

BIENNIALS & ART PRACTICES IN THE CARIBBEAN

CARIBBEAN INTRANSIT



Smithsonian
Center for Folklife and Cultural Heritage

BIENNIALS & ART PRACTICES IN THE CARIBBEAN

June 28th 2012, 11:30am- 7:00pm

Smithsonian Center for Folklife and Cultural Heritage

600 Maryland Ave. SW

Suite #2001

Washington DC 20024

ABOUT THE SMITHSONIAN CENTER FOR FOLKLIFE AND CULTURAL HERITAGE

The Smithsonian Center for Folklife and Cultural Heritage is dedicated to the collaborative research, presentation, conservation, and continuity of traditional knowledge and artistry with diverse contemporary cultural communities in the United States and around the world.

The Center for Folklife and Cultural Heritage is a research and educational unit of the Smithsonian Institution promoting the understanding and continuity of diverse, contemporary grassroots cultures in the United States and around the world. The Center produces the Smithsonian Folklife Festival, Smithsonian Folkways Recordings, exhibitions, documentary films and videos, symposia, publications, and educational materials. The Center conducts ethnographic and cultural heritage policy oriented research, maintains the Ralph Rinzler Folklife Archives and Collections, and provides educational and research opportunities through fellowships, internships, and training programs. The Center also produces major national cultural events consistent with its mission.

ABOUT CARIBBEAN INTRANSIT

Caribbean InTransit Arts Journal is a global initiative that seeks to foster a community of research and entrepreneurship related to cultural and artistic endeavors emerging from the Caribbean and its Diasporas. It is the only open access academic journal focused on the Caribbean Arts.

The journal welcomes academic papers, reviews, interviews and works that straddle these forms. Artworks are also invited including but not limited to poetry, music, architecture, dance, film, photography and fine art. The journal also features papers in Spanish, French and Dutch.

In addition to an Editorial and extended team from around the Caribbean and its Diasporas, Guest Editors who are established scholars are invited to edit each issue. This ensures a global reach for the journal. Thus far our Guest Editors have been from or based in the following countries: Trinidad, Jamaica, Canada, Barbados and Germany.

Caribbean InTransit is dedicated to supporting and ensuring the development, interrogation and showcase of the Caribbean arts.



BIENNIALS & ART PRACTICES IN THE CARIBBEAN

Caribbean InTransit is committed to the development of socially responsible, environmentally conscious art practices for the Caribbean. We seek to create opportunities for partnership, dialogue, strategic and tactical planning toward sustainable avenues for Caribbean Arts practice. Recognizing the glocal nature of the Caribbean situation, Caribbean InTransit uses Keith Nurse's notion of brain circulation as a premise for approaching Caribbean development through the arts. In furthering this notion Caribbean InTransit not only brings together persons from across the Caribbean and Diaspora but seeks to cross linguistic barriers as well as social and occupational divides, functioning as a mediator or intermediary in bringing together artists, policy makers, scholars, arts activists, arts administrators and curators from across the Caribbean and its Diasporas.

Welcome, Introductions 11:30-11:45am

Opening Speaker: Mr. Jose Ortiz, Executive Director, Artisphere 11:45 am- 12:00pm
"Art Every Day: Building Community through Artistic Collaborations"

SECTION 1: BIENNIALS & COMMUNITY DEVELOPMENT: SUSTAINABLE PRACTICES & CULTURAL TOURISM 12:10- 1:20 PM

Moderator: Mr. James Early, Director of Cultural Heritage Policy, Smithsonian Center for Folklife and Cultural Heritage

Panelists: Diana N'Diaye, Curator, Smithsonian Center for Folklife and Cultural Heritage;
Neil Parsan, Ambassador of the Republic of Trinidad and Tobago to the US;
Ivor Miller, Cultural Historian, Senior Fellow, National Museum of African Art at the Smithsonian Institution (2011-2012),

- How is affect produced and disseminated?
- What are some of the best practices and some new ideas for gaining community involvement?
- How do we transmitting know-how to local populations?
- How do we use art to encourage environmentally conscious practices and to engage communities in eco-cultural responsibility and citizenship?
- What are the implications of Caribbean arts practice for sustainable programming, cultural heritage policy and cultural diplomacy?

SECTION 2: THEMATIC INQUIRIES, ART & PROGRAMMING TECHNIQUES 1:30- 3:00PM

Moderator: Peter Winant, Associate Director, School of Art, GMU

Panelists: Tatiana Flores, Assistant Professor, Department of Art History, Rutgers University, Independent Curator.

