



Tropenmuseum



The Open University

Sustainable Art Communities: Creativity and Policy in the Transnational Caribbean

Tropenmuseum, Amsterdam
05-06 February 2013



Image copyright: Marlon Griffith 2012 'Kawa no ji'. Japanese washi, dimensions variable. Installed at Mino, Gifu, Japan. Image courtesy of the artist.

A collaboration between The Open University and the University of Leiden, in partnership with the Tropenmuseum, Amsterdam and Iniva, the Institute of International Visual Arts, London. For more details please go to the conference website <http://www.open.ac.uk/Arts/sac/>.



CONFERENCE SCHEDULE

Tropenmuseum, Amsterdam, Tuesday 5th February 2013

8.45am-9.15am Registration

9.15am Opening remarks

Panel One: 9.30am-12.00pm

SUSTAINABILITY AND COMMUNITY

Chair: Leon Wainwright

Tirzo Martha *Captain Caribbean vs. Anansi colonialism*

Kitty Zijlmans *Art's agency on contemporary Curaçao: Tirzo Martha's "Blijf maar plakken" and the Instituto Buena Bista*

Alex van Stipriaan *Remy's and Marcel's community/ties*

12.00pm-1.30pm LUNCH BREAK

Workshop One: 1.30pm-2.30pm

What is the basis for a Caribbean community and what role may art play?

Questions and discussion with audience participation

Panel Two: 2.30-3.30pm

A COMMUNITY FOR CONTEMPORARY ART?

Chair: Kitty Zijlmans

Erica M. James *Dreams of utopia*

Wouter Welling *The Afrika Museum, (Berg en Dal, the Netherlands) and Caribbean art: Collecting and presenting contemporary art from the Dutch Antilles, Haiti, Cuba and beyond*

Break

Roundtable: 4pm-5.30pm

Chair: Tessa Jackson

Wednesday 6th February

8.45am-9.15am Registration

Panel Three: 9.30am-12.00pm

CONTOURS OF A CARIBBEAN ART COMMUNITY

Chair: Wayne Modest

Nicholas Morris ***Randnotizen: Notes from the edge***

Petrina Dacres ***Caribbean art in the present***

Roshini Kempadoo ***State of play: Technologies, diaspora and Caribbean visual culture***

12.00-1.30pm LUNCH BREAK

Workshop Two: 1.30pm-2.30pm

Networks and infrastructure

Questions and discussion with audience participation

Panel Four: 2.30-3.30pm

CREATIVITY AND POLICY

Chair: Rosemarijn Hoefte

Tessa Jackson ***The Institute of International Visual Arts (Iniva, UK) as research partner***

Marlon Griffith ***Location and actions***

Break

Roundtable: 4pm-5.30pm

Exchange and Collaboration

Chair: Leon Wainwright

PRESENTATION ABSTRACTS AND SPEAKER'S BIOGRAPHIES

Panel presentations 1: Sustainability and Community

Tirzo Martha, 'Captain Caribbean vs. Anansi colonialism'

Growing up on the island of Curaçao between the 1960's and the 1980's was a surreal experience. Social and political instability had a direct impact on the community. The revolt that took place on May 30th 1969 has stood as an example of how extreme and out of hand the situation had become. The island suffered social and economic decay which created the conditions for corruption and abuses of power in political, governmental and social structures. In several neighborhoods you could see and feel its abatement. People were cheating and hustling to survive – at every level of society from the political parties and into the government. It became so bad that the situation reflected that directly from the stories of Anansi.

A voice was needed: a voice that could communicate and reflect the needs and urgency of the society, a voice that would employ the visual arts by way of actions, interventions and performances within the community to relieve the system of its burden. It was a voice that after taking many forms was finally defined as Captain Caribbean.

Biography

Tirzo Martha's urge and necessity to create art has its origin not in his ability to be creative but in his humanitarian and social engagement. As a child, Martha was not active in drawing or a creative person. He would respond critically to the conditions around him in his neighborhood. The decaying social conditions in his beloved neighborhood Buena Vista has troubled him day after day and so made him uneasy.

