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## **Conductor Art Fair**

Booth A4

28.04.2026 - 03.05.2026

**Annalee Davis, Youssef Taki & José Capaz**

For this year's edition of the Conductor Art Fair, AWL presents a focused selection of works that bring together distinct yet resonant artistic practices, unfolding across both the Special Projects section and Booth A4 at Powerhouse Arts.

In the Special Projects section, AWL presents *Pray to Flowers* by Annalee Davis, a body of work that reclaims and reconfigures inherited textile traditions within the context of Barbados' post-plantation realities. Drawing on the legacy of British sewing practices imposed across generations, Davis departs from their prescriptive visual language to construct a materially rich and conceptually layered series of embroidered and appliquéd works. Interweaving crochet, lace, and fabric—including historical cutwork embroidery and contemporary textiles associated with Barbados' Crop Over—the project reflects on processes of creolization, care, and resistance. Moving beyond the decorative, these works confront the enduring impact of monocrop agriculture and plantation economies on today's climate emergency, while cyanotypes of local botanicals and stitched phrases call for a reorientation toward nature, urging the unlearning of extractive systems. Developed through a collective, time-intensive process, *Pray to Flowers* foregrounds both ecological and communal forms of knowledge.

At Booth A4, AWL presents *External Memories* by Youssef Taki alongside *Arabesque* by Jose Capaz. Taki's project operates as a research-driven archive dedicated to reconstructing the fragile digital memories of migrant communities. Since 2021, his practice has involved the recovery and restoration of obsolete storage devices—SD cards, hard drives, and early mobile phone archives—through which fragments of lived experience resurface. The resulting Archive of External Memories resists hierarchical ordering, instead embracing loss, interruption, and error as intrinsic qualities. These intimate images—gestures of care, celebration, and everyday life—offer an alternative reading of migration, shifting authorship and agency toward those historically positioned as subjects of representation. In this context, photography becomes both a site of critique and a tool for restitution, enabling the rewriting of dominant narratives from within.

In dialogue, Capaz's *Arabesque*, developed within his ongoing series *On Unwavering*, explores memory as a recursive and generative structure. Drawing on a childhood recollection anchored in a musical composition reinterpreted by Isao Tomita, the work translates lived experience into a contemporary visual language defined by rhythm, repetition, and continuous movement. Influenced by the industrial landscape of his upbringing, Capaz constructs compositions that oscillate between control and improvisation, invoking the logic of the arabesque as a form without origin or end. Here, memory unfolds not as fixed

***Pray to Flowers*, 2022 - 2023**

Annalee Davis

Crochet, applique, and embroidery on domestic cotton

78 3/4 x 39 3/4 in / 200 x 101 cm





**Annalee Davis** (b. 1963, Barbados) is a Barbadian visual artist and writer whose practice combines history and biography in discussions of ‘post-plantation economies’ with cultural activism in the arts sector. Davis’ works explore Barbados’ transformation from a once biodiverse landscape to sugar plantations and more recently a tourism- dependent island-both arguably sectors of enclosure and exclusion. She understands the plantation as an economic model irrevocably impacting the contemporary environment whose historical legacy has been traumatically inscribed upon the landscape and its people. Working in her studio located on an operational dairy farm—once a 17th-century plantation— Davis exposes the poly-vocal narratives buried beneath the land. Drawing, walking, making (bush) teas, and growing living apothecaries, her practice suggests future strategies for repair and thriving while investigating the role of botanicals and living plots as ancestral sites of refusal, counter- knowledge, and healing. A Caribbean activist nurturing more equitable platforms for emerging artists, her work as the Founding Director of Fresh Milk, and co-founder of Caribbean Linked, Tilting Axis, and Sour Grass—promotes pan-Caribbean community engagement by working with artists across the multi-lingual archipelago. Collectively, they reinforce the healthy growth of contemporary visual arts in the region by working with artists who often feel marginalised from mainstream society.

Davis graduated with an MFA from Rutgers, The State University of New Jersey, and a BFA from The Maryland Institute, College of Art, USA.

Upcoming and recent solo exhibitions include “More Tender Geographies”, Colorado Springs Fine Art Center at Colorado College (2026), Colorado, USA; “In the Sugar Gardens”, Airas Wang de Lafée Gallery, Girona, Spain; “re:wilding”, Haarlem Artspace, UK; “Heartseed”, TEOR/ÉTica, Costa Rica; “This Ground Beneath My Feet – A Chorus of Bush in Rab Lands” The Idea Lab, The Warfield Center, University of Texas, Austin, USA.

