



## Project Conference 'Sustainable Art Communities: Creativity and Policy in the Transnational Caribbean', the Institute for International Visual Arts (Iniva, London), 03-04 December 2013

<http://www.open.ac.uk/Arts/sac/>

The project explores how the understanding and formation of sustainable community for the Caribbean and its global diaspora may be supported by art practice, curating and museums. It fosters networks of exchange and collaboration among academics, artists, curators and policymakers from the UK and the Netherlands, as well as various countries in the English and Dutch-speaking Caribbean and their diasporas.

### Confirmed speakers include:

Alessio Antonioli (UK), Marielle Barrow (Trinidad), Charles Campbell (Jamaica/UK), Annalee Davis (Barbados), Özkan Gölpinar (Netherlands), Joy Gregory (UK), Therese Hadchity (Barbados), Glenda Heyliger (Aruba), Rosemarijn Hoefte (Netherlands), Yudhishtir Raj Isar (France/India), Tessa Jackson (UK), Nancy Jouwe (Netherlands), Charl Landvreugd (Netherlands), Wayne Modest (Netherlands), Petrona Morrison (Jamaica), Jynell Osborne (Guyana), Marcel Pinas (Suriname), Dhiradj Ramsamoedj (Suriname), Leon Wainwright (UK), and Kitty Zijlmans (Netherlands)



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

This is the **second conference** in a two-year international research project led by [Dr Leon Wainwright](#) (The Open University, UK), with Co-Investigator [Professor Dr Kitty Zijlmans](#) (Leiden University), funded by the Netherlands Organisation for Scientific Research (NWO) and the Arts and Humanities Research Council (AHRC, UK), in partnership with the Tropenmuseum, Amsterdam and Iniva, the Institute of International Visual Arts, London. Footage and information about our **first conference** is available here: <http://www.open.ac.uk/Arts/sac/>

*Delegates are encouraged to attend on both days of the conference in order to ensure a continuous discussion.* Entrance is free and open to all, but places are limited, so we ask that you please [Book your place online](#) at

<https://sustainableartcommunities.eventbrite.co.uk/> Or call 020 7749 1240 or email [bookings@rivingtonplace.org](mailto:bookings@rivingtonplace.org)



## **CONFERENCE SCHEDULE**

Iniva, London, Tuesday 3<sup>rd</sup> December 2013

8.45am-9.15am Registration, tea and coffee

9.15am Opening remarks

### **Panel One: 9.30am-12.00pm**

CREATIVITY AND COMMUNITY

*2.5 hours; Chair: Leon Wainwright*

Marcel Pinas (Suriname)

***Community development based on the needs of the people***

Petrona Morrison (Jamaica)

***The transnational Caribbean: Construct or reality?***

*Break, 11.00-11.15pm*

Joy Gregory (UK)

***Artists in the archives of the lost and forgotten***

Therese Hadchity (Barbados)

***Lost in translation: Reflections on contemporary Barbadian art and the migration of criticality***

12.00pm-1.30pm LUNCH BREAK

### **Panel Two: 1.30pm-3.30pm**

NETWORKS OF CONTEMPORARY ART

*2 hours; Chair: Kitty Zijlmans*

This panel explores how networks of art practice, curating, art policies and museums may help to form a sustainable community for the Caribbean and its global diaspora. The overall aim of the project is to foster networks of exchange and collaboration among academics, artists, curators and policymakers from the UK and the Netherlands as well as various countries in the English and Dutch-speaking Caribbean and their diasporas. How might existing networks and future ones interact?

Jynell Osborne (Guyana)

***Sustainable art communities in Guyana***

Annalee Davis (Barbados)

***Beyond economic vulnerability: How can we move towards healthy cultural eco-systems?***

Leon Wainwright (UK)

***Art and innovation in contemporary Barbados***

*Break, 3.30pm-3.50pm*

### **Panel Three: 3.50pm-5.00pm**

ART PRACTICE AND EXCHANGE

*1 hour, 10 minutes Chair: Rosemarijn Hoefte*

Özkan Gölpinar (Netherlands)

***Postcolonial melancholia***



Leon Wainwright (UK)  
**and the Netherlands**

**Art and 'exchange' between Suriname**

Dhiradj Ramsamoedj (Suriname)  
**growth**

**Suriname as a base for international**



**Roundtable: 5.00pm-5.30pm**

*Global movement and art practice*

*Chair: Tessa Jackson*

**Wednesday 4<sup>th</sup> December**

8.45am-9.15am Tea and coffee

Interview with Yudhishtir Raj Isar (France/India)