Although as a child he came from a comfortable home, he was still confronted with the reality of his neighborhood on the streets and in his school. It was a reality that did not fit with the way that he envisioned how his surroundings could be. This clutch of contradictions continued to grow inside him and to reach a point where he lost control. This brought him closer to what he has already seen in the past: art. He saw in art the space and the infinite possibilities for strengthening his voice, and the urge to communicate.

Much like an anthropologist, he went into all the details that comprise the big puzzle of how people exist. Besides all of the oral and physical information that he gathered, he was also getting visual information that would be the point of departure for his artworks. He considered the living-conditions and the way people coped with their space and objects; their strength to visualize dreams, hopes, disappointments and states of mind. He would translate such information into ideas and structures that would become his body of work. This brought him to the installations, videos and performances that are very close to the living conditions and structures of the people. A big chaos consisting out of objects, materials and emotions are brought together in a baroque mold: a rough composition carrying the beauty of the people's hopes and dreams. This voice is familiar but still has an unknown sound. Martha has undertaken performances and built his installations in public spaces, often in neighborhoods where his intention was for the work to fit in perfectly.

Kitty Zijlmans, 'Art's agency on contemporary Curaçao: Tirzo Martha's "Blijf maar plakken" and the Instituto Buena Bista'

In my presentation I would like to give an example of how a contemporary artwork – or rather art practice – can help to forge a sustainable community in the Caribbean 'bottom up', with an outreach to its diaspora. The work in question is Curaçao artist, Tirzo Martha's art project "Blijf maar plakken" (translated literally as "just keep adding on", but with a further connotation which will be clarified). Except for this project's complicity with Curaçao's social complexity and politics, it stretches out beyond being an art practice into becoming a social intervention. The art project is also framed by the Instituto Buena Bista (IBB), founded in 2006 at the initiative of artists David Bade and Tirzo Martha, in close association with the art historian Nancy Hoffmann. The IBB can briefly be described as a combination of an institute for the pre-academic training of talented Curaçao youngsters aged between 14 and 24, as well as a laboratory for contemporary art, complete with an artist-in-residence post. A former colony of the Netherlands, in 2010 Curaçao became an autonomous country within the Kingdom of the Netherlands and its citizens have Dutch nationality. The IBB strives to enrol talented young Curacao youngsters in Dutch art schools or art academies which would allow them to develop their recently discovered talent further. In the periphery of the 'big' art world, the IBB is a powerhouse in its own right, embedded in the local, regional and the international art world. The art project "Blijf maar plakken" connects local culture and local habits with the larger frame of social groups, hierarchies, institutions and power relations on Curaçao on the one hand, and the Netherlands, its colonial past and postcolonial presence, on the other. IBB is stimulated by the urgency to create a specific cultural ecology in the mutual interaction between groups of people, their culture and environment. This concerns the immediate environment just as much as the processes of globalisation in which we all now participate, and art is its agent.

Biography

Kitty Zijlmans (The Hague 1955) studied Art History at Leiden University (NL), and was awarded her PhD in 1989 on a theoretical thesis about art history and systems theory. In 2000 she was appointed Professor of Contemporary Art History and Theory/World Art Studies in Leiden. She was member of the Steering Committee of the ESF (European Science Foundation) Network 'Discourses of the Visible: National and International Perspectives' (2003-2007) and member and subsequently Chair (2007-2012) of the Steering Committee of the Research Programme 'Transformations in Art and Culture' (TKC, 2003-2012), funded by NWO/Humanities (the Netherlands Organization for Scientific Research). From 2006-2010 she was member of the committee BKV (Art and Design) of the Raad voor Cultuur, the Dutch Council for Culture (the Dutch Government Advisory Board for Cultural Affairs). Since 2006 she has served as an adviser to the Netherlands Institute for Advanced Study in the Humanities and Social Sciences (NIAS), and in 2010 she was accepted as member of the Royal Netherlands Academy of Arts and Sciences (KNAW). At present she is Director of the Leiden University Centre for the Arts in Society (LUCAS). Her main interest is in the fields of contemporary art, art theory, and methodology. She is especially interested in the ongoing intercultural processes and globalization in the (art) world, and increasingly collaborates and exchanges with artists in the context of the field of artistic research.

