

THE MEETING PLACE

BODY | INSTITUTION | MEMORY

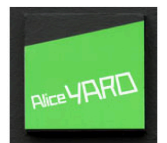


CARIBBEAN INTRANSIT
ARTS JOURNAL

www.caribbeanintransit.com



coco
CONTEMPORARY
CHOREOGRAPHERS'
COLLECTIVE





CARIBBEAN INTRANSIT
ARTS JOURNAL

THE MEETING PLACE

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FOR THE ART LOVER, connoisseur, and novice alike, we curate an extraordinary cultural experience. Our arts festival draws diverse audiences together to deeply engage with the Caribbean arts that refresh, inspire, intrigue and transform. By curating a critical platform for the arts, we aim to position an understanding of the arts as change agent. Together with our communities, partners, public and private sponsors, The Meeting Place will present a range of events including workshops, concerts, art exhibitions, a symposium, poetry and parade all along a theme that pertains to all of us: "Body, Institution, Memory". Welcome to "The Meeting Place". Spread the word and keep abreast via our newsletter, website and Facebook.

Who we are

In 1996, we began as a corporately sponsored exhibition of ten emerging artists in Port of Spain, Trinidad, and grew into a space hosting classes,

conversations, and a series of art and jazz events. Today, Caribbean InTransit is a critical Meeting Place for social change through creativity and a showcase for Caribbean Creatives in the visual, culinary, performing and literary arts and architecture.

As a site of learning, our programming includes a bi-annual, open access, peer-reviewed journal, a newsletter, a Google talk series, a roving arts festival and an Arts workshop series targeting at-risk youth, and persons living with HIV/Aids. Our rigorous, academic Arts Journal is currently affiliated with African and African American Studies, George Mason University.

We work with a community of scholars, cultural producers, students, entrepreneurs, activists, policy makers and businesses to cultivate a union between entrepreneurship and artistry, and create conversations that are important to the forward movement of the Caribbean and the Diaspora.

We achieve our goals through strategic partnerships and collaborations. To date, we have partnered with the University of the West Indies, the Smithsonian Center for Folklife and Cultural Heritage, the National Art Gallery of Jamaica, the Art Museum of the Americas (OAS), non-profit organizations and enterprising others.



Academic

We are driven by the need for in-depth, academic interrogation of Caribbean culture, as a means of furthering artistic practice. To this end, we are about Access, Practice and Critique, operating as a network that highlights the best practices in our domain, examining the historical, economic and political contexts of the canon.

Arts For Social Change

Our work underscores the capacity of the Arts to transform individuals. Using the Arts as instruments of social outreach and self-examination, we catalyze our communities to create sustainable economic development.

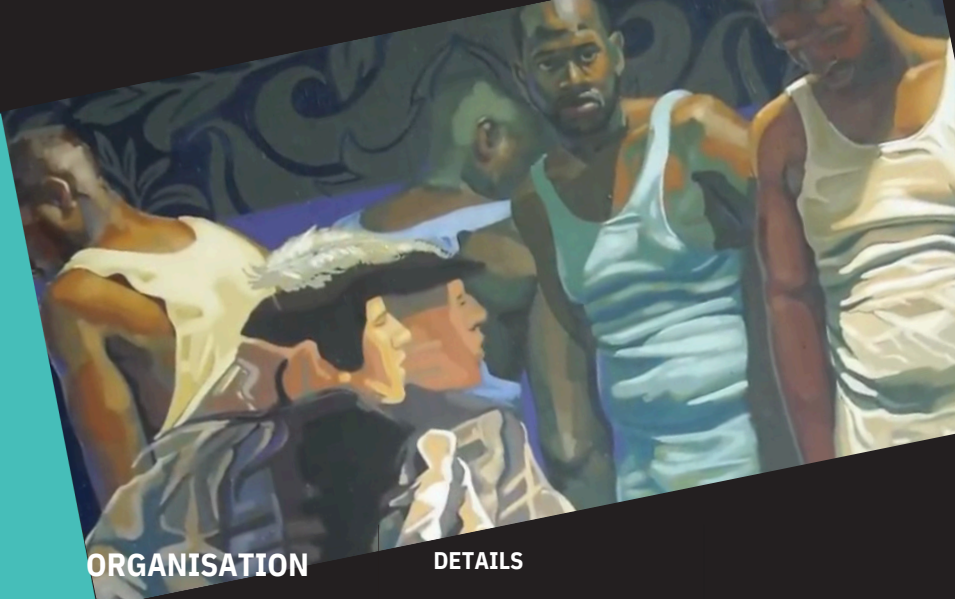
Arts Tourism

As a cultural commission and a showcase for contemporary cultural expression, we bring international and regional recognition to our artists and adventurous ideas to our global audience. Our members are afforded a deeper exploration, at will.

THE MEETING
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www.caribbeanintransit.com