***Sustainability', 'creativity', 'community': Overworked keywords***

**Panel Three: 9.45am-12.00pm**

SUSTAINABILITY AND THE CARIBBEAN ART COMMUNITY

*2 hours; 15 minutes. Chair: Wayne Modest*

In the face of the colonial past and its legacies, in Aruba, Suriname and the Netherlands, how do we identify new tools, networks and frameworks with which to write other histories of the present? What practices can we adopt to contribute to imagining new futures for the Caribbean, both the region itself and the diaspora? The presenters in this panel will address these questions from different perspectives. Their approaches include focusing on resistance and contestation to rethink colonialism's legacies in the Dutch-speaking Caribbean, applying critical archaeology to unearth fragments of the past for use in the present and future, and exploring the possibilities of an Afro-European aesthetic sensibility. How may we explore alternative imaginations of political subjectivities and community within a changing world from a Caribbean perspective?

Rosemarijn Hoefte

***Suriname: Migration dynamics, ethnic relations and cultural policies***

Glenda Heyliger (Aruba) TBC

*Break, 11.00-11.15pm*

Nancy Jouwe (Netherlands)

***Mapping Slavery NL***

Charl Landvreugd (Netherlands)

***Notes on continental Afro-European aesthetics and sensibilities***

12.00-1.30pm LUNCH BREAK

**Panel Four: 1.30pm-4.45pm**

CREATIVITY, INFRASTRUCTURE AND POLICY

*3 hours, 15 minutes; Chair: Wayne Modest*

This panel explores the intersection of creativity, infrastructure and policy making as a key fulcrum around which to understand issues of sustainability and artistic communities within the Caribbean. Panellists will explore the multiple contingent relationships where infrastructural frameworks that are intended to support art practices within the region and its diaspora, serve both as enablers and strictures that facilitate yet constrain Caribbean creativity. How, for example, do the infrastructures for art practice within the Caribbean differ from or coincide with those in the UK or the Netherlands, and what does this do for supporting art practices? Similarly, the panel will explore the ways in which other conceptualisations of infrastructure, such as that facilitated by new media, are refiguring notions of creativity and subjecthood, as well as notions of community within the Caribbean region itself and beyond.



Wayne Modest

***New Roots: Caribbean Ontologies from Africa to the Ghetto***

Marielle Barrow (Trinidad)

***Policy entrepreneurship: Expanding multimodality in Caribbean practice through Caribbean InTransit***

*Break, 3.30pm-3.50pm*

Charles Campbell (Jamaica/UK)

***Creative contingencies***

Alessio Antonioli (UK)

***Knowledge and skills sharing: A strategy for sustainability within Triangle Network***

**Roundtable: 4.45pm-5.15pm**

***Competition and Collaboration***

Chair: Leon Wainwright



## **Alessio Antonioli**

### **Knowledge and skills sharing: A strategy for sustainability within Triangle Network**

With over 30 years of activities around the world, benefiting over 4,000 artists, Triangle Network has helped to develop and connect artists and small grassroots organisations with each other, creating opportunities for professional development and helping to put small arts projects on the 'international map'. As the number of Network partners continues to grow, and new spaces became more and more consolidated, issues of sustainability have become increasingly pressing within the Network.

This brief presentation will touch upon some of the strategies put in place by Triangle Network partners that ensure longevity and sustainability of their grassroots spaces. These have included an active drive to develop stronger roots and finding ways of grounding themselves in their context. As an active part of an international network, this strategy is seen as a way for partners to strengthen and better articulate the specific position from which they contribute to and connect with partners, discourses and projects.

To support this development, in 2008 Triangle Network started the programme Knowledge and Skills Sharing, which has involved a variety of ad-hoc activities such as curatorial and management-focused residencies, consultancies and other projects. These help partners to address their weaknesses by seeking relevant expertise within and outside the Network, while sharing their strengths with peers and partners locally and internationally. Paradoxically, it was this drive for partners to become more 'independent' and more self-sustainable that brought the Network closer together!

At a time when funding structures are rethinking their giving policies in response to diminishing funds for culture, the Knowledge and Skills Sharing Programme has enabled Triangle Partners to better understand their role at local and international level, and to take stock of their resources while exploring alternative models for fundraising, marketing, curating, etc.

Triangle Partners are aware that the Knowledge and Skills Sharing programme is limited by small and finite funding, but this has only increased its urgency. The Network believes that what the programme can leave behind is a set of skills and knowledge that can increase the number of options that small organisations have to secure in a less precarious future.