Tom Ashcraft, Visual Artist, Associate Professor, Head of Sculpture, School of Art, GMU;

- How can artistic interventions function as a tool for ethnographic documentary and as an educative and communicative mechanism?
- How can we determine the potential of artistic interventions to sustain the individual or collective psychological and economic well being of its practitioners?
- What kind of thematic inquiries can be promoted through programs and what kinds of programs would be most effective?
- How do/can programs of arts for social change be effective for the Caribbean?



SECTION 3: POWER, POLITICS & IDEOLOGIES 3:15- 4:45PM

Moderator: M. Liz Andrews, Artist, Curator, Department of Photography & Imaging, Tisch School of the Arts.

Panelists: Leah Gordon, Curator, Haiti Ghetto Biennial (UK);
Giscard Bouchotte, Independent Curator and Cultural Engineering Consultant;
Jo-Marie Burt, Director, Latin American Studies, Co-Director, Center for Global Studies, GMU;
Arthur Garcia, Director Rubber Band Puerto Rico.

- How does art function as a mechanism of accountability, democracy and protest?
- How has art been politicized and how has politicized art, propaganda art and aestheticism functioned in the Caribbean?
- What are the implications for participation, replicability and change in the Caribbean?
- What new art practices has crisis produced and how do publics and artists define crisis?

SECTION 4: TRANS-NATIONAL CARIBBEAN PRACTICE 5:00-6:30 PM

Moderator: Lara Stein Pardo, Artist, Fellow, Smithsonian American Art Museum

Panelists: Christopher Cozier, Artist, Curator, Wrestling with the Image, Paramaibo Span(Trinidad);
Marielle Barrow, Editor-in-Chief, Caribbean InTransit;
Marcel Wah, Editor-in-Chief CAW Magazine;
Alanna Lockward, Curator, GM Art Labour Archives (Germany)

- What are the implications of Caribbean arts practice for sustainable programming, cultural heritage policy and cultural diplomacy?
- How are they sustained financially?
- What mechanisms of pedagogy, practice and exhibition can forge stronger links between Caribbeans?
- What strategic directions and tactical solutions can we suggest toward pro-active trans-national Caribbeanism?



Artist: Fitzroy Hoyte, Trinidad & Tobago
"Pensive Mood"
Series: Echoes of My Mind
2009
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Jose Ortiz, prior to joining Artisphere, served as deputy director of the Harvard Art Museum. As its deputy director, Ortiz oversaw the daily operation of Harvard's three art museums—the Arthur M. Sackler Museum, Busch-Reisinger Museum and Fogg Museum.

Ortiz's extensive background also includes serving as the deputy director/chief of finance and administration at the Smithsonian Institution's Hirshhorn Museum and Sculpture Garden from 2005 to 2009. While at the Hirshhorn, Ortiz oversaw the daily operations, fiscal planning and served as project manager for all capital projects and space planning initiatives aimed at making the museum more accessible to a wider audience and improving the visitor experience.

From 1996 to 2005, Ortiz served as manager for administration at The Cloisters in New York, the branch museum of the Metropolitan Museum of Art dedicated to the art and architecture of medieval Europe. Prior to that, Ortiz supported traveling exhibitions, programming and marketing for the Smithsonian Institution's Anacostia Museum and served as assistant director of visitor services for the Museum of Television and Radio in New York (now the Paley Center for Media).

Ortiz currently serves on the Finance and Resources Committee of the International Council of Museums in Paris, France. He was also nominated to serve on the Strategic Plan Review Committee and elected to serve two consecutive terms on the board of directors of ICOM's International Committee on Management (INTERCOM) and the American National Committee (ICOM-US), a member board of 19 which serves as the American policymaking and advisory board to ICOM. He is also a current member of both the American Association of Museums' (AAM) Museum Management Committee and Latino Network Professional Interest Committees. Other appointments include serving on the AAM Museums and Community Collaborations Abroad Committee, the Metropolitan Museum of

New York's Multicultural Audience Development Initiative Committee, and serving as the chair of the American Association of Museums Diversity Coalition Fellowship Committee.

Ortiz is a graduate of Pace University and completed a graduate program with a master of arts in liberal studies and received a professional certificate in museum studies from New York University. Ortiz is a regular lecturer and panelist at national and international universities, museums, and conferences, particularly on the subjects of museum administration, leadership development, and management during times of change and transition.

