

Annalee Davis

Artist's Statement

The site where I work, Walkers Dairy, formerly operational as a 17th-century sugarcane plantation, provides a critical context for my practice. I engage with the plantation's residue through the landscape it irrevocably altered and its continued impact on the contemporary environment. Digging into the soil, I mine 18th & 19th-century sherds and pore over family and public archives to unpack the multi-layered history of this former plantation, subverting its commercial recording.

I consider the heterogeneous nature of this site against more simply constructed narratives of erasure and forgetting by examining present-day remains of the plantation, including the era of the plantationocene. Offering counterpoints to fixed constructs of the plantation as a closed site of trauma and exclusivity allows for the reconsideration of an intertwined space, reconciling self with the land and plantation history, critical to healthy living in the context of the Caribbean.

The substrate for some of the drawings is the plantation ledger page. Countering the conventional daily logging of economic plantation activity, I inscribe other images offering alternative ways of reading the site. My attempt to decolonize the ledger by repopulating and complicating fiscal substrates is a kind of civic negotiation, exposing gaps in Barbados' plantation history buried in the soil, in the public imaginary and inadequately documented in the archives.

Recently, research into parasites/parasitism considers the Caribbean's history of infection inspired by renowned Cuban author Antonio Benitez-Rojo's writing about the long worm of history in relation to the parasitical presence of the island's sugar-producing history. My practice currently considers historical contaminations traumatically inscribed into the landscape, allowing for critical evaluation, self-awareness, mutualism and transformation.



CV

Annalee Davis

(b. 1963, Barbados) lives and works in Barbados.

Educational Background

- 1989 Master of Fine Art, Mason Gross School of Visual Arts, Rutgers, The State University of New Jersey, USA
1986 Bachelor of Fine Art, Maryland Institute, College of Art, USA
1984 - 1985 Mobility Programme, Studio Art Center International, Florence, Italy

Solo Exhibition

- 2020 re: wilding, part of the re: rural exhibition series, Haarlem Artspace, Wijkswijk, UK. Curated by Liv Penrose Punnett
2019-2020 Heartseed, TEOR/ÉTICA, Costa Rica. Curated by Miguel A. López
2016-2017 This Ground Beneath My Feet – A Chorus of Bush in Rab Lands, The Idea Lab, The Warfield Center, University of Texas, Austin, USA. Curated by Holly Bynoe
2003 Evoking a Caribbean, Zemicon Gallery, Barbados. Curated by Therese Hadchity
2002 Evoking a Caribbean, Art Museum of the Americas, OAS Gallery, Washington, D.C., USA

Selected Group Exhibition

- 2021 The Words Make Images, 5th International Biennale of Casablanca, Morocco. Curated by Christine Eyene
And if I devoted my life to one of its feathers? Kunsthalle Wien, Austria. Curated by Miguel A. López
2020 Florilegium, Royal Botanic Garden Edinburgh. Curated by Emma Nicolson
re:rural- four contemporary artists un-learn and re-imagine the rural, Haarlem Periodical, Wijkswijk, UK. Curated by Liv Penrose Punnett.
Seismic Movement- Movement of Goods and People as Colonial Exercise, Dhaka Art Summit, Seismic Movements, Bangladesh. Curated by Diana Campbell Betancourt.
2019 Social Geometry: Expanded Drawing Practices, Queens Park Gallery. Curated by Katherine Kennedy.
2018 (Bush) Tea Services & Wild Plant Drawings, Artistic Interventions in the Galleries of the Barbados Museum and Historical Society, ICOM International Museums Day, curated by Natalie McGuire.



2016 (Bush) Tea Services, the Empire Remains Shop, curated by Cooking Sections
Rum Retort, Greenock, Scotland. Curated by Mother Tongue

2015 Grito de Libertad | Cry for Freedom, Inaugural Bienal Internacional de Asunción, Paraguay. Curated by Royce Smith.
Displaced Images / Images in Space, The 4th San Juan Poly/Graphic Triennial: Latin America and the Caribbean.
Curated by Gerardo Mosquera

2014 Caribbean: Crossroads of the World, Perez Art Museum Miami, USA. Curated by Tobias Ostrander and Elvis Fuentes

2012 – 2013 Caribbean: Crossroads of the World, El Museo del Barrio, Queens Museum of Art & The Studio Museum in Harlem,
USA, Curated by Elvis Fuentes.