### **Biography**

Alessio Antonioli is the Director of Triangle Network, a global network of artists and grass-roots organisations. He is involved in running, fundraising and strategic planning for the Network, as well as working with new partners on developing projects such as residencies and workshops. Recent projects included an artists' workshop in Nigeria, developed in collaboration with CCA Lagos; and the first artists' workshop in Iran developed with Rybon Artists' Collective. In 2009 Alessio instigated the Knowledge and Skills Sharing Programme, an ongoing series of professional development and training opportunities for artists and arts coordinators within the Triangle Network.

Alessio is also the Director of Gasworks, London, where he leads a programme of residencies, exhibitions and participation projects focusing on emerging UK and international artists and practices. Previously, Alessio ran the International Residency Programme at Gasworks and focused on developing exchange projects with artist-led organisations in Latin America.

Alessio received his MA in Art History from Birkbeck, University of London; specialising in issues of internationalism, diversity and cultural policies in the visual arts in the UK.



## Marielle Barrow

### Policy entrepreneurship: Expanding multimodality in Caribbean practice through *Caribbean InTransit*



My paper explores multimodality as a creative yet structured way of experimenting with institutional configurations in order to achieve sustainability and social development through the arts. *Caribbean InTransit* is an experimental platform is one such example of this, which involves working with different modalities to explore various locations of knowledge inflect the portrayal of the subject differently. How does a focus on 'multimodality' help to position and reflect the interpolation of the subject? In this case the subject is seen as both: i) arts and cultural expression and ii) peoples of the Caribbean. How does modality influence the potential for engagement with communities?

*Caribbean InTransit* is a non-profit that practises policy entrepreneurship existing between spaces, in transit: that is, we aim to be a bridge which connects spaces and institutions within locations/countries and creates networked communities. We aim to connect people of different professions within what we call 'communities of value' rather than communities of interest (communities of interest are persons with similar interests/profession). Multimodality has to do with our existence as an educational and social change platform which utilizes modes such as research, collaboration, education, arts and tourism. Through membership, partnership, workshops, an academic journal, festivals and our research and other collaborations, *Caribbean InTransit* explores possibilities for effective modes of existence between the geographic Caribbean and its diasporas.

In my presentation I will address four aspects of the term multimodality (Kriess and Jewitt 2007): materiality, framing, design and production. Additionally, I will look at our arts festivals "Caribbean InTransit: The Meeting Place" and "Creatives of the Caribbean" which aim to establish foundations for informal arts policy by linking individuals, non-profit institutions and corporate entities.

#### Biography:

Marielle is a Fulbright Scholar recipient and Cultural Studies PhD candidate at George Mason University, Virginia and Visiting Scholar at Columbia University. She is a practising visual artist and social entrepreneur and President of the arts for social change non-profit, *Caribbean InTransit*. *Caribbean InTransit* is an experimental platform which provides free access to arts education and deeper cultural interrogation through its biannual open access academic journal. The enterprise organises symposia on issues such as Arts for Social Change; workshops for at-risk youth and persons living with HIV/Aids; and arts events that explore avenues through which art can effectively be used to address social issues and propel social development. "Caribbean InTransit: The Meeting Place", an inaugural festival, took place in Trinidad in October this year and will be followed by "Creatives of the Caribbean" festival in Washington DC in June 2014.

Dovetailing with her philanthropic work, Marielle's dissertation research triangulates artistic practice, institutional memory and citizenship with a view to understanding the possibilities for effective and sustainable policy design emerging from the realities of Caribbean sites. She is investigating how cultural production in Cuba, Haiti and the Bahamas is practised as learning and citizenship, and is productive of personhood and power. Specifically, she examines the *Haiti Ghetto Biennial* and *Arte de Conducta* in Cuba, as well as Bahamian artistic practice, each of which hinge on community orientation. Her objective is in determining how these three cases break from traditional models of artistic education and practice by addressing alienated power structures and promoting social development. She suggests that these cases do so by i) challenging the capitalist framework of market access through intermediaries and ii) creating sustainable industry through community orientation and/or business development.

## Charles Campbell

### Creative Contingencies



Charles Campbell will examine the notion of sustainable artistic production through the lens of his own practice. Looking specifically at his Transporter Project, Campbell explores the various contingencies as play in its making.

Begun partly in response to a conference on human trafficking, the Transporter Project pulls together numerous threads from Campbell's wider art practice, which looks at the interplay between heavily loaded political narratives and utopian ideals, painting, sculpture and performance, and personal and public spaces.

Campbell will walk us through the development of this work, taking note of the role of institutional enablers and constraints, theoretical concerns, his biography, and the role that chance has played in the formation of his practice. Unpicking his own artistic process Campbell will posit a notion of sustainable artistic production, set at the interstices of multiple communities and concerns. This approach reveals inherent strengths in the Caribbean and its diaspora, proposing these to be privileged spaces for artistic production.

