolff, Graduate Fellow in American Art
Norton Museum of Art