PROGRAM



DATE	NAME OF EVENT	VENUE	TIME	ORGANISATION	DETAILS
SEPT-OCT	THIS IS ME	Alice Yard, St. Francois Girls High School Various Venues	Saturdays 9:00am-5:00pm	Caribbean InTransit	See details on page 9
OCT 10-12th	COCO Dance Festival			COCO Dance Festival	See details on page 12
OCT 19th 625- 3197	An Evening of Tea and Readings	Paper Based Book shop, Normandie, St. Anns	4:00pm-6:00pm	Paper Based Bookshop	Angelo Bissesarsingh Jackie Hinkson Gerrard Besson
OCT 24th	Openint Event: Walkin in D Street, Exhibition Common Place Kingdom	National Museum & Art Gallery, Frederick St.POS, Art Society of TT, Federation Park	4:00pm 7:30pm	Caribbean InTransit Keylemanjahro MokoJumbies Makeda Dance Institute COCO Dance Festival Arts Insight	See program on page 5
OCT 25th	Body/Institution/ Memory Symposium	Center for Language Learning, UWI, St. Augustine	9:00am-5:00pm	Caribbean InTransit Postgraduate Program in Cultural Studies, UWI	Feature Speaker Dr. Erica James. See full program on page 6
OCT 25th	Body/Institution/ Memory	Room 2 UWI, Agostini St. St. Augustine	12:300pm	Department of Creative and Festival Arts, UWI	See artists on page 10
OCT 25th	Words and Music	Bohemia, Murray Street	7:30pm	Ruth Osman & Friends,	See artistes on page 8
OCT 26th	Talking Arts: A Virtual meeting Place. Dancing Through	Alice Yard, Murray Street, Woodbrook	7:00pm	Caribbean InTransit, Alice Yard	See speakers on page 8
OCT 24-27th	Diasporas	UTT, Queens Park Savannah, POS	See Schedule for classes & s hows	Alysha Higgins	See detailed schedule on page 13
OCT 19-Nov. 1st	Through Art There is Realization	TBC		Arts Insight	See details on page 11

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9	Arts Workshops, Alice Yard, St. Francois Girls
10	High School Art Exhibition, UWI, St. Augustine
11	Art Exhibition, POS Dance Festival, POS Dance
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BAHAMAS .JAMAICA. TRINIDAD



CARIBBEAN INTRANSIT
ARTS JOURNAL

3 COUNTRIES-1 FESTIVAL

WEDNESDAY OCTOBER 9th, 4:30pm to 8:00pm
Critical Art Writing Workshop, National Art Gallery of the Bahamas

Workshop Leaders Marielle Barrow and Moira Williams

Focusing on Contemporary Art we will develop through writing and critical thinking ways to formally write about art. We will lead participants through several writing and looking exercises beginning with the spatial elements of exhibitions, its effects on the art as well as the viewer to descriptively and critically writing about a work of art as well as interviewing an artist. The workshop's goal is to develop a writing toolbox that will strengthen the participant's critical writing skills. Additionally, your strengthened skills will help to create and sustain a flourishing dialogue about /between art, art-making and the artist so as to activate critical documentation of the local arts.

Marielle Barrow is currently a Fulbright ScholarPhd Candidate studying Cultural Studies at George Mason University and a Visiting Scholar at Columbia University. Marielle is the Founder and Editor-in-Chief of Caribbean InTransit Arts Journal, a contemporary Caribbean Arts Journal that interconnects the arts, art festivals, symposiums, education and critical thinking.

Moira Williams is a teaching artist working in community art-making and performance-based work focusing on the gesture, spatial politics, endangered languages and memory. She is Co-founder of the Walk Exchange in New York a walking cooperative that teaches walking as a critical form of making the city. Moira has partnered with the New Museum, Queens Museum, Citizens Committee of NY, DUMBO Arts Festival and is a Laundromat Project Create Change alumni.

Please register via www.caribbeanintransit.com or NAGB info@nagb.org.bs Villa Doyle West and West Hill Streets
Nassau, N.P., The Bahamas.

October 11th 2013, 4:30pm
College of the Bahamas
West Indian Literature Conference,
Caribbean InTransit Panel

Caribbean InTransit: Platform for Multimodality and Synthaesia in artistic practice
Panelists: Nimah Muwakil-Zakuri, Marielle Barrow, Moira Williams, Moderator: Keisha Oliver

By interrogating existing projects and collaborative projects between Caribbean InTransit and various groups, the panel will examine multimodality as medium and practice: as the use of a variety of materials and ways of working such as artwork as collaborative practice, education as curatorial practice, intervention in public space, social cause, artwork as curatorial practice and the art of the book or the body. How do these varying propositions and practices impact representations of West Indian identity in transition? Multimodality within this interrogation functions as synthaesia: the crossing of boundaries including geographical, sensorial, disciplinary, public and private.

October 17th 2013, 3:30pm
Rex Nettleford Arts Conference, Edna Manley College, Jamaica
Caribbean InTransit Roundtable

Networked arts community, Scholarship & Possibilities for partnership



HILLSIDE HOUSE COFFEE HOUR WEDNESDAY., October 9th 10:30

This roundtable is oriented around the themes of "connecting the region" as well as "innovation and entrepreneurship." Using the arts journal Caribbean InTransit as our focal point, this roundtable engages important questions including how to create, foster and grow inter-disciplinary, cross-sectional inter and intra-regional communities invested in the arts; how to intervene in the infrastructural design of Caribbean arts development through partnerships; how to develop replicable and sustainable models through experimental platforms that emphasize the role of the arts in social development, education, entrepreneurship and policy; and how to maintain these dynamic, networked arts communities. Run by a team of scholars and artists from the Caribbean and its Diasporas, Caribbean InTransit seeks to address each of these questions. It is the only academic, open access, peer-reviewed, online journal focused on Caribbean Arts with the specific aim to cultivate a spirit and community of artistry, entrepreneurship and networking between artists, academics, organizations, policy makers and the general public, and to identify these areas as modes of transition, connection and social transformation. To further these partnerships beyond the virtual page, Caribbean InTransit conducts community workshops and initiates various curatorial events. In so doing Caribbean InTransit practices a form of citizenship through its experimental platform that extends into multiple spaces brokered on the varied forms of community that characterize the Caribbean. Roundtable Participants Ms. Marielle Barrow, Founder/Editor-in-Chief, Caribbean InTransit Dr. Donna P. Hope, Anglophone Specialist, Caribbean InTransit Moderator: Meagan Sylvester, Manager, Blind Peer Review Process, Caribbean InTransit

“WALKIN IN D’STREET.”