### **Biography:**

Charles Campbell is a Jamaican born multidisciplinary artist, writer and curator working out of Kingston Jamaica and Victoria, British Columbia. He has exhibited throughout North America, the Caribbean and Europe, representing Jamaica and Canada in events such as Jamaica's National Biennial; the Havana Biennial; the exhibition Infinite Islands: Contemporary Caribbean Art (Brooklyn Museum, 2007); and Contemporary Jamaican Art, circa 1962 | circa 2012, held at the Art Gallery of Mississauga in 2012. Campbell is also a regular contributor to the Caribbean arts journal, ARC Magazine.

Campbell holds an MA in fine art from Goldsmiths College University of London and a BFA from Concordia University. His work uses images culled from the Caribbean's history of slavery and emancipation to investigate the intersection between meaning and image and to open up the possibility of personal and social transformation.

## **Annalee Davis**

### **Beyond economic vulnerability: How can we move towards healthy cultural eco-systems?**

The Fresh Milk Art Platform Inc. is a Caribbean non-profit, artist-led, inter-disciplinary organization that supports creativity and promotes wise social, economic and environmental stewardship through creative engagement with society and by cultivating excellence in the arts. After more than two years of programming and activities, Fresh Milk is at a significant juncture, pondering what sustainability looks like in a region whose creative economy is nascent. As a process-led, social practice entity with a vision larger than its bank account, Fresh Milk is seeking an alternative model which acknowledges the specificity of the local and regional context that we inhabit. Fresh Milk wants to assert itself in a way that is not driven solely by market forces or by the requirements of funding entities that are not in sync with our own agenda, in order to contribute meaningfully to the expansion of a critical space.

Some of the questions we are currently asking include the following: How are small artist-led initiatives to find the resources to compete with professional grant writers and acquire the numerous skills required to function in a highly competitive, market-driven space? How do we contend, literally with the world, when applying for a grant with 1,500 other applicants, when less than ten grants are disbursed to countries that have economic constraints greater than ours? While we may not be in as dire a financial situation as others, we are still struggling to develop the infrastructure needed to effectively realize our goals. First World funding entities are being stretched by the needs of developing countries whose local governments are not interested in, or cannot afford to support the creative sector, and where philanthropy for the arts is severely underdeveloped.



What does sustainability look like for a small artist-led initiative run by two people, one of whom is paid a meager wage, buttressed by a small number of volunteers? How sustainable are informal platforms in a region which is yet to pass cultural industry legislation not supported by robust creative policies? How does sustainability function when the informal sector's vision (to support art production, create visibility for that production, and enhance mobility for artists to be included in global critical conversations) is not in keeping with market forces shaped by imperialistic thinking? What might collaborative and mutually beneficial relationships look like between the Caribbean and Europe, given their deep and complex historical ties?

A new model is required which would allow spaces like Fresh Milk to maintain their intellectual and creative independence while being less vulnerable economically. What is that model?

### **Biography:**

Annalee Davis is a visual artist living and working in Barbados. She received a BFA from the Maryland Institute, College of Art and an MFA from Rutgers, the State University of New Jersey. She has been making and showing her work regionally and internationally since the nineteen nineties. Her commitment as an artist is demonstrated through a body of work including installation, video, sound, printmaking, drawing and painting. Her explorations of home, longing and belonging question parameters that define who belongs (and who doesn't) in contemporary Caribbean society, exposing tensions within the larger context of a post-colonial history while observing the nature of post-independent Caribbean nation-states. The impact of tourism on small island nation-states and the shifting landscapes of the archipelago are also areas of concern.

Since 2011, Annalee has been the founding director of the artist-led initiative The Fresh Milk Art Platform Inc. An experiment, a cultural lab and an act of resistance, Fresh Milk supports excellence among emerging contemporary creatives locally, as well as throughout the Caribbean, in its diaspora and internationally. Located on a working dairy farm and a former sugarcane plantation, Fresh Milk is a nurturing entity; transforming a once exclusive space into a freely accessible platform with a programme that is supportive of new modes of thinking, making and interfacing.

Annalee is a part-time tutor in the BFA programme at the Barbados Community College.