Group exhibitions include “In Minor Keys”, the 61st International Art Exhibition of La Biennale di Venezia, Venice, Italy; “How the Soil Remembers”, Spore Initiative, Berlin, Germany; “As Land Remembers”, Marian Goodman Gallery, New York, USA; “Welto and the Sacred Bush”, Spore Initiative, Berlin, Germany; “Mashita A Rye Ehewe”, AWL Gallery, Madrid, Spain; “Soil: The World at Our Feet”, Somerset House, London, UK; “Spirit in the Land”, The Cummer Museum, Perez Art Museum Miami, Nasher Museum, USA; “Seeds and Souls”, Kunsthal Charlottenborg, Copenhagen, Denmark; “Against Apartheid”, KARST, Plymouth, UK; “Linhas Tortas”, Mendes Wood DM, São Paulo, Brazil; “Sharjah Biennial 15: Thinking Historically in the Present”, Sharjah, UAE; “What’s on your Plate?”, Hayy Jameel, Jeddah, UAE; “And if I devoted my life to one of its feathers?” Kunsthalle Wien, Austria; “Seismic Movements”, Dhaka Art Summit, Bangladesh; “Caribbean: Crossroads of the World”, El Museo del Barrio, Studio Museum Harlem, Queens Museum and Perez Art Museum Miami, USA.

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SPECIAL PROJECTS



***Pray to Flowers***, 2022 - 2023

Annalee Davis

Crochet, applique, and embroidery on domestic  
cotton

78 3/4 x 39 3/4 in / 200 x 101 cm



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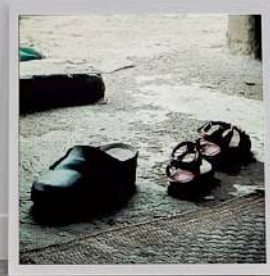
**Youssef Taki** (b. 1995, Morocco) is a visual artist whose practice engages with memory, displacement, and the politics of representation through an interdisciplinary approach that spans installation, photography, and text. His work navigates the tensions between personal and collective histories, often reflecting on diasporic identities, fragmented geographies, and the construction of “otherness” within contemporary visual culture. Through processes of accumulation, translation, and recontextualization, Taki examines how images and narratives circulate, rupture, and reassemble across borders.

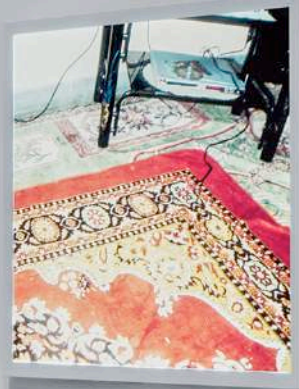
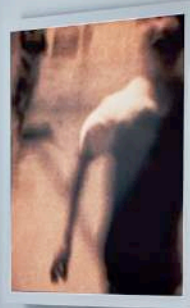
Rooted in research-based methodologies, his projects frequently explore the instability of memory—both intimate and archival—probing the ways in which histories are mediated, obscured, or reinscribed. Recurring bodies of work such as *External Memories* and *Fuera de lugar* trace shifting notions of belonging and estrangement, suggesting image-making as a site of negotiation where absence, loss, and visibility intersect. His practice also reflects an ongoing interest in language, exchange, and informal economies, as seen in projects that evoke systems of barter and translation as modes of cultural transmission.

Alongside his individual work, Taki collaborates with Al' Akhawat Collective, contributing to expanded forms of artistic production that foreground collective enunciation and shared authorship. These collaborations situate his practice within broader conversations around community, transnational networks, and alternative frameworks for artistic visibility.

Taki is currently a PhD candidate in Art and Humanities at the University of Castilla–La Mancha, where he previously completed a Master’s degree in Artistic and Visual Practices Research (2022–2023) and a BFA (2018–2022). He also holds a Higher Technical Degree in Plastic Arts and Design from the Escuela de Artes Antonio López.

Recent and upcoming solo exhibitions include *External Memories*, CONDUCTOR at the Brooklyn Art Fair of the Global Majority, New York (2026); *Al filo de la imagen*, Galería AWL, Girona (2026); *Sūq, memorias en trueque*, Fundación Antonio Pérez, Cuenca (2025); and *Fuera de lugar – Déplacé*, Colegio de España, Cité internationale universitaire de Paris (2025). His work has been presented internationally in group exhibitions and biennials including *The Wake*, Dakar Biennale (2024); *La proclama herética*, Tenerife Espacio de las Artes (2024); *La producción de la otredad*, Disseny Hub Barcelona (2024); *Postcards from the Edge*, Berry Campbell Gallery, New York (2024); and *Home Away from Home*, Larnaca Biennale, Cyprus (2023), among others.