<http://hum.leiden.edu/lucas/members-modern-contemporary/zijlmanscjm.html>

Recent books: Matthew Rampley, Kitty Zijlmans, et al. (2012), *Art History and Visual Studies in Europe: Transnational Discourse and National Frameworks* (Leiden/Boston: Brill, 567 pp). Kitty Zijlmans et al. (2010), *The Unwanted Land: Tiong Ang / David Bade / Dirk de Bruyn / Sonja van Kerkhoff / Renée Ridgway / Rudi Struik*. (Zwolle: Waanders, in collaboration with the museum Beelden aan Zee). Kitty Zijlmans and Wilfried van Damme eds. (2008), *World Art Studies: Exploring Concepts and Approaches* (Amsterdam: Valiz, 464 pp). Kitty Zijlmans, Rob Zwijnenberg, Krien Clevis eds. (2007) *CO-Ops: Interterritoriale verkenningen in kunst en wetenschap / Exploring new territories in art and science. Work in progress* (Amsterdam: Buitenkant, 416 pp.).

Alex van Stipriaan, 'Remy's and Marcel's community/ties'

This presentation will be focused on two artists – Remy Jungerman (1959) and Marcel Pinas (1971) – who were both born in or around the small mining town of Moengo, Suriname. Although no more than twelve years apart in age, they seem to belong to different generations in their respective careers. Nevertheless, these career paths cross with increasing frequency, and Moengo is their meeting and workplace, as well as a point of reference. At the same time, they belong to a community which represents the Dutch Caribbean in international art worlds from Havana to New York and from Amsterdam to London and Paris. They also work in the much more local Dutch art community, particularly in the increasingly dynamic Afro-Dutch part, where one of the central questions is: Are we a community and does our Afro-descent bind us as artists? Jungerman went to the Netherlands to develop his artistic identity and career, yet Pinas remained in Suriname, with two stints in academia – in Jamaica and in the Netherlands. Pinas seems to work around a very limited theme: protecting 'his' small Maroon culture by making art. Jungerman seems to be the one using his art to pose wide questions to do with nature, technology, communication and identity. At the same time, Pinas' career and thematic approach seems to be the more globalized, and Jungerman's more tied to the (post-)colonial condition. This presentation, therefore, will refer to questions of size, scope, locality, identity, sustainability and community by looking into these two artists' lives and works.

Biography

Alex van Stipriaan is Professor of Caribbean History at the Erasmus University Rotterdam as well as curator of Caribbean and Latin American history and culture at the Tropenmuseum Amsterdam. He is historian by training, working in the border zones of history, anthropology and art. Most of his research focuses on the history of Suriname, cultural heritage in the Dutch Caribbean, as well as processes of creolization in the Black Atlantic. On these themes, ranging from slavery to defining art, he has published extensively. In 2006-2008 he conducted a project on the quest for roots together with, amongst others, Marcel Pinas (comprising documentary, events and articles). In 2010 he completed a large project – exhibition, book and documentary film – on and with Surinamese Maroons (*Kunst van Overleven: Marroncultuur uit Suriname*, Amsterdam, 2009). Recently he edited a book with Marlite Halbertsma and Patricia van Ulzen, *The Heritage Theatre: Globalization and Cultural Heritage* (Cambridge 2011). He is currently working on a major new project (comprising an exhibition, book and events) focusing on 150 years of emancipation and white-black relations in the Netherlands (2013-2014), together with the artist Remy Jungerman.

Panel Two: Communities of contemporary art?