[www.annaleedavis.com](http://www.annaleedavis.com) [www.freshmilkbarbados.com](http://www.freshmilkbarbados.com)

## **Özkan Gölpinar**

### **Postcolonial melancholia**

This presentation focuses on displaced images, ideas, memories and artistic approaches in an era of postcolonial melancholia, with attention to two exhibitions: *SPAN* (curated by Chris Cozier/Thomas Meijer zum Slochteren) and *Paramaribo Perspectives* (Mariette Dölle/Özkan Gölpinar). I will critically reflect on them and show how history – of a personal and broader nature – often oscillates between the realms of forgetfulness and remembrance, and how as an entity it hovers between the materially tangible and something ephemeral that disappears like a phantom. Exhibitions such as *SPAN* and *Paramaribo Perspectives* were intended to realise a discursive space. In doing so they enabled every individual visitor and participant to experience and interact with new visions and contexts. To put it another way: exchanges like these did not supply ready-made cultural chunks of information but rather focused on the inherent ability of people to ask questions, questions to oneself and questions to each other. The outcome of these reflections can be a valuable tool for re-imagining not only how we in Europe engage with the Caribbean but also for raising the question: What today is Caribbean in Caribbean Art?

For some viewers the works by an artist like Remy Jungerman may contain many of images deriving from an orientalist vision of Suriname in the Western imaginary. But, to me, Jungerman and other artists strive with all their might to pull themselves and the work free from that grasp. These artists can be seen as part of a collective Caribbean identity, which they belong to, but they are more than that. The object of their work is never a literal search for a Caribbean identity; rather, they are able through various means to deconstruct and





complement personal memory processes and storylines, which bring both their own history to life and also seem to question it. They bring together European and Caribbean and African signs and meanings. Their familiarity with all of these cultures and the knowledge they have acquired of them is a *passé-partout* towards freedom in their use of content. The slaloming between Caribbean, African and European standpoints is the strength of these works. These works ask us to consider the transient and conflicting nature of human experience, in every movement, each moment we rise and fall we change. In every encounter we come together and fall apart.

## Biography

Özkan Gölpinar (1968, Sivas Turkey) is an art critic, curator, writer and lecturer. He lives in the Netherlands and lectures at several art academies and universities. He is currently employed as affiliated researcher at the Leiden University Centre for the Arts in Society, where he is working on a publication that features the ways that Dutch/European Art History has been reinvigorated in the last two decades by global movement. He has authored numerous articles on art and artists. In his former position as programme manager for the Mondriaan Foundation he was responsible for 400 national and international projects in the field of Fine Arts, Artistic Film, Architecture and Design. He created the programme 'Art Beyond Borders' to advance meaningful artistic dialogue between the Netherlands and the rest of the world (with a special focus on the Middle East, the Caribbean and West and Southern Africa), by analysing and commenting on contemporary art practices and approaches. After his studies in journalism and post graduate film and television studies Gölpinar worked as a journalist and documentary maker for the daily newspaper, the *Volkskrant*, and elsewhere in the media. He has contributed to multiple books, essays, plays and film scripts.

## Joy Gregory

### Artists in the archives of the lost and forgotten

When Derek Bishton and his wife Merrise bought a small beach house retreat in Reading, just outside Montego Bay, they discovered among the things left in the property a storeroom filled with dressmaking materials. They belonged to Trevor Owen, the former owner of the house, who had passed away a few years previously. My interest in forgotten or marginalised historical figures such as Matron Bell and Mary Seacole led to an invitation by Derek to create an event which would cast new light on the life of Trevor Owen.

In response I set up the Beach House Residency Workshop, which took place in July and August 2013. The invited participants were photographer O'Neil Lawrence (Jamaica), visual artist Marianne Keating (Ireland), video and performance artist Olivia McGilchrist (Jamaica), and design historian and writer Davinia Gregory (UK). Drawn from a range of disciplines, they took part in a period of collaborative research and offered personal responses to the venue and in memory of Trevor Owen. This presentation will consider the experience of developing the Beach House Residency, and compare it to the process of artists working with un-catalogued archives at a residency at Lewisham Hospital, which led to the production of 'Matron Bell', a permanent site-specific installation.

### Biography:

Joy Gregory is an internationally recognised and award-winning artist. Prominent in her field, she has always taken a cross-disciplinary approach to her work in the vehicle of photography; she is an artist of ideas constantly pushing the boundaries of the medium. Born in England to Jamaican parents, Gregory grew up in Buckinghamshire. She is a graduate of Manchester Polytechnic and the Royal College of Art (MA Photography, 1986) where she won prizes for still-life and architectural photography.

She has since exhibited her work all over the world and featured in biennales and festivals, and has received numerous awards – most notably a Fellowship from the National Endowment for Science Technology and the Arts (NESTA). In 2009 she was shortlisted for the Mary Seacole Memorial, a major sculpture commission for London. Her latest film, *Gomera* was premiered at the 2010 Sydney Biennale and forms part of a major survey exhibition – *Lost Languages and Other Stories* – which is currently on tour at Impressions Gallery, Bradford.