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BOOTH A4

***External Memories (I)***, 2025

Youssef Taki

Print on backlit white polyester in a light box  
(LED, 44W). Memory files recovered from  
acquired and found mobile devices

24 x 24 inch / 60 x 60 cm



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BOOTH A4



***External Memories (II)***, 2025  
Youssef Taki  
Print on backlit white polyester in a light box  
(LED, 44W). Memory files recovered from  
acquired and found mobile devices  
24 x 24 inch / 60 x 60 cm

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BOOTH A4



***External Memories (III)***, 2025

Youssef Taki

Print on backlit white polyester in a light box  
(LED, 44W). Memory files recovered from  
acquired and found mobile devices

24 x 24 inch / 60 x 60 cm

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BOOTH A4

***External Memories (IV), 2025***

Youssef Taki

Print on backlit white polyester in a light box  
(LED, 44W). Memory files recovered from  
acquired and found mobile devices

24 x 24 inch / 60 x 60 cm



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BOOTH A4



***External Memories (V), 2025***

Youssef Taki

Print on backlit white polyester in a light box  
(LED, 44W). Memory files recovered from  
acquired and found mobile devices

24 x 24 inch / 60 x 60 cm

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BOOTH A4



***External Memories (VI)***, 2025

Youssef Taki

Print on backlit white polyester in a light box  
(LED, 44W). Memory files recovered from  
acquired and found mobile devices