About Panelists & Moderators

M. Liz Andrews is an artist, curator and educator who believes that art has a unique power to document histories, convey messages, envision change and incite action. In 2009, she conceptualized and launched LetterToObama: a platform presenting "Letters" to the 44th President through art. Liz currently lives and works in New York City.

Tom Ashcraft is a visual artist and founding member of Workingman Collective, a DC based collaborative artist group. Tom has exhibited and produced work throughout the United States including the North Carolina Museum of Art, Raleigh, NC, Atlanta Center for Contemporary Art, Atlanta, GA, Washington Project for the Arts, Washington, D.C., The Corcoran Gallery of Art, Washington, D. C., Munson-Williams-Proctor Institute, Utica, NY. He is included in public and private collections and is represented by Hemphill Fine Arts, Washington, D.C. Tom has also directed and engaged in multiple cross-disciplinary educational art projects which include the Andros Island Art Project, Bahamas, a series of collaborative public art projects with George Mason University students, the College of the Bahamas, and the residents of Stainard Creek, Andros



Island, Bahamas; and Container Space, the adaptive reuse of a shipping container as an off the grid object, exhibition space, and experimental resource housed in the School of Art.

Marielle Barrow is a Fulbright Scholar recipient and Cultural Studies PhD candidate at George Mason University, Virginia. She is a practicing visual artist, social entrepreneur, arts management consultant and academic. Marielle Graduated with a BSc in Hospitality Management (joint degree program) from The University of the West Indies, and the University of Technology in Jamaica and earned a Postgraduate Diploma in Arts & Cultural Enterprise Management and an MPhil in Cultural Studies at The University of the West Indies, St. Augustine, Trinidad. As a social entrepreneur she established Caribbean Arts Village Ltd and The Centre for the Arts, in Port of Spain, As an arts Management consultant she conducted consultations and worked on an Action Plan for the music and film industries for the Organization of Eastern Caribbean States (OECS) and was one of the presenters at the 2009 CARICOM experts meeting in Haiti, on Cultural Industries, Trade and the Caribbean Single Market and Economy (CSME). Marielle is Founder and Editor-in Chief of Caribbean InTransit.

Giscard Bouchotte grew up in Haiti and lives between Port-au-Prince, Paris and New York. He has worked as art critic in Port-au-Prince (2001-2004) and is a Member of AICA (International Association of Art Critics) since 2003. Bouchotte graduated with a degree in Political Sciences and Cultural Management from Dauphine University in Paris. He has worked as assistant to the Curator of Transcultural Forum for Contemporary Art in Port-au-Prince (AfricAméricA Foundation) and is currently working as an independent curator for the Agnes b Endowment Fund and Chantiers du Sud. Bouchotte is also a Cultural Engineering consultant.

Jo-Marie Burt teaches political science at George Mason University. Her research focuses on state violence, human rights, and transitional justice; social movements and revolutions; and democracy and civil society in Latin America. She is author of *Silencing Civil Society: Political Violence and the Authoritarian State in Peru* (Palgrave Macmillan, 2007), which was published in Spanish in early 2009 as *Violencia y Autoritarismo en el Perú: Bajo la sombra de Sendero y la dictadura de Fujimori* by the Instituto de Estudios Peruanos (IEP) and the Asociación Servicios Rurales (SER). She is co-editor of *Politics in the Andes: Identity, Conflict, Reform* (University of Pittsburgh Press, 2004). She brings to her teaching years of experience working with human rights organizations in Latin America and the U.S., including Peru's National Human Rights Coordinator, Peace and Justice Service (SERPAJ)-Uruguay, and the Washington Office on Latin America (WOLA). She has received grants and fellowships from the Open Society Institute, Fulbright, U.S. Institute of Peace, the Aspen Institute, the John D. and Catherine T. MacArthur Foundation, the Inter-American Foundation, the Thomas J. Watson Foundation, and was a fellow of the International Human Rights Internship Program of the Institute for International Education and the Ford Foundation. She holds a Ph.D. in political science from Columbia University.