Erica M. James, 'Dreams of Utopia'

During the past few years in the United States many arts bloggers have shared a proposal by noted curator and arts administrator Renny Pritikin, entitled "Facets of a Healthy Art Scene".

What Pritikin offers is a heartfelt dream of an arts utopia that *may* be theoretically true or possible in the United States as a whole, but is very hard to find on a local level in most parts of America, and indeed the rest of the world. Few if any singular Caribbean society is large enough, resourced enough, or deep enough in terms of talent or patronage to realistically dream that a version of Pritikin's model would develop on its shores.

However, this does not mean that vibrant arts communities have not periodically emerged in the Caribbean, nor that they have not been sustained in the region. It has meant that sometimes stasis has set in, as leaders, artists, formal and informal arts institutions, networks and communities dream of utopia, while failing to recognize, value and deploy what is present and available to them locally and trans-nationally.

Using the Bahamas as an example, this presentation examines how a community released the perfect for the good. Through focused responses to its local needs, it transformed itself from a provincial arts space, distrustful of innovation and change, to one more open to growth and more strongly connected by local, regional and global art networks. While positive and far-reaching, such changes rarely evolve without attendant complications. In spite of advances, this paper proposes that the cultivation of sustainable arts communities in the Bahamas and the global Caribbean will depend on a number of factors. They include: developing and continuing to forge *meaningful* local and transnational relationships, opening curatorial possibilities across borders and attendant bodies, and shaping artistic discourse and resulting contributions to the written and exhibition archive, as well as cultivating both local and transnational funding resources. In part such efforts need to ensure that the region is thoroughly informed as to how major transnational agreements such as The European Partnership Agreement will not only impact creative industries of the Caribbean, but possibly benefit them.

Biography

Erica Moiah James is Assistant Professor in the Departments of The 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 the master of fine arts from the University of Chicago and a doctorate degree in art history from Duke University. While at Duke she was awarded several fellowships including the Presidential Fellowship and the International Association of University Women graduate fellowship. She has also served as a Clark Fellow at the Sterling and Francine Clark Art Institute, a Franklin Fellow at John Hope Franklin Center, Duke University, and as a post-doctoral teaching fellow at Washington University, St. Louis.

Dr James has curated more than a dozen exhibitions and published more than thirty essays, catalogues and books. Recent publications include:

Critical essay, 'Blue Curry: Art, Image and Objecthood', *ARC*. October 2012.

Critical essay, 'Speaking in Tongues: Meta-Pictures and the Discourse of Violence in Caribbean Art', *Small Axe: A Caribbean Platform for Criticism* (March 2012), Duke University Press, pp.119-143.

Exhibition essay. 'Presence', in *John Beadle: Nature's Lines*. Central Bank of The Bahamas. Nassau, Bahamas. January – February 2012.

And the book *Love and Responsibility: The Dawn Davies Collection*. (Callaloo Books, 2012), which examines a history of Bahamian art through one of the largest private collections in the Caribbean.

Wouter Welling, 'The Afrika Museum (Berg en Dal) and Caribbean art: Collecting and presenting contemporary art from the Dutch Antilles, Haiti, Cuba and beyond'

Since the last decade of the twentieth century the Afrika Museum has focused its exhibitions on contemporary art from Africa and the African diaspora. As a curator I am especially interested in artists with a global orientation using local sources rooted in African spiritual traditions. This transcultural art shows the mental flexibility and spiritual strength of people whose ancestors were once transported from the mother continent, Africa. Moreover it is a kind of art that I consider to be an expression of our era, where the individual finds points of reference all over the world, although she or he is at the same time connected to a specific cultural background. Exhibitions should, in my opinion, include artists from all over the world. Themes with a universal meaning will bring together works that at a glance completely different but on a closer look reveal a crossroads of archetypes. Therefore the idea of a separate art community is completely out of date – let alone a separate Caribbean art community which in itself is the very essence of an amalgam or mixture of cultural influences. Let us forget any label at all – whether from a geographical, race or gender perspective – and focus instead on the content of the work. Doing so, the encounter with artists who draw inspiration from santeria, obeah, vodou and other traditions derived from African vodun show a resemblance with artists like Beuys, Bourgeois and many others. This is an approach that until quite recently was completely ignored by the major art museums in the West. We hope to contribute to broadening that horizon and for that purpose the Caribbean is an excellent starting point. I will briefly outline past exhibitions produced by the Afrika Museum, Berg en Dal: *Ad Fontes! An intercultural quest for hidden sources* (2001), *Kijken zonder Grenzen* (2006), *Roots and More: The Journey of the Spirits* (2009), and *Dangerous and Divine: The Secret of the Serpent* (2012).