## Therese Hadchity

### **Lost in translation: Reflections on contemporary Barbadian art and the migration of criticality**

For the past decade, the discourse on visual art in the Anglophone Caribbean has predominantly been informed by a position which seeks to avoid the 'commodification' or 'politicization' of meaning by departing from the notion of 'locality'. It refuses 'the Caribbean' as an interpretive lens and focuses instead on the fluidity of the diasporic experience, on hybridity, liminality and perpetually deferred meaning.

Arguing against this trend, my paper proposes that the cultivation of the 'in-between' be replaced with greater attention to the complexity of the 'here' and the 'there'. Rather than surrendering the meaning and implications of locality altogether, it identifies, and holds up as significant, those slippages of critical inflection which take place in the transition from the local to the transnational.

The paper will examine the aesthetic dispositions and reception of contemporary Barbadian artists Ewan Atkinson, Alicia Alleyne and Sheena Rose against a briefly sketched Barbadian art history. It will show how artistic gestures, which register as critical and counter-hegemonic in a particular historical context, may be altered or even reversed when approached from a different geographical and temporal position.

#### **Biography:**

Therese Hadchity is an independent art critic, curator, teacher and PhD candidate based in Barbados. She was the owner/curator of the Zemicon Gallery in Bridgetown from 2000-2010, during which period the gallery hosted over 100 solo- and group exhibitions. She has authored numerous catalogue-essays on Barbadian art and artists, including Ras Akyem Ramsay, Ras Ishi Butcher, Nick Whittle, Winston Kellman, Ewan Atkinson and Alison Chapman-Andrews. Her current research interest is in the impact of the transition from anti-colonial nationalism to post-colonial anti-nationalism on visual arts conversations in the Anglophone Caribbean.

## Rosemarijn Hoefte

### **Suriname: Migration dynamics, ethnic relations and cultural policies**

Suriname is a prime example of a Caribbean colonial creation, built under European hegemony by enslaved Africans and Asian indentured labourers and their descendants. As in many postcolonial societies the state preceded the nation. History is a key arena for contestation in a dynamic and complex society. Original presence or the time of arrival, economic contributions, suffering and hardship, and loyalty are arguments to support claims on the nation by different groups. Ethnic hierarchies and positive self-ascription while disparaging other groups, are all part of such hegemonic strategies.

The idea of a plural society is largely a colonial creation as well. Ethnicity was institutionalised through colonial policy as various policies by the colonial government and economic enterprises served to establish, legitimise and maintain ethnic boundaries, whether to "divide-and-rule" or to "safeguard the culture" of different population groups.

This presentation will look at this background as well as migration dynamics and their effect on the nation; the influence of transnational communities; and the role of the Netherlands in shaping cultural practices, while highlighting language as an important aspect of sociocultural policy. It will address how the role of the state in colonial and postcolonial society is crucial to the process of inclusion and exclusion of migrants. A brief comparison with sociocultural policies in the Dutch Caribbean islands will allow some questioning of whether political independence is a game-changing factor in the cultural influence of the (former) colonial metropole.





### 'Sustainability', 'creativity', 'community': Overworked keywords

Over the last three decades or so, different meanings and practices have come to be attached to three keywords commonly used by cultural activists: 'sustainability', 'creativity' and 'community'. The first is deployed indiscriminately nowadays as an almost ritual qualifier to an array of different economic, social or political processes and in ways often distant from its original meaning. The second, 'creativity', has also become an unexamined semantic talisman. The third, 'community', is often a rhetorical device that is most called upon when true community no longer exists. What are some of the implications of this semantic woolliness? What lessons for the cultural sector? Can we make our understandings of terms useful, by saying something specific and definable each time we use them?