Diana Baird N'Diaye's is a curator and cultural heritage specialist at the Smithsonian Institution's Center for Folklife and Cultural Heritage. Her research interests, specialties, and publications span the areas of African and African Diaspora folklife and ethnicity, ethnoaesthetics of dress, craft and design; cultural representation, heritage education, community-based tourism and cultural policy. She has curated Smithsonian Folklife Festival programs and exhibitions on Senegal, the communities, children's play, and performance of Maroon, African immigrant culture, Bermuda, Haiti and most recently on the African roots of Virginia's culture. She also coordinated



program components on fashion for the Silk Road and Mali Festivals. She directed the Smithsonian's participation in the South African National Cultural Heritage Training and Technology Program, in partnership with Michigan State University, the Chicago Historical Society, and several South African cultural institutions. She has served on the Executive Board of the American Folklore Society, on the faculty of Georgetown University's African Studies Program, and as an advisor to several cultural and humanities institutions including UNESCO. She holds a Ph.D. in anthropology and visual studies from The Union Institute.

Christopher Cozier is a contemporary artist, curator, and writer living and working in Trinidad. As a visual artist, he works in a variety of media, including drawing, printmaking, sound, and installation. Through his series of ink-wash sketchbook drawings, Cozier has developed a collection of visual vignettes of contemporary Caribbean moments along with memory-scapes of the Caribbean's colonial past and observations from his travels abroad. Cozier holds a BFA from the Maryland Institute College of Art and an MFA from Rutgers University. His work has been widely exhibited internationally, including at the Havana Bienale, the Bag Factory in Johannesburg, TENT in Rotterdam, CCA7 in Port of Spain, the Museum of the Americas in Washington, DC, the Art Foundry in Barbados, *AfricAmerica* 2002, "Nouveau Monde/mondes nouveaux" in Montreal, the Art Centre of the City of Copenhagen, and A Space in Toronto. He sits on the editorial board of *Small Axe*, A Caribbean Journal of Criticism, and is an editorial advisor to *BOMB* magazine. Cozier has curated exhibitions such as *Paramaibo Span*, *Curaçao and Wrestling with the Image*, Washington DC

James Early is Director of Cultural Heritage Policy at the Smithsonian Center for Folklife and Cultural Heritage. He served formerly as Director of Cultural Studies and Communication at the Center for Folklife Programs and Cultural Studies at the Smith-

sonian Institution, Washington, D.C. Since 1984, Mr. Early has served in various positions at the Smithsonian Institution, including Assistant Provost for Educational and Cultural Programs, Assistant Secretary for Education and Public Service, Deputy Assistant Secretary for Public Service, and Executive Assistant to the Assistant Secretary for Public Service. Prior to his work with the Smithsonian, Mr. Early was a humanist administrator at the National Endowment for the Humanities, Washington, D.C., a producer, writer, and host of "Ten Minutes Left," a weekly radio segment of cultural, educational and political interviews and commentary at WHUR FM radio at Howard University, and a research associate for programs and documentation. As a longtime advocate and supporter of cultural diversity and equity issues in the nation's public cultural and educational institutions, Mr. Early began these pursuits at Morehouse College in Atlanta, GA, in 1969, where he received a Bachelor of Arts in Spanish. In 1971, Early entered the Graduate Studies program at Howard University on a Ford Foundation Fellowship to pursue a Ph.D. in Latin American and Caribbean History and a minor in African and Afro-American History. Mr. Early has written extensively on the politics of culture.

Tatiana Flores has a joint appointment with the Art History Department and LHCS. She obtained her MA and Ph.D from Columbia University. She specializes in twentieth century Latin American art and contemporary art. Her first book project examines the development of avant-gardism in post-revolutionary Mexico in relation to the Estridentista ("Stridentist") movement, which encompassed art and literature. Another study assesses the art, visual culture, and cultural policy under the government of Hugo Chavez in Venezuela. The interests that drive Professor Flores' research include art historiography, cross-currents between the art of the Americas and Europe, interdisciplinary collaborations, and the relation between art and social consciousness. Professor Flores has contributed to *Review: Litera-*

ture and Arts of the Americas, *ReVista: The Harvard Review of Latin America*, and *Woman's Art Journal* and regularly writes for *Art Nexus*, for which she is editorial advisor. She is active as an independent curator, having organized exhibitions on contemporary painting, as well as Latin American and Latino art. The Cisneros Visiting Scholar at the David Rockefeller Center for Latin American Studies in 2007-2008, Tatiana Flores has also been the recipient of a Fulbright-García-Robles award and a Jean Charlot Foundation grant. Prior to joining the Rutgers faculty, she taught at Florida State University.