Biography

Wouter Welling (1964) worked as an art critic for *de Volkskrant* and as independent curator. Since 2004 he has been the curator contemporary art in the Afrika Museum.

Panel Three: Contours of a Caribbean Art Community

Nicholas Morris, 'Randnotizen: Notes from the edge'

The practice of 'art' – taken here to mean communication through the expressive manipulation of objects – is the flash-lit tracing of a fragmentary map: like an arrow shot or a line drawn from point to point on a surface, an artwork flares to briefly illuminate the location of the artist and his or her imagination for the waiting receiver.

In a short talk illustrated with images, Nicholas Morris will offer some self-examination in order to describe some of the flares of the Caribbean artist 'at home' and in the diaspora. They are flares above inherited and invented maps that do not necessarily share an identical vocabulary of cardinal direction and that often must also serve to chart primacy, weight and acceleration at the moment.

A series of moves as a practising artist and educator between areas of the Caribbean, the diaspora and other cultural and linguistic spaces, has shown the unevenness of support structures in transitional regions and at the edge (for example, in 'frontier' areas such as central Germany) while highlighting the opportunity for new strategies of 'multidirectional memory' and collaborative, creative re-drawing.

Morris speaks of, and out of, his own experience as a Caribbean artist and educator culminating in living and practising in one of the most demographically diverse regions of Germany.

Nicholas Morris is an artist and art-educator, based in Kingston, Jamaica and Darmstadt, Germany.

Petrina Dacres, 'Caribbean art in the present'

During the 1960s art was an integral aspect of governmental policy in Jamaica. That support has dwindled over the last few decades; moreover, as governments change so too have art policies changed and projects been disrupted. In these contexts, artists and curators have created their own independent projects. Using a number of case studies, this presentation will examine several art-related initiatives in Jamaica. For instance, it will highlight contemporary curatorial and artistic interventions that re-imagine specific 1960s governmental art initiatives. These projects connect the past to the contemporary moment and provide examples of sustainability even while asking new questions and suggesting new modes of presentation. The exhibition, 'About Face', for instance, illustrates the possibility of online curatorship and provides an opportunity for us to discuss the role of the internet in disseminating information on art in the Caribbean. Other case studies will consider the experiences of contemporary art collectives that have tried to forge independent identities outside of the traditional galleries and government.

Biography

Petrina Dacres is the Head of the Art History Department at the Edna Manley College of the Visual and Performance Art in Kingston, Jamaica where she has also served as a curator at the campus Cage gallery and the National Gallery of Jamaica. She was educated at Emory University and Cornell University in the USA. Her on-going research is around public sculpture and memory in the Caribbean.

Roshini Kempadoo, 'State of Play: Technologies, Diaspora and Caribbean visual culture.'

My contribution will explore ways in which Caribbean diasporic artists (as first/second generation British Caribbean/Canadian artists) engage and respond to the work by emergent Caribbean artists practising in the Caribbean. The presentation will include my own work and that of others including Sheena Rose, Nicole Awai, the Blk Art Group (1979-1984), Chris Cozier and Stacey Tyrell, to explore differences, aesthetics, ethics and current debates in creating work that emerges from Caribbean experience. The presentation will also address

the context from which we engage in such work as Caribbean visual culture to include the popularity of imagery from the Caribbean. In this way I explore visualization practices that are local, global and diasporic, which conform to and challenge the image of the contemporary Caribbean.