24 x 24 inch / 60 x 60 cm

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BOOTH A4



***Sûq, Bartered Memories, 2025***

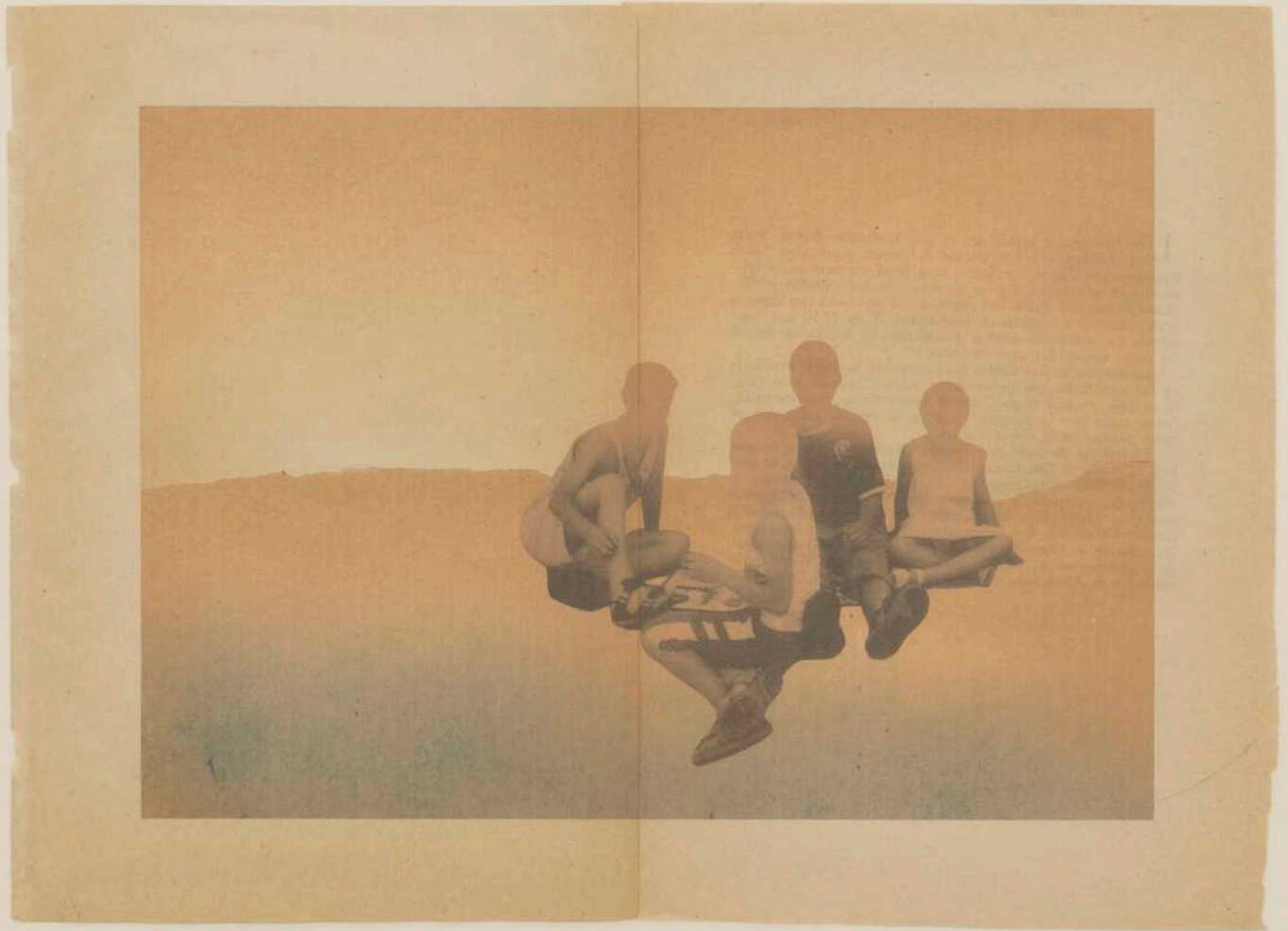
Youssef Taki

Installation on blue canvas with panasonic  
camera and SD card

Dimensions variable

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BOOTH A4



***Out of Place (I)***, 2022 - 2025

Youssef Taki

Collage and print on old book pages pages

8 1/2 x 6 inch / 21 x 14,8 cm (framed)

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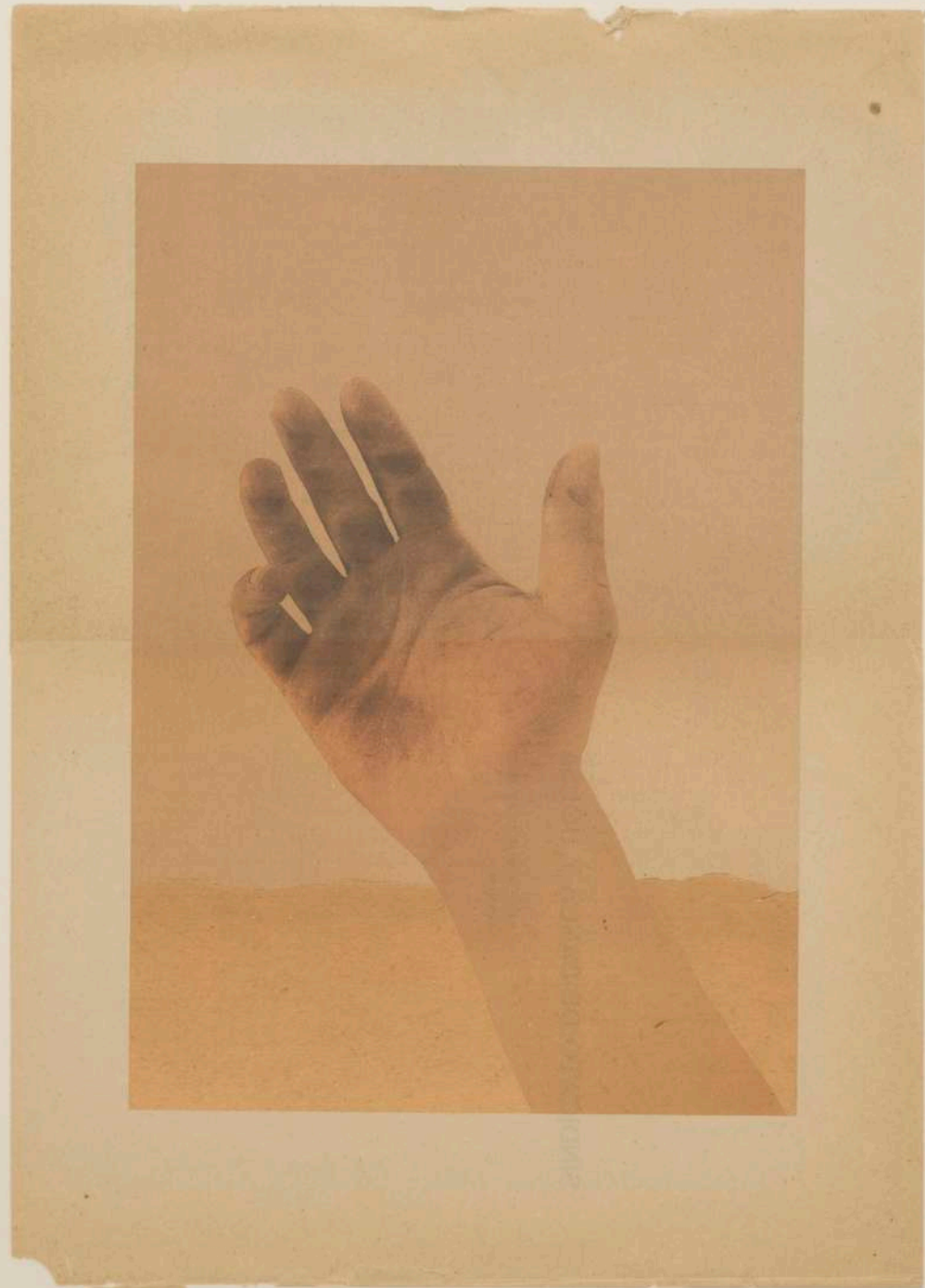
BOOTH A4