Arthur L. Asseo García is currently a candidate for a MA on the History of Decorative Arts from Smithsonian-George Mason University, Washington, DC. In 2008, with his business partner María de Mater O'Neill, he cofounded Rubberband, LLP, a transformation design studio motivated by the quest for innovation in service, production methods and organizational structure, within a socially responsible frame of mind. In 2010, as senior partner in Rubberband, LLP, received the BID10 Award of the 2010 Biennale of Latin American Design in Madrid, Spain for the design of the exhibition "Hacia un nuevo rumbo" (Museo Casa Roig, Universidad de Puerto Rico, 2009). That same year, with O'Neill, he presented the paper "Typography Restoration as a Sign for Understanding Political Discourse" at the 4th International Conference on Typography and Visual Communication (University of Nicosia, Cyprus) about the design process of the Hotel Excelsior typeface. In 2009 he received a BFA (magna cum laude) on Image and Design from the Escuela de Artes Plásticas, Puerto Rico.

Leah Gordon is a photographer, film-maker and curator and has produced a body of work on the representational boundaries between art, religion, anthropology, post-colonialism and folk history. In 2006 she commissioned the Grand Rue Sculptors from Haiti to make 'Freedom Sculpture', a permanent exhibit for the International Museum of Slavery in Liverpool. Leah created and co-curated the Ghetto Biennale in

Port-au-Prince in 2009 and 2011. Gordon was the adjunct curator for the Haitian Pavilion at the 54th Venice Biennale, is on the curatorial team for the 'In Extremis' show Sept 2012 at the Fowler Museum, UCLA and is co-curating, with Alex Farquharson, a major show on Haitian art at the Nottingham Contemporary in October 2012. Her photographic work registers Haiti's juncture between its history, its cosmology and the present. Her photography book 'Kanaal: Vodou, Politics and Revolution on the Streets of Haiti' was published in June 2010. Gordon is represented by Rifleman Gallery, London.

Yves-Renee Jennings worked for many years at the World Bank after which she joined ICAR's Ph.D. program to explore the conflict dynamics of gender relations in post conflict countries. Previously focused on West African countries, she now sees important openings for practitioners in Haiti to rebuild, overcoming structural violence, creating dialogues, and develop civic responsibly. Yves-Renee is currently director of the GMU Dispute Resolution Project, chair of the Latin America working group and as an ICAR Student Association (formerly GSCS) board representative. She is active in the Gender working group and as a Drucie-Cumbie Fellow, she has been developing a grants portal for ICAR.

Alanna Lockward is an author, critic and independent curator specialized in time-based undertakings. In 1988, she was appointed Director of International Affairs at Museo de Arte Moderno in Santo Domingo. She is the founding director of Art Labour Archives and has been award jury of the 26 Bienal Nacional de Artes Visuales in Santo Domingo (2011) and V Bienal del Istmo Centroamericano in San Salvador (2006), among other competitions. Her theoretical work has been published widely in English, Spanish and German and she has worked as guest lecturer at the Humboldt University Berlin, Transart Institute, Goldsmiths University of London, Dutch Art Institute, University of Warwick and the Roosevelt Academy of the University of Utrecht. She is currently associate curator of



the Ballhaus Naunynstrasse and general manager of the Transnational Decolonial Institute. Her most recent curatorial project is BE.BOP 2012. BLACK EUROPE BODY POLITICS.

Ivor Miller, a cultural historian specializing in the African Diaspora in the Caribbean and the Americas, is a Senior Fellow at the National Museum of African Art at the Smithsonian Institution (2011-2012). He was a Fulbright Scholar teaching in the Department of History at the University of Calabar, Nigeria (2009-2011), and has been a Research Fellow in the African Studies Center, Boston University, since 2006. His most recent book, "Voice of the Leopard: African Secret Societies and Cuba" (UP of Mississippi 2009) was awarded Honorable Mention by the Association for Africanist Anthropology. Based upon fieldwork in Nigeria, Cameroon, Cuba, and the USA, it documents ritual languages and practices that survived the Middle Passage and evolved into a unifying charter for transplanted slaves and their successors. Current research interests are the pre-colonial formation of the Ekpe (leopard) society in West Africa, as well as issues of gender in initiation societies in the African Diaspora. His first book treated the Yoruba Diaspora in the Caribbean (written with Professor 'Wande Abimbola); his second book documented the early Hip hop movement in New York City. See <afrocubaweb.com/ivormiller/ivormiller.htm> for more.

María de Mater O'Neill is a Senior partner, Rubberband, LLP and an award winning painter and designer. O'Neill holds a BFA from Cooper Union, New York, and is a candidate for a Doctorate in Design Practice from the School of Design, Northumbria University, UK. O'Neill has 25 years of experience in the education sector.