Biography

Roshini Kempadoo is a London-based photographer and media artist, and holds the post of Reader in Media Practice at the School of Arts and Digital Industries, University of East London. She exhibits nationally and internationally. Contributions include: *Wrestling with the Image: Caribbean Interventions* (2011), Art Museum of the Americas, Washington DC; *Rester et Partir / Staying and Leaving / Toso any ka take* (2011) Point Sud, Bamako, Mali; *Staging Citizenship: Cultural Rights in the Americas* (2009) 7th Encuentro, Museo de Artes, National University of Colombia, Bogotá; *Liminal: A question of position* (2009) Rivington Place, London; and *Art & Emancipation In Jamaica: Isaac Mendes Belisario And His Worlds*, (2007) Yale Center for British Art, USA. She is currently Animateur at the Stuart Hall Library, Iniva, Rivington Place, London (2012-2013). Recent publications include: Kempadoo, Roshini (2012) 'Creating notebooks, photographs and interventions: Visualizing African, Caribbean and Arabic presence in Europe.' *Crossings: Journal of Migration & Culture* 3(2): 241-254.

Panel Presentations Four: Creativity and Policy

Tessa Jackson, 'The Institute of International Visual Arts (Iniva, UK) as research partner'

Tessa Jackson will give a brief introduction to the Institute of International Visual Arts (Iniva, UK: www.iniva.org), its role of 'making the invisible visible' in the visual arts, and how it works at the intersection of society and politics through artistic practice. Iniva, since its inception in 1994, has been focused upon exploring other art histories through exhibitions, debates, research, education activities and digital projects. With the support of its founding chair Stuart Hall, and many artists, curators and academics, Iniva now operates from Rivington Place in East London, a centre for art, debate and diversity.

Biography

Tessa Jackson is Chief Executive of Iniva (the Institute of International Visual Arts), London. Iniva explores key issues in society and politics, offering a platform for artistic experiment, cultural debate and the exchange of ideas. Tessa Jackson has over 25 years of experience within the arts and in particular the visual arts and cultural policy, as curator, gallery director and consultant in Britain and internationally. She was the founding Artistic Director of Artes Mundi, Wales' International Visual Art Prize (2002-2010), and co-author of the Review of the Presentation of the Contemporary Visual Arts which led to Arts Council England's 10-year visual arts strategy 'Turning Point' (2005/6). As Director of the Scottish Arts Council (1999-2001) she contributed to Scotland's first National Cultural Strategy, and as Director at Arnolfini, Bristol (1991-1999) she curated a range of significant exhibitions and prepared the way for its building re-development. During her time in Glasgow (1982-1991), she was Head of Visual Arts for Glasgow 1990, European City of Culture.

Tessa Jackson was awarded an OBE for Art in the 2011 New Year's Honours.

Marlon Griffith, 'Location and actions'

It has taken me a long time as a person and artist to discover the complexities of an artwork and the resolution that lies in a simple object or gesture. Only through dialogue have I been able to discover more about my work: ideas on paper and gestures which aren't always activated immediately but may become part of wider narratives.

My thoughts are constantly shifting but always questioning the role of static representations in our time and their implications. From the masks of carnival to the donning of powder on the chests of young women, these thoughts and gestures are not only public but are also self-criticisms.

This is a practice which started with my work as a carnival designer – or "Mas' man", as Trinidadians would call it – which deeply shaped my work as a contemporary artist. This dialogue between Mas' (as masquerade, or the artistic component of the Trinidad Carnival) and art has become a means of investigating the phenomenological aspect of embodied experience. It is situated at the intersection of visual and public performance, a set of installations and performance-based works that operate outside the context of Mas'. I look at ideas of perception and how these relate and respond to contemporary culture beyond the traditional roles of representation. Such ideas, thoughts and observations, while they relate to my work, may also be applied to an investigation of the larger, growing dialogue between the Caribbean region and its expanding borders.