OPENING EVENT
NATIONAL MUSEUM & ART GALLERY OF TRINIDAD &
TOBAGO,
OCTOBER 24TH, 4:00PM



“Walking in D’Street “will take the form of an interactive performance with involvement by fringe partners and audiences including the Keylemanjahro Moko Jumbies, students of This is Me, Arts Insight, dancers from the COCO Dance Festival and Makeda Dance Institute as well as general audience members.



We have many ways of walking. It can be an individual act, or a communal movement, but it is always affected by our identity and experience. For as long as we have walked, ways of walking as well as contexts of walking have emerged: chipping in d’ band, sauntering to the lyme, strolling around the savannah or walkin’ in d’ street. Choices about how we walk, where we walk, and with whom we walk contend with preconceptions of who we are. We will develop NEW ways of ‘walking’ through an examination of the interplay between the individual and the communal. Central to our discussion is the concept of “autonomy” as it relates to walking practices, and privileges of mobility in a broader sense. The metaphor and the action of walking also considers the impact of cultural, institutional and geographic displacement on the body. Walking also affects our bodies, perspectives and our behaviors while also facilitating possibilities for impacting our environment. “Walkin’ in D’ Street: Living Memorial Walk”, begins with each participant presenting a one to three line manifesto on why they are walking: including mention of the people they are walking with, the route they are walking, and what they expect to gain from this walk. We will also ask participants to collect objects of interest along their walk and keep a journal that we invite them to share with us. The walk will be followed by a discussion between members that will take the form of the Focus Group session. We invite persons to create their own walks in various parts of the country. Through the walks we would like individuals or groups to create a visual memorial manifesto. Design a community interface based on the manifesto, for example create a dialogue for the entire time of show/work/event. We invite participants to tell us what else they would like to propose. Walks can be ephemeral, walks can be collecting walks to create something like an object or action. Below are some basic walk ideas for you to run with: 1. A sound walk: follow sound/map sound/mixed tapes collected from sounds during the walk to share or mixed taped to lead a sound walk. 2. A Library in Nature walk Library of nature could be inorganic social sculpture (created by people placing objects in places throughout the city, throughout hills, jungles, parks) or organic objects. 3. Choreographed walks: walking backwards walk, walking back to back, SLLLOOW Walk, path of joy walk, comb (walk people line up and attempt to work together and carry the same pace), durational walks, ritual walks. 4. Walks as meditation. 5. Walks as celebration. 6. Walks with objects. 7. A singing walk. 8. A making signs walk.



PROGRAM

4:00PM

4:15PM

Meet & Greet
Welcome, Lorraine Johnson ,
Actg. Director, National Museum
& Art Gallery of Trinidad & Tobago
Opening Remarks,
Caribbean InTransit Team Members
Introduction of Partners
Walkin in D’ Street

4::20 PM

4: 25 PM

4:40 PM

BODY/ INSTITUTION / MEMORY

A SYMPOSIUM

Friday 25 October 2013, 9:00AM-5:00PM
Centre for Language Learning Auditorium,
The University of the West Indies St.
Augustine Trinidad & Tobago Caribbean
InTransit: The Meeting Place

Questions of embodiment have surfaced as a focus of attention and interrogation in the arts and humanities over the past several decades. Scholars and artists have explored the possibilities of remembering, refiguring and re-situating the body as past, present and future – and the construction of the body within networks and institutions. In moving image practice and theory, this shows itself as a renewed interest in the materiality of the medium and the embodied perception of the viewer. In installation art, the body of the viewer/artist might be positioned within/outside of the work as part of a larger statement on our relationship to the virtual, physical or institutional environment. In art history and cultural studies the intersection of body, institution and memory might allow for an investigation of the material and immaterial processes that shape and are shaped by the body as imagined, historicized and “enculturated”. Institutions of family, state, violence, history, memory and art itself are called into question. In *Body/Institution/Memory*, we are interested in works which reflect on the body in relation to institutions and memory in contemporary art. We would like to initiate a discussion of the ways in which contemporary artists of the Caribbean and its Diasporas have addressed these concerns – and the ways in which these might be linked to similar concerns internationally. While earlier work has situated the body politically within a nexus of colonial and post colonial relations, gendered relations and raced relations, we would like to extend the conversation to think also of the body as a set of practices that might address the idea of embodiment itself. How does the body interrogate and signify in the context of memory and institution? How are art and digital technology being used to facilitate this process? How have artists explored the body as a site of changing relations in the past, present and future? How is memory institutionalized within the body? How might we think of contemporary art itself as an institution or a set of practices within this context?

9:00 am Welcome Louis Regis: Bio

Dr. Louis Regis is Lecturer is Head of the Department of Literary, Cultural and Communication Studies and Lecturer in Literatures in English.

Gabrielle Hezekiah: Bio

Dr. Gabrielle Hezekiah is Lecturer in the Postgraduate Programme in Cultural Studies at The University of the West Indies, St. Augustine.

Marielle Barrow: Bio

Marielle Barrow is a Fulbright Scholar and PhD candidate of Cultural Studies at George Mason University and Visiting Scholar at Columbia University. She is the founder of Caribbean InTransit.



CARIBBEAN INTRANSIT THE MEETING PLACE

THE UNIVERSITY OF THE WEST INDIES ST. AUGUSTINE

CARIBBEAN INTRANSIT LAUNCHES ITS
1st Annual Symposium
Theme: Body | Institution | Memory
October 25, 2013

CARIBBEAN INTRANSIT HOSTS THIS SYMPOSIUM AS A PART OF ITS FIRST ANNUAL FESTIVAL "THE MEETING PLACE", IN CONJUNCTION WITH THE POST-GRADUATE PROGRAMME IN CULTURAL STUDIES AT THE UNIVERSITY OF THE WEST INDIES (UWI), ST. AUGUSTINE, TRINIDAD & TOBAGO.