### Biography

Yudhishtir Raj Isar is an analyst, educator, advisor and public speaker who straddles different worlds of cultural activity and experience. He is Professor of Cultural Policy Studies at The American University of Paris (Jean Monnet Professor, 2003-2008) and Eminent Research Visitor at the Institute for Culture and Society, University of Western Sydney (2011-2013). He has been *Maître de Conférence* at *Sciences Po* and visiting professor at universities elsewhere in Europe, India and the USA. He was the founding co-editor of the *Cultures and Globalization Series* published by SAGE: *Conflicts and Tensions* (2007), *The Cultural Economy* (2008), *Cultural Expression, Creativity and Innovation* (2010), *Heritage, Memory, & Identity* (2011) and *Cities, Cultural Policy and Governance* (2012). He has been a consultant to the European Commission, the Organization of American States and the United Nations. He was the principal investigator and lead writer of the *UN Creative Economy Report 2013. Widening Local Development Pathways*, published by UNESCO in November 2013 and is the Scientific Coordinator/Team Leader for an EC 'Preparatory Action' on 'Culture in External Relations', a research project entrusted to a consortium of cultural agencies led by the Goethe-Institut that is currently under way. In the civil society arena, Isar has advised several organizations, notably the European Cultural Foundation and the Sanskriti Foundation (New Delhi), and has been a board member of others, notably the Institute of International Visual Arts (London), 1994-2010 (he was also Acting Chair in 2009-2010). In 2004-2008 he was president of the European arts and culture advocacy platform *Culture Action Europe*. Earlier, in 1986-87, he was the first Executive Director of the Aga Khan Program for Islamic Architecture at Harvard University and MIT. As an international civil servant at the International Labour Office and UNESCO from 1973 to 2003, he was notably director of the International Fund for the Promotion of Culture and Executive Secretary of the World Commission on Culture and Development. BA in Economics (Honours), St. Stephen's College, Delhi; *Licence* and *Maîtrise* in Sociology, La Sorbonne, Paris. Member of the International Council of Museums and the Indian National Trust for Art and Cultural Heritage.

## Nancy Jouwe

### Mapping Slavery NL

In 2013, the cultural and heritage sectors in the Netherlands faced stormy weather: severe budget cuts were rife and diversity policies were considered outdated. Hence, key postcolonial institutions

a. have been disbanded:

- Ninsee (National Institute for the Study of Dutch Slavery and its Legacy) in 2012
- Museum Maluku and Museum Nusantara in 2012
- The Tropical Institute Library (closed Jan 2014)

b. are fighting for their survival:

- the Tropenmuseum has been cut in half and has merged with two other museums
- the Royal Netherlands Institute of Southeast Asian and Caribbean Studies



Similarly, the cultural platform Kosmopolis (my affiliation) had to deal with a severe blow. Our (government) funding is 0% as of January 2013. Kosmopolis had branches in the four largest cities of the Netherlands. Our core business was to develop and strengthen an intercultural dialogue through the arts, culture and debate.

In my talk I will focus on how to persevere in our work within the context of an institutional backlash and discuss this by way of the following case study.

### Mapping Slavery NL

In 2011 Kosmopolis Utrecht initiated *Traces of Slavery in Utrecht*. The project had three parts: 1) gatherings with speakers, discussion and creative intermezzi (speakers included Professor Catherine Hall, journalist Isabel Wilkerson); 2) a walking tour through Utrecht city together with a physical publication and a digital app of the walking tour (both in English and Dutch) and; 3) an artist in residency with Surinamese visual artist Marcel Pinas (he worked with 700 schoolchildren, and created an exhibition and gave artist's talks). Our main partners were the Centre for Humanities of Utrecht University, the Treaty of Utrecht, Gallery SANAA and Marcel Pinas.

As a follow up the project *Mapping Slavery NL* has just begun. The Free University (Amsterdam) and Kosmopolis Utrecht are partners in this project. We want to literally map traces of slavery in the Netherlands, Surinam, and The Dutch Antilles and connect this transnational shared heritage with slave trade/enslavement histories in the Dutch East Indies. Actors involved are: researchers, cultural entrepreneurs, tech professionals, students, heritage institutions representatives (archives, museums), universities, interest groups and, in the future (visual) artists, educators and media professionals.

This topic seems all the more relevant because in 2013 The Netherlands is engaged in a nation-wide debate on race for the first time in history.

### **Biography:**

Nancy Jouwe (Delft, The Netherlands, 1967) studied Women Studies and Cultural History in Utrecht and York. As an activist she has been part of the women's and squatters' movements. She has travelled through South-East Asia, the South Pacific and Europe to lobby for indigenous and women's rights. As a professional (management, research, lecturing) she has worked for Utrecht University, Mama Cash, Kosmopolis Utrecht, Papua Heritage Foundation, and SIT. She is connected as an advisor and board member to several cultural and heritage organizations such as Framer Framed, the Royal Netherlands Institute of Southeast Asian and Caribbean Studies, and others. Jouwe's work is at the crossroads of postcolonial, intersectional thinking and organizing and involves heritage, culture, arts, human rights and trans/international cooperation. She has published books and articles on Papuan heritage and women's issues, and is co-editor of *Caleidoscopic Visions: The Black, Migrant and Refugee Women's Movement in the Netherlands*, (2000).