***Out of Place (II)***, 2022 - 2025  
Youssef Taki  
Collage and print on old book pages pages  
8 1/2 x 6 inch / 21 x 14,8 cm (framed)

AW  
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BOOTH A4



***Out of Place (III)***, 2022 - 2025  
Youssef Taki  
Collage and print on old book pages pages  
8 1/2 x 6 inch / 21 x 14,8 cm (framed)

BOOTH A4



***Out of Place (IV)***, 2022 - 2025  
Youssef Taki  
Collage and print on old book pages pages  
8 1/2 x 6 inch / 21 x 14,8 cm (framed)

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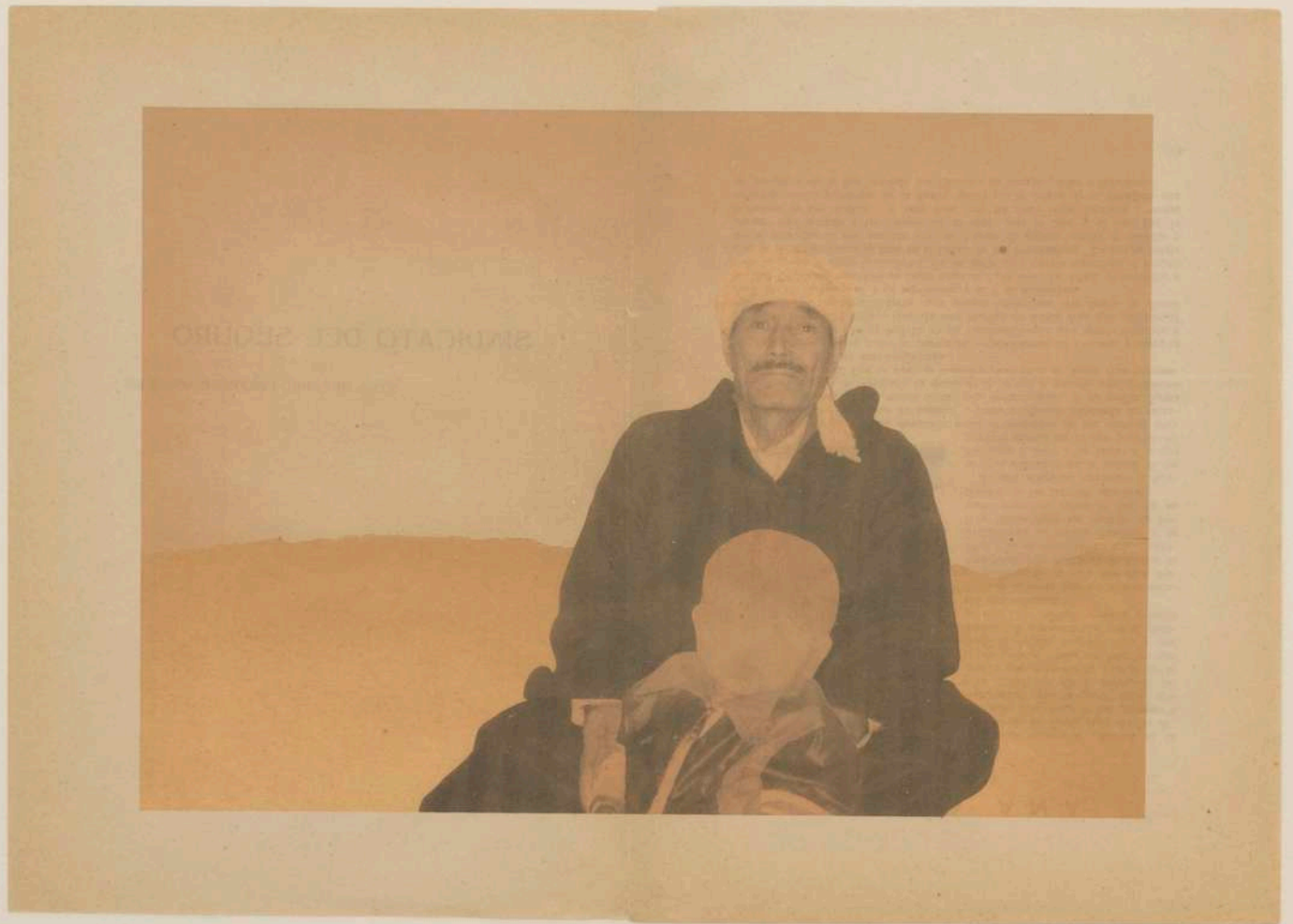
BOOTH A4