KEYNOTE SPEAKER:
Dr. Erica M. James
Assistant Professor, History of Art
and African American Studies,
Yale University

Erica Moiah James, PhD., is Asst. Professor jointly appointed in the Depts. of History of Art and African American Studies at Yale University. Before arriving at Yale, she served as the founding Director and Chief Curator of the National Art Gallery of The Bahamas. Dr. James earned an MFA from The University of Chicago and a PhD in Art History from Duke University. While at Duke, she was awarded several fellowships including the International Association of University Women and The John Hope Franklin Fellowships. Since that time she has served as a Clark Fellow at the Sterling & Francine Clark Art Institute and as a post-doctoral teaching fellow at Washington University, St. Louis.

CALL FOR PAPERS for "Body | Institution | Memory"

Keynote Address Erica Moiah James

Abstract Embodiment, Migration and Re-Memory: Historicizing the Global in Caribbean Art

The Caribbean is both a challenge to and a model for the concept of globalism as it relates to art history. As the field attempts to make the global turn and consider in a more substantive way the impact of global relations on cultural production, the realities of Caribbean contemporary art practice, exhibition, criticism and its place within the market, indicates that globalism remains both de-historicized and under-theorized with respect to the region.

This paper begins to address this lacuna by historicizing the concept of the global in Caribbean art by carefully engaging the migratory and discursive life stories of a series of objects created on the island of Hispaniola during a four hundred year span. It examines the discursive potential of these objects in the context of their production, materiality and form, migration or removal from the region (and at times the archive), and subsequent shifts in signification and value, through various disciplinary modes of inquiry.

It concludes with a consideration of what historicizing the global Caribbean might mean for the field of art history and our current understanding of modes of contact, aesthetic exchange and cultural production within the trans-Atlantic universe.

Erica Moiah James: Bio

Erica Moiah James is Assistant Professor jointly appointed in the Departments of The History of Art and African American Studies at Yale University. She also serves as Director of Undergraduate Studies (DUS) in the Department of African American Studies. Before arriving at Yale she was the founding Director and Chief Curator of the National Art Gallery of The Bahamas. Dr. James earned the master of fine arts from The University of Chicago and a doctorate in art history from Duke University. While at Duke she earned several awards including the International Association of University Women Graduate Fellowship and The John Hope Franklin Research Fellowship. Since that time she has served as a Clark Fellow at the Sterling and Francine Clark Art Institute, Williamstown, MA and as a post-doctoral teaching fellow at Washington University, St. Louis, MO. Dr. James has curated more than a dozen exhibitions and published more than thirty essays and exhibition catalogues. She recently published a book project focused on one of the largest private collections in the Caribbean entitled *Love and Responsibility: The Collection of Dawn Davies* (2012) and her current manuscript *Caribbean Art in The Global Imaginary* is under review. She serves on the editorial board of *Small Axe: A Caribbean Platform for Criticism*.

**10:30 am Panel 1: Visual Arts and the Body Andil Gosine Abstract
WARDROBES: Desire as Memory Andil Gosine**

Drawing on his experience of creating the series of art objects and performances about Indentureship WARDROBES, Dr. Gosine will explore connections between migration, desire and trauma. He will address three questions posed by the Symposium organizers: How does the body interrogate and signify in the context of memory and institution? How is art being used to facilitate interrogation and signification through the body, in the context of memory and institution? and How is memory institutionalized within the body?

Andil Gosine: Bio

Andil Gosine is an Associate Professor of Sociology at York University. His writing, research and art practice explore imbrications of ecology, desire and power, particularly in the context of the places in which he has lived and worked (Canada, USA, France, UK and Trinidad and Tobago). Dr. Gosine's publications appear in the books and journals *Art In America*, *Queerly Canadian*, *Queer Online*, *Queer Youth Cultures*, *Queer Ecology*, *Alternatives*, *Canadian Woman Studies*, *ARC* and *Topia Journal of Cultural Studies*, among other, and he is co-author of the book *Environmental Justice and Racism in Canada: An Introduction*. His exhibitions and art performances include *Khush: A Show Of Love*, every day I remember something new- (featured in 2013 at the Supernova Performance festival, DC) and *Wardrobes* (featured in the Richard Fung documentary, *Dal Puri Diaspora*).

Discussant: Christopher Cozier: Bio

Christopher Cozier is an artist and writer living and working in Trinidad. He has participated in a number of exhibitions focused upon contemporary art in the Caribbean and internationally. Since 1989 he has published a range of essays on related issues in a number of catalogues and journals. Cozier is a recipient of the Prince Claus Fund

Charmaine Lurch**Abstract****Embodied Memory: The Sir George Williams Affair**

In 1968, charges of racism were leveled against a professor at Sir George Williams University (now Concordia University) in Montreal, Canada. He was accused of unfairly failing all the black students in his class. The charges were dropped. In response, in 1969, students staged a sit-in and peaceful protest that was met with police aggression, which resulted in arrests and distorted media accounts of the events. My first encounter with this history occurred when film maker Imara Ajani Rolston invited visual responses to *The Sir George Williams Affair*: to express the 'inside' perspectives of the Black Caribbean community and the 'outside' perspectives of mainstream Canadian media. Rolston's film focuses on the experiences of Black Caribbean people who participated in the events and their reaction to the 'Affair'. My creative response to this historical event can be seen in my painting *1960's Affair*. It incorporates galvanized steel wire faces imbedded into layered canvases. These faces, supported by an extended arm (which references the raised fist of the Black Power movement), symbolize an embodied struggle. Images of buildings and computer cards are purposefully placed on the canvas to represent 'the institution' as a collection of repressive systems, which acted upon the students involved, the Black community in Montreal and the broader transnational Black population. Through these images, I represent the idea of the bodies present at the affair—the individual, the crowd, the participant, the observer—and the artist/viewer's perspective, an embodiment of personal stories and historical research captured in object form.