Lara Stein Pardo's artwork, research, and writing revolve around themes of space and place and the complexities involved in people's negotiation of the socio-geographic world.

Born in Miami, Stein Pardo earned her BA in Ethnic Studies and Studio Art from the University of Colorado, Boulder, and her MA in Sociocultural Anthropology from the University of Michigan, Ann Arbor. Currently, she is a PhD Candidate in Anthropology at the University of Michigan and a Fellow at the Smithsonian American Art Museum with affiliations at the Center for Folklife and Cultural Heritage and the National Museum of African American History and Culture. Stein Pardo's dissertation addresses issues of race, class, gender, and national origin in the politics of contemporary art production, and considers the topic of diaspora aesthetics in relation to the conceptualizations of "Caribbean-ness." She has presented her research nationally and internationally at various conferences including the American Anthropological Association, Caribbean Studies Association, and the Global Caribbeans Conference.

Neil Parsan assumed the position of Ambassador Extraordinary and Plenipotentiary to the United States of America and The United Mexican States and Permanent Representative of Trinidad and Tobago to the Organization of American States (OAS) on February 7, 2011. Dr. Parsan did his Undergraduate Medical Degree at the University of the West Indies, Faculty of Medical Sciences. After spending eight (8) years as a Lecturer/Tutor at the Faculty of Medical Sciences (UWI), he pursued a Master of Business Administration (MBA). He also holds a Registered Financial Consultant (RFC) Degree, a CACM from Harvard University School of Public Health and a Diploma in International Trade Management (Dip. ITM) from ITM Worldwide in Sweden. He was a Director in several Companies – locally and regionally. He is presently a Director at the Arthur Lok Jack Graduate School of Business (GSB) Alumni Board and Vice President of the Private Hospital Association of Trinidad and Tobago (PHATT). He has consulted on several Special Projects locally and internationally.

Marcel Wah is the founder and Executive Director of the Haitian Art Education and Appraisal Society (HAEAS), Inc., a non-profit organization dedicated to establishing and maintaining appraisal standards for Haitian Art. HAEAS also seeks to advance the arts through education, archiving, advocacy, and scholarship. Born into a well-known family of Haitian-Chinese artists in Port-au-Prince, Haiti, Marcel began to paint at an early age. He holds a Bachelors and Masters Degree in Fine Arts from the San Francisco Art Institute and the California College of the Arts, respectively. The Wah Gallery, his online gallery, promotes Haitian and Caribbean artists. Marcel also hosts the International Caribbean Art Fair (ICAFair), Caribbean Art World (CAW) Magazine, an online print magazine focusing on Caribbean Fine Art; Wah Fine Arts; Moldova 4Ever; and Kykti, Inc.

Peter Winant is Associate Director, School of Art and Assistant Professor of Sculpture in the College of Visual and Performing Arts at George Mason University, where he is the Coordinator for Studio Fundamentals. Peter also heads the University's Artsbus program, which annually sends 1,300 students and members of the general public to D.C. and New York City to visit galleries and museums. Peter's work is in private collections around the country, and he has made site-specific and gallery exhibitions and installations, and lectured in New York, Chicago, Berlin, Prague, Krakow, Slovakia, Austria, Paraguay and — of course — the D.C. area. Peter earned a Master of Fine Arts degree in sculpture from Indiana University in 1982. He taught at St. Martin's Academy and at Montgomery College before taking his current position at George Mason University.

Respondents

Yasmine Espert is completing her Fulbright year in Barbados as an affiliate of the Barbados Arts Council and the University of the West Indies. She is also a volunteer at Fresh Milk, a platform for the arts in

Barbados.

David Boothman comes from a family of artists and musicians. His uncles, Boscoe and Geoffrey Holder, are two of the best known artists from the Caribbean. David attended Queen's Royal College in Trinidad and won a scholarship to Pratt Institute, New York, to study Art. In addition to being a top artist, David is also an accomplished Jazz pianist and composer. He moved to the United States in 1996 where he manages several bands.

Natalie McGuire is a University of Leicester Art History graduate from Barbados. Through her writings she explores issues of identity and the Caribbean response to art, amongst other things. Currently she is on the FRESH MILK board, and is a regular contributor to ARC magazine. See more of Natalie's thoughts at <http://nattielife.tumblr.com>.