***Out of Place (V)***, 2022 - 2025  
Youssef Taki  
Collage and print on old book pages pages  
8 1/2 x 6 inch / 21 x 14,8 cm (framed)

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BOOTH A4



***Out of Place (VI)***, 2022 - 2025

Youssef Taki

Collage and print on old book pages pages

8 1/2 x 6 inch / 21 x 14,8 cm (framed)

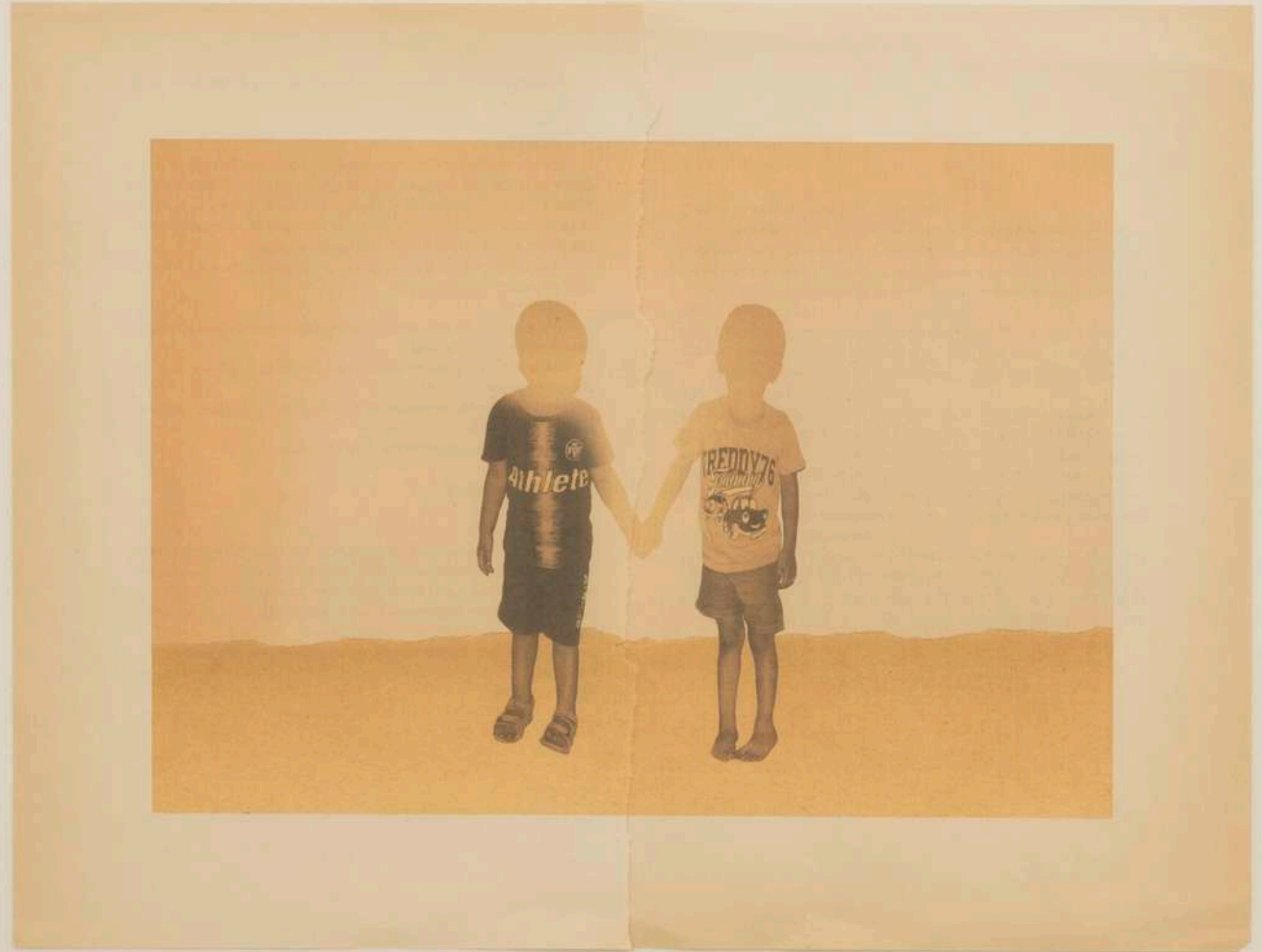
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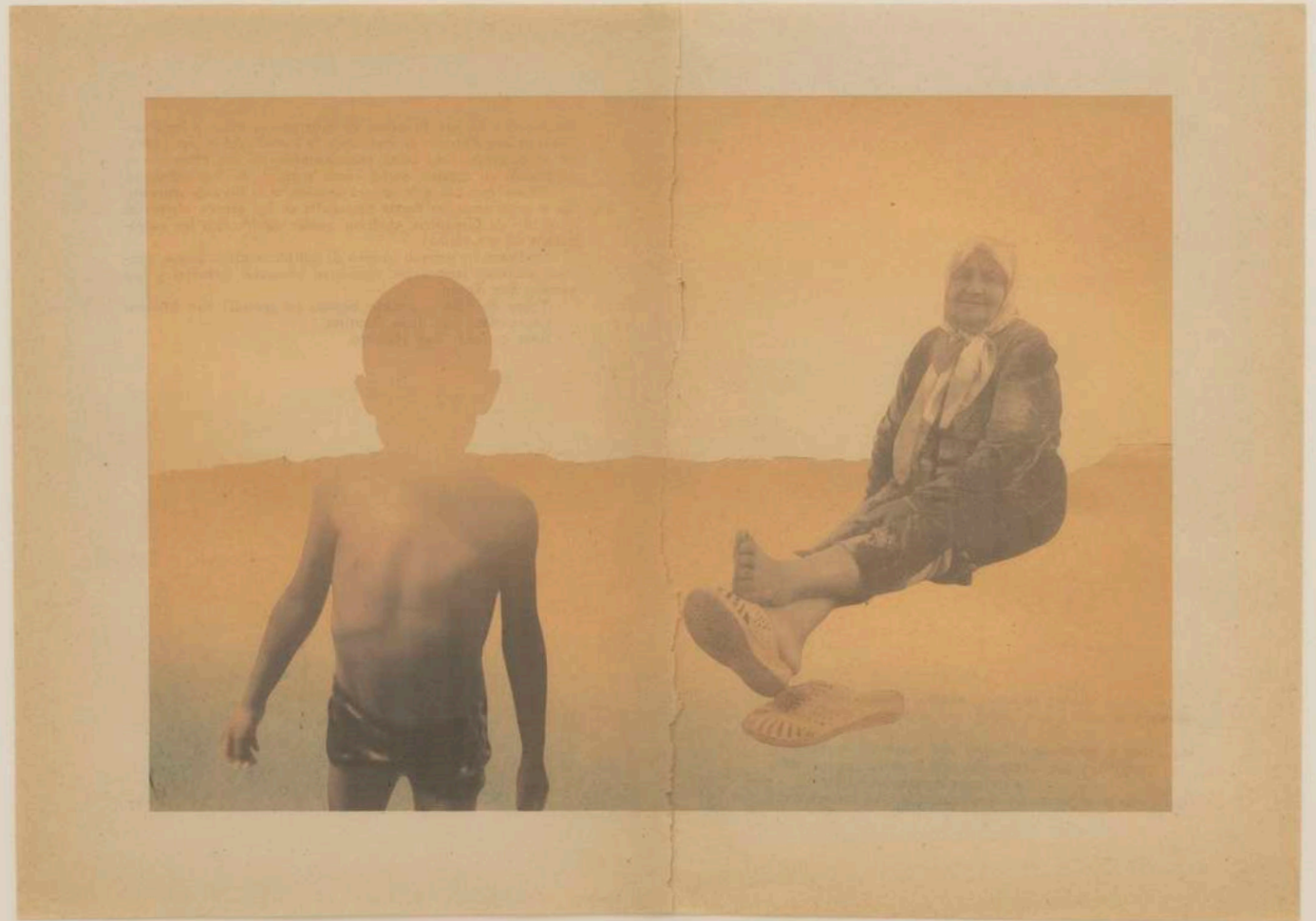
***Out of Place (VII)***, 2022 - 2025  
Youssef Taki  
Collage and print on old book pages pages  
8 1/2 x 6 inch / 21 x 14,8 cm (framed)