Charmaine Lurch: Bio

Charmaine Lurch's fine arts combine wire relief and painted canvases as well as free standing wire structures. Her creative process is both solitary and social. At the heart of her work is a gathering of stories through visual forms and means. Lurch's work is a balance of practice and theory, enhanced by the consideration of the role of the artist in bringing awareness to social and environment issues. The outcome can be seen in her most recent work which is an installation of giant wire sculpture bees. Lurch's work has been exhibited in both Canada and the Caribbean, including a recent exhibition in 2012 Biennial in National Gallery of Jamaica. She is presently pursuing her Masters in Environmental Studies at York University in Toronto, Canada.

Discussant: Marsha Pearce: Bio

Marsha Pearce has completed her doctorate in Cultural Studies at the University of the West Indies (UWI) St. Augustine Campus, Trinidad. She lectures in the Department of Creative and **Festival Arts** at UWI and is an arts writer for the Trinidad and Tobago Guardian newspaper. Pearce is the 2006 Rhodes Trust Rex Nettleford Cultural Studies Fellow.

2:30 pm Panel 2: Literature and the Body**Brian McLoughlin****Abstract****I Am Japanese Writing: Transnational Body Creation****Through Relation in Dany Laferrière's I Am a Japanese Writer**

"I take on my reader's nationality. Which means that when a Japanese person reads me, I immediately become a Japanese writer," offers Dany Laferrière's narrator to the question of how he dares to write a novel entitled *I Am a Japanese Writer*. The question of identity is one that the Haitian born and Montréal living writer explores and challenges in his 2008 novel of the same name. Dany Laferrière confronts the issue by placing the question in a transnational context. In this opening quote, the political intricacies of nationality are slighted, but the process and question of identity is nonetheless complicated by the act of reading, but also by the act of writing and by different contextual situations. The novel itself is a "body," a "corpstexte" ("bodytext") to appropriate a term from the Québécois author Nicole Brossard) that challenges national and post-national contexts. This "body" is a border-crossing agent, traversing reader-writer, as well as national, geographical, temporal, and political distinctions, through the Édouard Glissant process of relation, creating its own complicated and unstable identity. Like the narrator who reads Matsuo Basho on the train in Montréal and finds himself lost mentally, physically, and textually, the reader also becomes unsure of the geopolitical position of the novel as neither the reader nor the narrator ever has to displace oneself transnationally, and yet context in every sense is challenged. This study will explore how a (transnational) body can be created through relation, and what the implications are in Caribbean, and transnational contexts.

Brian McLoughlin: Bio

Brian McLoughlin is pursuing a doctorate degree in French and Francophone Studies at Northwestern University. His research interests are Francophone Caribbean literature, as well as the role of language in identity-building. He has published articles on language in Simone Schwarz-Bart and Dany Laferrière in *MaComère*, and on Jean-Michel Basquiat in *Caribbean InTransit*. Discussant: Elizabeth Walcott-Hackshaw Dr. Elizabeth Walcott-Hackshaw is Senior Lecturer & Coordinator (Postgraduate), French Literature and Deputy Dean for Graduate Studies in the Faculty of Humanities & Education at The University of the West Indies, St. Augustine.

Ronald Mendoza-de Jesús Abstract "Assuming a Body? Embodiment, Opacity, and Resistance in Giannina Braschi's 'Close Up'"

In this essay, I do a close reading of "Close-Up," the first part of Giannina Braschi's 1998 novel *Yo-Yo Boing!*. Departing from the identity-based approaches to her work, I contend that "Close-Up" can be productively read as an ambiguous allegory of embodiment. On the one hand, the text of Braschi stages the violent, normative, everyday processes through which the body is invested with the ontological value of an unstable, rebellious, and opaque materiality. This process results in the overcoming of the body's opacity through its determination as the source of resistance necessary for the self's attainment of higher immaterial

functions—including the domestication of the body as such. On the other hand, “Close-Up” can also be read as an attempt to recover the body before being its domestication through a series of impossible corporeal rituals and performances. I contend that the ambiguity of this text’s way of configuring embodiment can help us to think through some of the most enduring problems concerning the status of the body in Caribbean art and culture. For Braschi, the body is the site of a radical dispossession, since even the opacity that supposedly belongs to the body by virtue of its materiality is ultimately reducible to the subject’s own strategies of self-appropriation. And yet, through this dispossession, Braschi indexes the body—not unlike other Caribbean writers, such as Glissant or Walcott—as the site for a constitutive loss that continues to haunt and shake the very institutions of the subject.

Ronald Mendoza-de Jesús: Bio

Ronald Mendoza-de Jesús is a PhD Candidate in the Department of Comparative Literature at Emory University. He is currently writing a dissertation that provides a non-historicist alternative to the historicism prevalent in Latin American literary history through readings of Benjamin, Paz, Martí, Borges and Ferré. He teaches and writes mostly on Caribbean art and literature, French contemporary thought and German early 20th century thought. His work has been supported by the NEH and the DAAD. He was recently a resident scholar in Beta-Local, in San Juan, Puerto Rico.

Discussant: Nicole Roberts: Bio

Dr. Nicole Roberts is Senior Lecturer & Coordinator (Postgraduate), Spanish and Head of the Department of Modern Languages and Linguistics at The University of the West Indies, St. Augustine.