2010 Vous êtes ici / You are here / Usted está aquí / Cé ici-là minm ou yé/ Bo ta aki, Fondation Clement, Martinique.
Curated by Dominique Brebion

International Caribbean Triennial, MOMA, Santo Domingo, The Dominican Republic

Close Encounters – Contemporary Art by Caribbean Women. The Art Gallery, Florida Gulf Coast University. Curated
by Patricia Fay

Rockstone & Bootheel – Contemporary West Indian Art. Real Art Ways, Hartford, Connecticut, USA. Curated by Yona
Backer & Kristina Newman Scott

2009 Integration and Resistance in the Global Era, The Tenth Havana Biennial, Curated
by Jose Manuel Noceda

The Road to Many: Towards a Genealogy of Barbadian Art, Queens Park Gallery, Barbados. Curated by Therese Hadchity

2008 – Infinite Island: Contemporary Caribbean Art, Brooklyn Museum of Art, New York, USA. Curated by Tumelo Mosaka

Select Visiting Artist | Invited Lecturer

2019 Reed Fellowship, Vermont Studio Center, USA.
Guest artist speaker, Bush Tea Plots: Post Plantation Regenerative Strategies, WIRRED & Caribbean Permaculture
Research Institute, Barbados

Loving Difficult Landscapes – Art and Cultural Activism in a Caribbean context, Public lecture, TEOR/ÉTica, Costa
Rica.

Faculty Member, Independent Curators International, Curatorial Intensive, New Orleans.
Invited Speaker – Apothecaries of Resistance, Latin American Studies, Emory University,

2017 IN | A podcast on contemporary art presented by New Local Space in Kingston, Jamaica. In conversation about
Tilting Axis.

Local Address, School of Visual Arts MA Curatorial Practice program - After Trauma, a Nurturing Voice. A
conversation between Annalee Davis and Erica James moderated by Mario Caro.

2016 Visiting Artist, The Warfield Center, The University of Texas, Austin, Texas
The Secret Ingredient – (Bush)Tea Services In conversation with hosts Raj Patel, Tom Philpott and Rebecca McInroy,
Austin, Texas

Resident Artist as part of the Empire Remains Shop project by Cooking Sections, Delfina Foundation, London, UK.



Designed the Colloquy: Wild Plants as Active Agents in the Process of Decolonisation, Moderated by Cooking Sections, with Niall Finneran (PhD., Archaeology University of Winchester) and Janice Cheddie (PhD.).
2015 Guest Panelist, Other Histories in Contemporary Art, Paco das Artes, Sao Paulo, Brazil.
Guest Panelist, "Counterpoints" with Rocio Aranda-Alvarez and Tobias Ostrander, Caribbean: Crossroads of the World Symposium: Transnational Histories, Pérez Art Museum Miami, USA
2013 Guest Panelist, "Sustainable Art Communities: Creativity and Policy in the Transnational Caribbean", Institute for International Visual Arts (Iniva), London
Guest Panelist, Hospitality and the Politics of Mobility, 18th Contemporary Art Festival SESC Videobrasil, 30 Years-Southern Panoramas, Sao Paulo, Brazil

Writing and Publications

2020 Beach as Plot?, Issue 5: Ecocide, PREE – Caribbean. Writing.
The Healing Effects of Bush Tea – A Conversation with Barbadian Visual Artist, Annalee Davis, with Janine Mendes-Franco for Global Voices
2019 On Being Committed to a Small Place—a selection of six of my essays.
TEOR/ética Publishing House, Local Writings. Critical Positions from Central America, the Caribbean and their Diasporas. Edited by Miguel A. López.
2018 Tilling Rab Lands in a Post Plantation Economy - A Conversation on Caribbean Soil with Annalee Davis, The Empire Remains Shop // Columbia Books On Architecture and The City, Columbia University Press, Alon Schwabe and Daniel Fernandez Pascual.
2017 Champagne tastes and mauby pockets: towards healthy cultural eco systems in Barbados.
Sustainable art communities // Contemporary creativity and policy in the transnational Caribbean, edited by Leon Wainwright and Kitty Zijlmans, Manchester University Press.
Guest co-editor, Small Axe Issue # 52 | Art as Caribbean Feminist Practice
Sweeping Fields where History still Groans | Making Space for Wild Plants. Article in The Forager Magazine, Bangalore, India
2015 Self-recognition: The Shock of Seeing Yourself in the Mirror, ARC Magazine