Nimah Muwakil-Zakuri is an Art History graduate from the Universidad de Oriente, Cuba. She is currently pursuing an MPhil in Cultural Studies at the University of the West Indies. Nimah is currently the Acting Curator at the National Museum and Art Gallery. She currently sits on several Government advisory boards and working committees in relation the development of Museums across Trinidad and Tobago. E.g. The Cabinet Appointed Committee for the Establishment of a Sugar Museum and the Labour Heroes Park and Museum Working Committee. She is also a member of the National Registry Committee for Artists and Cultural Workers. Her professional affiliations include the Museums Association of the Caribbean (MAC) and the International Council on Museums (ICOM).

Donna Hope holds a B.A. (First Class Honours) in Mass Communication and a Masters in Philosophy (M. Phil.) in Government from the UWI, Mona. Hope was a Jamaican Fulbright Scholar 2002-2004, and completed her Ph.D. in Cultural Studies at George Mason University in Fairfax, Virginia in 2006.

Hope continues to engage in ongoing research on culture generally and Jamaican dancehall and music culture as well as on youth development.

Marsha Pearce is a Cultural Studies PhD candidate at the University of the West Indies (UWI) St Augustine Campus, Trinidad and Tobago. She is also the 2006 recipient of the Rex Nettleford Cultural Studies Fellowship granted by the Rhodes Trust.

Pearce's paintings and writing have been published in a special issue of *Callaloo* (Volume 30, Number 2, Spring 2007). Pearce is Managing Editor for *Caribbean InTransit*.

Jorge Luis Porrata is poet and an artist who was born in Camagüey, Cuba, in 1975. He has illustrated six books for the Cuban/American publishing house Homago, based in Miami. He currently teaches art courses at George Mason University. His artwork explores the interconnectedness between diverse themes, like text and image, cultural backgrounds, spiritual beliefs, and crosses disciplines, including writing, printmaking, drawing, and performance art.

Leandro Soto is a multidisciplinary visual/installation and performance artist who has been internationally involved with the arts for the past thirty two years. Soto was one of the leading figures of the influential "Volumen Uno", an artistic movement that changed the course of Cuban Art in the decade of the 1980's, in which he was the first artist in his generation to work with the Afro-Cuban heritage. Soto has participated in more than 162 group exhibitions and 91 solo art shows in museums, art galleries, and alternative art spaces in Spain, Canada, Brazil, Mexico, Czech Republic, Germany, Peru, Japan, Nicaragua, Jamaica, Italy, Cuba, India, and the United States. among others. As an educator he has taught and lectured at various Higher Education institutions in the U.S. and abroad.

Caribbean InTransit Catalogue

www.caribbeanintransit.com

June 6th at 6:30 pm
Inter American Development Bank Staff Gallery
1300 New York Avenue NW,
Washington, DC

Tirzo Martha
 Antonius Roberts
 Glenn Roopchand
 GA Gardner
 Angelica Barrow
 Clayton Rhule

Genevieve Lahens
 Nikolai Noel
 Marielle Barrow
 Andrae Green
 Beatrice Mellinger
 Marie-Denise Douyon



The Allspice Festival of Arts & Humanities

In the Spirit,(2011) an exhibition of 12 Caribbean artists, in collaboration with the Inter-American Development Bank, Staff Gallery and the Allspice Festival of the Arts.

Caribbean Arts Symposium (2011) in Collaboration with The Art Museum of the Americas, George Mason University.

Download Programs at
www.caribbeanintransit.com



Issues I, II, III, Issue IV Call for Papers

CARIBBEAN INTRANSIT THE ARTS JOURNAL



ISSUE 1 | NOVEMBER 2011

THE POLITICS
OF THE VISUAL
AND THE VOCAL



CARIBBEAN INTRANSIT BIENNIAL ARTS JOURNAL

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Issue 1: The Politics of the Visual and the Vocal. Guest Editor, Patricia Mohammed.

Issue 2: Location and Caribbeanness. Guest Editor, Honor Ford-Smith.

Issue 3: Arts for Social Change. Guest Editor, Toby Jenkins (Fall 2012).

ISSUE 4: Cutting Edges: New Media & Creative Entrepreneurship, Guest Editors, Keith

CARIBBEAN INTRANSIT ARTS JOURNAL



VOLUME 1 | ISSUE 2 | MARCH 2012



LOCATION &
CARIBBEANNESS

Nurse & Alanna Lockward.

In partnership with Caribbean Industries Exchange and Art Labour Archives.