4:00 pm Roundtable Discussion and Closing Remarks

WORDS & MUSIC

October 25th 7:00pm-9:00pm Bohemia, Murray St., Woodbrook, POS

Ruth Osman is a graduate of the post graduate program in Arts and Cultural Enterprise Management Program at UWI, St. Augustine. Guyanese singer and flautist, Ruth has been performing since childhood. Her passion for music has led to her appearance in a variety of events - from the church stage to national and international concerts.

Over the past few years, she has honed her skills in the jazz genre. From performing with the jazz trio, Jacoustik, to working with a variety of musicians and bands, she makes full use of all opportunities to develop her craft.

She is a professional writer and composes poetry, which become an intrinsic part of her performances, adding another dimension to her music. Her inspiration for her music and performance comes from the desire “to remind people of the fragility and beauty that is part of the human condition.”

Ruth brings together a number of spoken word performers and musicians for this event including songstress Gillian Moore.

COMMON PLACE KINGDOM



An exhibition in response to the call for works on Body, Institution, Memory

October 24th at 7:30pm

Art Society of Trinidad & Tobago, Federation Park

Exhibition runs from October 20th-26th

Artist Talk & Viewing on

Commonplace Kingdom strips naked the curatorial process, presenting a body of work that subverts the notion of sole authorship. Borders separating the curator, artist and viewer have been left broken - leaving the exhibition space with the potential to become a common ground - materializing the process as an open source. Marielle Barrow, Blake Daniels, La Vaughn Belle and Nikolai Noel make apparent the digital platforms that serve to both include // exclude spaces within the Caribbean to question notions of propriety, location and access as inherent inequalities within the institutionalize practice of contemporary art.

Artists: Nikolai Noel, Alicia Milne, Luis Vasquez de la Roche

TALKING ARTS: A VIRTUAL MEETING PLACE

**October 26th 7:00pm-9:00pm
Alice Yard, Woodbrook, POS**

How does the body interrogate and signify in the context of memory and institution? How are art and digital technology being used to facilitate this process? How have artists explored the body as a site of changing relations in the past, present and future? How is memory institutionalized within the body? How might we think of contemporary art itself as an institution or a set of practices within this context?

This panel consisting of scholars and artists will address the above questions based on the theme Body, Institution, Memory. The panel serves to continue the dialogue started at the symposium. “Talking Arts” uses Google Hangout, an online platform which facilitates video conferencing, webinar type audience interaction, broadcasting and archiving for the purpose of bringing dispersed audiences into dialogue.

Panelists: Gabrielle Hezekiah, Christopher Cozier, Moira Williams, Christina Vassallo



THIS IS ME



**Events Dates:
September- October
2013**



This Is Me is an arts workshop, developed by Caribbean InTransit, which caters to at-risk high-school aged students as well as persons living with HIV/Aids. The workshop seeks to provide a platform for self-expression for the individual, their concerns and their realities through art. It addresses issues of crime, violence and justice, invisibility and marginalization of youth.



The workshop first ran in Trinidad from March 6th-8th, 2012 at Belmont Boys High School in Trinidad. This workshop taught students to use their present circumstances to create positive visions for/ of themselves through photography, using available cameras such as mobile phones. The boys identified four themes, which describe their current situations: fear, violence, crime and corruption. They worked through these themes and talked about how they could support each other and find something positive in these. Together they created a photo montage which can be displayed as a mural. Caribbean InTransit Workshop Coordinator Kamilah Morain facilitated the workshop, along with artists Edgar Endress and Olivia McGilchrist. Next, the programme was held in Jamaica and focused on persons living with HIV/Aids through dialogues and a new media project. It was inspired by 'Through Positive Eyes', a global photographic collaboration with Gideon Mendel and the UCLA Art& Global Health Centre, "Hope: Living and Loving with HIV in Jamaica": an interactive website by poet Kwame Dawes as a Pulitzer Centre commission, and 'Expanding the Walls', a photography based programme for high-school students at the Studio Museum in Harlem, NYC. A series of still photographs and a video was produced which documented meaningful dialogue on HIV/Aids between students and persons living with HIV/Aids. In 2013, This is Me ran again in Trinidad. This one month workshop led students through self- development and arts training. Students meet for 4 Saturdays and were trained by Facilitators of the Transformation through Theatre program run by Steven Edwards Productions. Following this, Arts workshops were lead by internationally recognized contemporary Trinidadian artist Christopher Cozier in conjunction with Al Braithwaite and Clayton Rhule.

Alice Yard is administered and curated by architect Sean Leonard, artist Christopher Cozier, and writer and editor Nicholas Laughlin.

Christopher Cozier

Christopher Cozier is an artist and writer living and working in Trinidad. He has participated in a number of exhibitions focused upon contemporary art in the Caribbean and internationally. Since 1989 he has published a range of essays on related issues in a number of catalogues and journals.

Al Braithwaite

Al Braithwaite is a conceptual artist from London. His work is characterized by a versatile non-studio-dependent approach, and an energetic use of disparate physical and thematic materials. He enjoys the juxtaposition of conflicting elements and the process of questioning boundaries of geography, culture and identity.

Clayton Rhule

Clayton is a Graphic Designer and Sculptor with over ten years of experience working and exhibiting in the Caribbean region. He believes that interpretation comes through experience and personal aesthetic and that both the artist and the viewer are involved in the creation process. His work attempts to tease and trigger personal connections telling a story about the Art and the artist.