This presentation will address Mas' as an urban public form; a form of commemoration through the body; and a way through which a society collectively and through individual gestures asserts its values and a sense of itself. As the city expands it adds a whole new dimension to these actions. What began as a community-based initiative has since gone, because there are no communities and spaces in which they can operate.

Mas' should be a metaphor for the city, and the city is re-constructed and played out within Mas'. This action came of its own natural development, the movement by this one individual animated not only the object but the city. It is not an abstraction. The processes and

experiments of carnival go beyond its physical space in order to explore narratives outside the traditional platform. If carnival is too broad a term to describe this, maybe it should be called something else. As this presentation will show, I am seeking to create a platform for the work to function outside the conventional.

Biography

Marlon Griffith (1976, Port of Spain, Trinidad and Tobago) started his artistic practice as a carnival designer, or what in Trinidad is known as a “Mas’ man.” This is the background for his practice as a contemporary visual artist, which has performative, participatory, and ephemeral characteristics that derive from Trinidad Carnival. Experimenting with fundamental questions to do with perception, Griffith’s work interrogates contemporary culture and shows up the traditional pitfalls of representation. Operating from outside the context of Mas’, his performative actions are stripped down to their basic form in order to create new images and narratives that respond critically and poetically to the artist’s socio-cultural environment.

Griffith has been an artist in residence at Bag Factory / Fordsburg Artists’ Studios in Johannesburg (2004); Mino Paper Art Village in Japan (2005); Edna Manley College of Visual and Performing Arts, Kingston, Jamaica (2007); Popop Studios, Nassau, The Bahamas (2010-11); and Art Omi, Ghent, New York (2011). He has shown extensively in North America: in Toronto (*South-South: Interruptions & Encounters*, 2009); Miami (*Global Caribbean*, 2010); Washington (*Wrestling with the Image: Caribbean Interventions*, Art Museum of the Americas, 2011); Champaign (Krannert Art Museum, 2011); Gwangju (7th Gwanju Biennale, 2008); Cape Town (CAPE09, 2009); MANIFESTA 9 Parallel Projects, Hasselt, Belgium (2012); and other international locations. In 2010, Griffith won a John Simon Guggenheim Fellowship and a Commonwealth Award. He has worked and lived in Nagoya, Japan since 2009.

<http://marlongriffith.blogspot.com/>

ABOUT THE ORGANISERS

Leon Wainwright, is Principal Investigator for ‘Sustainable Art Communities’. He is Lecturer in Art History at The Open University, Editor-in-Chief of the *Open Arts Journal*, and from 2005 to 2012 was a member of the editorial board of the journal *Third Text*. He was OU Principal Investigator for one of the four consortium projects funded by HERA, ‘Creativity and Innovation in a World of Movement’ (CIM), and is PI for ‘Disturbing Pasts: Memories, Controversies and Creativity’ (HERA, European Science Foundation). His publications include *Timed Out: Art and the Transnational Caribbean* (Manchester University Press, 2011) and numerous writings on art history, curating and cultural policy and he is co-editor, with Charles Harrison and Paul Wood, of the forthcoming volume in the series ‘Art in Theory: An Anthology of Changing Ideas’ (Wiley Blackwell). He was recently awarded a Philip Leverhulme Prize in the History of Art.