BOOTH A4



***Out of Place (VIII)***, 2022 - 2025  
Youssef Taki  
Collage and print on old book pages pages  
8 1/2 x 6 inch / 21 x 14,8 cm (framed)

BOOTH A4



***Out of Place (IX)***, 2022 - 2025

Youssef Taki

Collage and print on old book pages pages

8 1/2 x 6 inch / 21 x 14,8 cm (framed)



**José Gabriel Capaz** (b. 1988, Cuba) is a Cuban visual artist whose practice is rooted in painting, through which he investigates systems of power, social behavior, and the psychological tensions embedded within contemporary Cuban life. His work often reflects on structures of control, collective dynamics, and the subtle frictions between individual agency and imposed order, constructing visual narratives that oscillate between irony, unease, and critical introspection.

Capaz emerged within the context of Havana's experimental art scene as a founding member of the collective STAINLESS (2010–2017), a platform that fostered collaborative strategies and alternative modes of exhibition-making. Following this period, he developed an independent practice that maintains a strong engagement with both local and international contexts, exploring painting as a space where symbolic language, gesture, and materiality converge to question dominant cultural and political frameworks.

His works frequently employ layered compositions and ambiguous figuration, drawing attention to processes of fragmentation, repetition, and distortion. Through these strategies, Capaz constructs images that challenge fixed readings, inviting viewers to navigate unstable terrains where meaning is continuously negotiated. His practice situates itself within broader conversations around post-socialist realities, global circulation, and the shifting conditions of artistic production in Cuba and beyond.

Capaz studied at the San Alejandro Academy of Fine Arts (2010) and later obtained a Bachelor of Fine Arts from the Higher Institute of Art (ISA), Havana (2011–2015). He has been the recipient of notable international support, including scholarships from the Shelley & Donald Rubin Foundation, New York (2014), Rockefeller Brothers Fund in collaboration with Pioneer Works, New York (2017), Vermont Studio Center (2022), Casa Wabi (2024) and the Rockefeller Brothers Fund (2026).

Recent and selected solo exhibitions include *Inminencia*, Mestre Projects, Bahamas (2025); *Montaña Humana*, Plataforma2, Barcelona (2022), *La Extracción*, Galería Servando, Havana (2021); *Ataraxia*, Galería Casa 8, Havana (2020); *Sedición*, Casa de México, Havana (2019); *Sistema Vulgar*, collateral exhibition of the 15th Havana Biennial (2019); and *En el Monte*, Pioneer Works, New York (2019). Earlier presentations include *Emotionless*, Proyecto Medellín, Mexico City (2017), and *Una Mente Caótica*, The Studios of Key West (2015).

His work has been featured in major public and international contexts, including the Havana Biennial (2012, 2015), and exhibited at institutions such as the Freize Museum, Berlin, and Casa de México, Havana. Capaz's work is held in prominent public and private collections, including the Institute of Contemporary Art, Miami; the Shelley & Donald Rubin Foundation Collection, New York; the Gilbert Brownstone Foundation, Paris; the Chrysler Museum, Virginia; the Virginia Museum of Fine Arts; and the Museum of Latin American Art (MOLAA), Los Angeles, among others.

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BOOTH A4

***Arabesque (I)***, 2026  
José Capaz  
Charcoal on Canvas  
78 x 59 inch / 198 x 150 cm



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BOOTH A4



***Arabesque (II)***, 2026  
José Capaz  
Charcoal on Canvas  
78 x 59 inch / 198 x 150 cm

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BOOTH A4



***Arabesque (III)***, 2026  
José Capaz  
Charcoal on Canvas  
59 x 59 inch / 150 x 150 cm

AW  
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For further information please contact  
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Founded in 2024, AWL is headquartered in Girona, Spain, with an expanding presence in Abu Dhabi, UAE, and Los Angeles, USA. The gallery represents emerging and established voices whose transdisciplinary practices explore socio-cultural dynamics, the human experience, and the complexities of diaspora. AWL places strong emphasis on discourse that challenges conceptual boundaries while fostering cross-cultural dialogue across diverse artistic traditions and audiences. With a curatorial approach rooted in social awareness, AWL engages with the global art community through transnational collaboration and experimental initiatives.