About our partners and teachers- Transformation through Theatre, Alice Yard, Transformation through Theatre Steven Edwards and his team lead a programme entitled "Imagining" which works to develop self- esteem, self-respect and encourages youth to commit to specific goals. The workshop will address identifying and describing positive images, allowing students to address their own images and profiles. Students will be video-taped so that they can better understand how their presentations may be viewed Alice Yard Alice Yard is at once a physical space, a collaborative network, and an ongoing conversation about contemporary art and creativity in the Caribbean. Based in the backyard of the house at 80 Roberts Street, Woodbrook, Port of Spain, Alice Yard has been a venue for creative experiment since opening in September 2006. We draw on the long tradition of communal "yard" spaces in urban Trinidad, places of improvisation and exchange.



VISUAL REPRESENTATIONS
**OF BODY
INSTITUTION
MEMORY**

Opening October 25th 2013 12.30 pm
The Department of Creative and Festival Arts
Agostini St, UWI, St. Augustine.

The exhibition will be open to the public on Saturday 26th October and
Sunday 27th October - 10 a.m. - 5 p.m.

An exhibition of new works of art produced in response to the confer-
ence theme.

Artists:
Jason de Lancey

Arnaldo James
Melanie Kim
Sarah Knights
Alicia Milne
Marisa Ramdeen
Gerrel Saunders
Keomi Serette
Darron Small
Curatorial Team:

Ken Crichlow
Lesley-Ann Noel
Daniella Carrington



The Visual Arts Unit of the Department of Creative and Festival Arts, University of the West Indies, St. Augustine, recently celebrated its twenty-fifth anniversary. It offers Art and Design education at Certificate (pre-Undergraduate level), Undergraduate and Post-graduate levels with studio and non-studio electives in the areas of Film and Video, Ceramics, Surface Design, Costume Fabrication, Landscape Design, Contemporary Art and Art Education.

The Visual Arts Unit looks forward to partnering with the Meeting Place to provide a forum for its students and graduates to deepen their investigation, and analysis of themes relevant to Caribbean artists, as well as to showcase their work and meet fellow academics and practitioners.



Images: Studies
by Alicia Milne
and Sarah
Knights

THROUGH ART THERE IS REALIZATION



19th Oct - 1st Nov, 2013 [Venue TBC]

Facebook <http://facebook.com/arts.insight.ngo>

Arts-Insight is a Registered NGO in Trinidad and Tobago. The undertaking of the company is to take up the challenge to ensure, advocate, educate and empower the differently able community. Arts Insight was fortunate to conduct a six week workshop in conjunction with the US Embassy. Arts Insight will exhibit 25- 30 pieces of Art work produced by the disabled participants from our present workshop under the theme "Through Arts There Is Realisation". The exhibition will validate the need for the development of avenues for personal therapy and alternative therapeutic techniques when working with persons with disabilities, affected by depression and various mental health disorders. It will showcase the work done by Arts Insight and the importance for persons with various disabilities to have an outlet to express their frustrations, traumas and triumphs. The program establishes how the transformative power of the arts can be used as a tool for personal expression when one is unable to go to access continued regular therapy.

Arts Insight was fortunate to conduct a six week workshop in conjunction with the US Embassy and PEPFAR. The workshop worked with persons affected by HIV/AIDS and the Art work produced was exhibited at the 2012 International AIDS Conference held in Washington. This year the NGO is working in conjunction with Republic Bank to conduct a year long programme titled "Through Art There Is Realisation" which incorporates three disability groups in Trinidad, the Deaf, Blind and the Physically Challenged and teaches participants how they can use Art as a tool for emotional expression.



5TH
ANNUAL
DANCE
FESTIVAL


coco
CONTEMPORARY
CHOREOGRAPHERS'
COLLECTIVE

THURS 10TH OCT 2013
DANCE & AWARDS
SHOWCASE

FRI 11TH- SUN 13TH OCT
DANCE
SHOWCASE

Queen's Hall
7:30pm (Thurs-Sat)
6:30pm (Sun)
\$100

For more info contact us at:
cocodanceff@gmail.com

 facebook.com/COCO DANCE FESTIVAL



River Jordan's, Melbourne

DANCING THROUGH DIASPORAS



Event dates: October 24th- October 27th see photos attached “Dancing Diaspora Across Borders” is a pivotal event, bringing distinct communities from the African diaspora together. World-renowned choreographer and dance teacher, Rosangela Silvestre, from Salvador, Bahia, Brazil will be teaching an intensive Silvestre Technique and Orixa Movement Workshop, which will be held in POS, at the UTT dance room. There will be a culminating performance on October 27th as part of the workshop that will showcase both Brazilian Orixa dance as well as local Trinidad Orisha dance movement. All are welcome to join! This cultural exchange will ignite inspiration and innovation among communities of the African diaspora in Trinidad. Rosangela will provide a strong example of how to achieve a deeply embodied avenue to preserve and evolve Trinidadian culture, as well as to heal ourselves, our bodies, our communities, countries, and our histories.

“Dancing Diaspora Across Borders” is an “All Ah We Is One” Production. “All Ah We Is One” is the art child of Alysha Higgins, a U.S. Fulbright scholar with Trini roots, studying and documenting dance of the Indian and African diaspora in the culturally rich and diverse Trinidad and Tobago. Through

documentary video, photography, cultural music videos, workshops, and choreographic work, “All Ah We Is One” helps to promote mutual understanding between international borders, create cultural exchange, and support cultural evolution/revolution. During times where we are bombarded with darkness and separation, “All Ah We Is One” aims to showcase the light within communities. <http://triniriddim.tumblr.com> “Dancing Diaspora Across Borders” is partnering with “The Meeting Place” Arts Festival in order to highlight this year’s theme “Body/ Institution/ Memory.” What better way to explore embodiment of institution and memory than through dance! Diaspora is an embodied phenomena that has been preserved through dance, in countries all over the Caribbean and tropics. Embodied principles of vibration, energy, spirit, and nature in the African Orisha spiritual tradition help to carry the African diaspora through space and time, into a contemporary context. “Dancing Diaspora Across Borders” will be a collision of diaspora, where the separate but similarly rooted movement traditions of Trinidad and Brazil will meet. During the arts festival, stop by the UTT dance workshop and experience how historical memory can live in the body, how it lives all around us, and how we can access this memory to empower our today.