Kitty Zijlmans, Co-Investigator for ‘Sustainable Art Communities’, is Professor of Contemporary Art History and Theory/World Art Studies in Leiden. Born in the Hague in 1955, she studied Art History at Leiden University (NL), and was awarded her PhD in 1989

on a theoretical thesis about art history and systems theory. She was member of the Steering Committee of the ESF (European Science Foundation) Network 'Discourses of the Visible: National and International Perspectives' (2003-2007) and member and subsequently Chair (2007-2012) of the Steering Committee of the Research Programme 'Transformations in Art and Culture' (TKC, 2003-2012), funded by NWO/Humanities (the Netherlands Organization for Scientific Research). From 2006-2010 she was member of the committee BKV (Art and Design) of the Raad voor Cultuur, the Dutch Council for Culture (the Dutch Government Advisory Board for Cultural Affairs). Since 2006 she has served as an adviser to the Netherlands Institute for Advanced Study in the Humanities and Social Sciences (NIAS), and in 2010 she was accepted as member of the Royal Netherlands Academy of Arts and Sciences (KNAW). At present she is Director of the Leiden University Centre for the Arts in Society (LUCAS). Her main interest is in the fields of contemporary art, art theory, and methodology. She is especially interested in the ongoing intercultural processes and globalization in the (art) world, and increasingly collaborates and exchanges with artists in the context of the field of artistic research.

Wayne Modest, is the Head of the Curatorial Department at the Tropenmuseum. He was previously the Keeper of Anthropology at the Horniman Museums and Gardens in London and Director of the Museums of History and Ethnography in Kingston, Jamaica, and has held visiting research fellowships at the Yale Centre for British Art, Yale University and the School for Museums Studies, New York University. His work is driven by a concern for more historically contingent ways of understanding the present, especially in relation to material culture. His research interests include issues of connectedness, belonging and displacement; histories of ethnographic collecting and exhibitionary practices; and the Caribbean and difficult/contested heritage (with a special focus on slavery, colonialism and post-colonialism).

Tessa Jackson, OBE is Chief Executive of Iniva (the Institute of International Visual Arts), London. Iniva explores key issues in society and politics, offering a platform for artistic experiment, cultural debate and the exchange of ideas. Tessa Jackson has over 25 years of experience within the arts and in particular the visual arts and cultural policy, as curator, gallery director and consultant in Britain and internationally. She was the founding Artistic Director of Artes Mundi, Wales' International Visual Art Prize (2002-2010), and co-author of the Review of the Presentation of the Contemporary Visual Arts which led to Arts Council England's 10-year visual arts strategy 'Turning Point' (2005/6). As Director of the Scottish Arts Council (1999-2001) she contributed to Scotland's first National Cultural Strategy, and as Director at Arnolfini, Bristol (1991-1999) she curated a range of significant exhibitions and prepared the way for its building re-development. During her time in Glasgow (1982-1991), she was Head of Visual Arts for Glasgow 1990, European City of Culture. Tessa Jackson was awarded an OBE for Art in the 2011 New Year's Honours.

Rosemarijn Hoeffte (b. 1959) is head of KITLV Press (Royal Netherlands Institute of Southeast Asian and Caribbean Studies) and coordinator of the Caribbean Expert Centre. She studied History at Leiden University, and Latin American Studies (MA 1982) and History at the University of Florida in Gainesville (PhD 1987). Her dissertation was on British Indian and Javanese indentured labour on the largest plantation in Suriname. Her main research interests include Surinamese history in the 19th and 20th centuries, the history of free urban blacks, and the constitutional relation between the Netherlands and the Netherlands Antilles and Aruba. She is currently working on a study of the life and times of Grace Schneiders-

Howard, a social activist and the first female politician in Suriname and a twentieth-century history of Suriname. Hoefte is the managing editor of the *New West Indian Guide* and editor of *OSO, Tijdschrift voor Surinamistiek en het Caraïbisch gebied*. She has published some 50 articles on the Caribbean and Latin America in scholarly books and journals, and the regular press.

‘Sustainable Art Communities: Creativity and Policy in the Transnational Caribbean’ is a two-year Research Networking and Exchange project supported by the Arts and Humanities Research Council (AHRC, UK) and the Netherlands Scientific Organisation (NWO), and falls under the strategic theme ‘Sustainable Communities in a Changing World’.

Further information on the project, including details of our second conference (Iniva, London, October 2013) may be found at the following site: <http://www.open.ac.uk/Arts/sac/>