Throughout the Caribbean region and its multiple Diasporas, artistic form and practice are at risk. Since the beginning of a global economic crisis in 2008, the arts have been particularly impacted through severe losses of funding and institutional support. These ongoing global challenges to the practice and production of the arts affect the Caribbean in specific ways. Mobilizing the crisis as a critical point of departure, this volume of Caribbean Intransit seeks to examine both the inherent risks and possibilities of the intersection of new technologies, entrepreneurship and artistic practice. How might we deploy the cutting edges of artistry, technological innova-

tion and business practices to find creative solutions to these challenges? How have entrepreneurship, electronic and digital networks, mobilities and artistic projects threatened or empowered the arts in times of crisis? Are indigenous or traditional practices at risk in the age of global communication and exchange? How can experiments in new media, performance, film, literature, music, art, and architecture articulate financially sustainable aesthetic interventions in the contemporary moment?

This volume of *Caribbean InTransit* invites exploration of these cutting edges and their myriad interpretations as both pitfall and promise. Essays and creative works may explore but are not limited to the following possible topics:

Caribbean spaces and/or place-based art in digital representations
 Nationality, transnationality and global citizenship
 Narratives of cultural, entrepreneurial and/or community struggles
 Locality and locatedness
 Culture as a political, social and/or economic strategy
 Case studies of cultural work, methods and iconographies
 Intra- or cross-Caribbean spaces, engagements and discussions
 Examinations of City/Country
 Anti- and/or De-colonial aesthetics and transmodern strategies of re-existence

We welcome 4000-5000 word essays in English, Spanish or French. Artwork, music, dance, poetry, mas or junkanoo designs or any other artistic expression with blurbs in English, French, Spanish, Dutch,

dialect or creole are welcome as well as films in any language with subtitles in English. Fiction or non-fiction writings in English or dialects will be accepted. Writings in dialect should be accompanied by a translation of terms. Research papers on visual or vocal modes of expression as well as interviews of contemporary artists in English are also welcome.

ALL Submissions should be accompanied by the following in one document in this order:

- *Name
- * Professional affiliation
- * Contact information
- * Title of Attached manuscript
- * keywords, at least 3 (essays only)
- *an abstract of not more than 150 words (essays & interviews only)
- *a biography of not more than 60 words
- * A professional photograph of yourself (optional)

Essays, Interviews and Reviews:

Text including endnotes must be in Microsoft Word format (double-spaced, in a readable font) and images in jpg. format. Titles in the body of the text should be italicized with section titles in bold. All essays must have accurate bibliographies. MLA format should be used. Video/sound clips can be sent via e-mail or on CD/DVD.

Word limits for various submissions are as follows:-

Academic papers: 7500 words

Reviews: 3000 words

Profiles/Essays on Artists and Art Work: 1000-1500 words

Upcoming Events/Releases/Shows or highlights from



Glocal Archipelago: Art, Location & the Caribbean & “This is Me”

Glocal Archipelago: Art, Location and the Caribbean. Editors, Marielle Barrow & Marsha Pearce. Publisher: Caribbean Studies Press

This book recognizes “Caribbean” as being interpreted in terms of a locality while at once being defined by “much more.” The book builds on this insight. It is concerned with the relationship of the arts – broadly defined – with the definite article that often comes before the word “Caribbean,” in other words it explores the arts in relation to “the Caribbean.” This compilation addresses through a selection of insightful chapters, the capacity of the arts to destabilize that definite article so that “the Caribbean” is understood as an archipelago defined by the Caribbean Sea, that is, as a demarcated, localized place and simultaneously as an unfixed, global space.

“This is Me”, An Arts for Social Change Project in collaboration with Floating Lab Collective and Provisions Library.

This Is Me is an arts workshop catering to high-school aged students. The workshop seeks to provide youth with a platform to express themselves, their concerns and their realities through art. It also begins to address the issues of invisibility and marginalization of youth. The workshop was conducted as part of the launch of Issue 2 of Caribbean InTransit in Trinidad and is the first of many events aimed at promoting easy access to the arts using various tools ranging from New Digital Technologies to the creation of spaces for academics, arts and culture professionals, aficionados and young persons to express themselves and share their experiences freely. The workshop’s main aim is to encourage and establish inter and intra-generational dialogue in the hopes of promoting understanding and empathy which will eventually lead to a series of positive actions, conceptualized and executed by young people while contributing to a process of interaction

between grass roots communities, artists, academics and policy makers. This is Me was conducted in collaboration with the Floating Lab Collective and Provisions Library.





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