Orixa Dance movement workshop: *All classes held at UTT Dance Room Thursday 10/24: 6pm-7.30pm- Silvestre Technique 7.30- 9pm- Orixa dance movement Friday 10/26: 6pm-7.30- Silvestre Technique 7.30-9pm- Orixa dance movement Saturday 10/27: 3pm-4.30pm- Orixa dance movement 4.30pm-6pm- Silvestre Technique 6.30pm Practice for Performance Sunday 10/28 12pm-1.30 pm Silvestre Technique 2pm-3.30pm Practice for Performance 3.30-4.30pm Break 4.30pm-6pm Tech Rehearsal (location TBD) 7PM SHOW (Dance Performance venue TBD) Registration begins October 1st -Please send a email of intent to participate in the full workshop to Alysha @ alyshahiggins@gmail.com, along with \$100TT through paypal. Drop-in classes: \$100TT/class Full 4 day intensive + performance: \$500TT**

-Those registered by October 6th get discounted rate: \$450TT

Public admission to performance: donation, suggested \$100TT

**Student specials and dance group sponsorships available. Please contact Alysha Higgins (alyshahiggins@gmail.com) for more information.

AN EVENING OF TEA & READINGS

October 19th, 2013, 4:00 pm- 6:00 pm

Paper Based bookshop, Normandie, Maraval

Official Facebook Event Page Link: <https://www.facebook.com/events/486288501467929/>


Paper Based Bookshop has been proud to present a popular, intellectually invigorating series of readings, conducted in the shop's ambient foyer at the Market space of the Hotel Normandie, St. Ann's, Trinidad. In the main, our Evening of Tea and Readings series has focused on uniting a compelling mixture of both nascent and well-established talents in fiction (short story and long-form fiction writing) as well as poetic forms. We're interested in the commingling of veteran voices in the literary arts, sharing space with energetic up-and-comers. Our October reading presents a triad of distinctive voices in historical fiction, socio-political commentary and memoir: visual artist Jackie Hinkson, Trinidad Guardian columnist Angelo Bissessarsingh, and folklorist Gerard Besson will present selections of their most recently-published and forthcoming work. These readings will be augmented by a subsequent segment of the evening, open to discussion between the authors and members of the audience. Our aspirations for October's Tea and Readings runs parallel to the Paper Based team's ambitions underlining each literary event hosted at the shop: to assist in the deepening of an appreciation for books, literature and writers in Trinidad and Tobago.

Founded twenty-six years ago and administrated by Joan Dayal, Paper Based Bookshop is an independent bookseller, specializing in fiction and non-fiction publications from the Caribbean and its diaspora. Paper Based supports the local stationery, art, music and craft creations of Caribbean artists, and stocks international

bestsellers, as well as titles of note from other diaspora cultures. Paper Based Bookshop is located in the Marketplace of the Hotel Normandie, St. Ann's, Trinidad. The shop's official website is www.paperbased.org.

Paper Based is thrilled to partner with The Meeting Place arts festival, acknowledging its endeavours as a significant addition to meaningful discourse surrounding the arts and humanities. We laud Caribbean InTransit's ease of accessibility and commitment to showcasing a wide cross-section of artistic ventures in the region and its diaspora communities, and consider ourselves grateful to be included in the journal's initiatives.






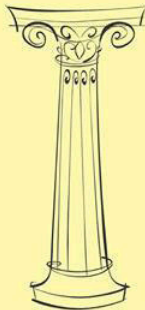
is delighted to present

An Evening of Tea and Readings

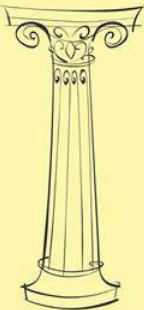
October 19th, 2013 at 4:00pm



Readers:



Angelo Bissessarsingh
Jackie Hinkson
Gerard Besson



Contribution: \$75
Refreshments and Wine
Bookings can be made at Paper Based, 10am-6pm Monday-Friday.
Tel: 625-3197
Please note that we can only accept cash or cheque or you may pay at the door on the day.

This event is scheduled to start promptly. We ask that all guests kindly be seated at 4 pm. Thank you!



CARIBBEAN INTRANSIT
ARTS JOURNAL

THE MEETING PLACE

BODY | INSTITUTION | MEMORY

EVENT & PROGRAM PARTNERS

We are proud of our rich history with our private and institutional partners, and our community of cultural producers igniting imagination across the global Caribbean.

African & African American Studies, George Mason University (GMU)
The Inter-American Development Bank
The Smithsonian Center for Folklife and Cultural Heritage
The Art Museum of the Americas (OAS)
School of Art, GMU
Department of History & Art History, GMU
The Institute of Caribbean Studies
Art Labour Archives
The Postgraduate Program in Cultural Studies, University of the West Indies, St. Augustine. (UWI)
Department of Creative & Festival Arts, UWI
The Floating Lab Collective
The National Art Gallery of Jamaica
The National Museum and Art Gallery of Trinidad & Tobago.
Hillside House, Bahamas.
MIART Foundation
Steven Edwards Productions
Arts Insight
COCO Dance Festival
Dancing through Diaspora
Makeda Dance Institute
Alice Yard

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