## **Charl Landvreugd**

### **Notes on continental Afro-European aesthetics and sensibilities**

The idea of a separate category for continental aesthetics and sensibilities among Afro-European subjects is fairly new in contrast to other diaspora aesthetics. Developing this concept in the visual arts is helped by using tools from English and French-speaking discourses; at the same time, however, such tools need careful consideration before being applied because of differences within the regions of Europe.

Through conversations with artist and thinkers, I test these tools in search of the possibilities for Afro-European aesthetics and sensibilities. With an expanding Europe and the rise of nationalism and regionalism in Europe, I investigate the visual arts through notions of citizenship and belonging and how these are tied in, if at all, with the work of continental Afro-European artists. The research looks into fine art practices as a means for establishing a distinctive aesthetic for continental Afro-Europeans in relation to wider diaspora discourses. It is also a way of understanding the production of contemporary subjectivity on the continent and in the Caribbean.

### **Biography:**





Charl Landvreugd is a visual artist, working mainly in the fields of sculpture, performance, installation and video, and he has experience as a curator and writer, and has several (inter)national publications. He studied Fine Art and History of Art (joint honours) at Goldsmiths, University of London. As a Fullbright Fellow he continued his studies in Modern Art: Critical and Curatorial Studies at Columbia University, New York. He has been awarded several scholarships and grants to develop his research into African diaspora aesthetics in continental Europe.

Landvreugd has worked in Europe, the Caribbean and the United States. Both theoretical and practical, his work is always looking for representations of the genesis of a new humankind. In a catchy visual language that mixes science fiction, futurism, kitsch and refined aesthetics, his art speaks about the possibility of colour losing its meaning and of creating an apolitical humanity.

## Wayne Modest

### **New Roots: Caribbean Ontologies from Africa to the Ghetto**

Between July 28 and November 2, 2013 the National Gallery of Jamaica staged its exhibition, *New Roots: 10 Emerging Artists*, with an ambitious set of accompanying public events. The exhibition featured work by artists such as Deborah Anzinger, Camille Chedda, Matthew McCarthy and Olivia McGilchrist, all of whom are 'under 40 years old and new or relatively new to the Jamaican art world'. With this exhibition, the organizers intended to 'identify and encourage new directions in the Jamaican art world, in keeping with the National Gallery's mandate to support artistic development and to provide opportunities for young artists.' It was meant to 'reflec[t] marked shifts in artistic and curatorial practice that respond to the current global and local cultural moment, especially with regards to the changing relationship between art work, artist and audience, and it presents new perspectives on art's potential to foster social transformation in a time of crisis.' In this presentation I want to briefly reflect on the *New Roots* exhibition as marking a contemporary refiguring of ways of knowing and being in the Caribbean, while it critiqued older models of thinking about the region. I am especially interested in what this exhibition proposes for how we understand notions of diaspora, rootedness, community and Caribbean ontologies. In discussing the exhibition's intent and impact, I ask whether these new roots are in fact all that new.

## Petrona Morrison

### **The transnational Caribbean: Construct or reality?**

Transnationalism, as a product and process of globalization, has been articulated as a theoretical frame within which cultural production can be located, within and outside of the Caribbean. The reality of the economic, cultural and social impact of globalization is without dispute, and can be seen daily in the manifestations of popular culture in the Caribbean, reflecting some degree of hybridity and creolisation.

The discourse around 'the transnational Caribbean' has emphasized and celebrated the potential of interconnectivity, and the possibilities of establishing and sustaining wide networks which facilitate the flow of ideas and people, and strengthen local initiatives. This has been presented as counter-hegemonic, a liberating and empowering model which engages 'local' and 'diaspora' communities. However, any discussion of the potential for sustaining communities through the process of interconnectivity must be examined in the context of the realities of the Caribbean space and the historical and political legacies that informed the development of these communities. The 'old' narratives and constructs of class, race and cultural identity are still relevant to the discussion.

This presentation will challenge notions of 'the Transnational Caribbean' in the context of hegemony and existing political and economic structures within and external to the Caribbean. It will examine the diverse contexts in which art communities exist in the Caribbean, based on geography and history, and their relationship to identity and empowerment. Issues which impact sustainability such as access to funding,



policy and institutional support, arts infrastructure and the existence of viable artistic communities in the region will be explored, as well as possibilities for collaboration through partnerships.

The presentation will conclude by discussing recent developments in the articulation of a policy framework for institutional support for the arts in Jamaica, as well as institutional and independent platforms for networking and exchange which are emerging and making a contribution to building intra-regional artistic communities. Finally, and most importantly, it will ask, “whose community”? To what extent are art communities connected to and intersecting with diverse local audiences or do they exist as new models of elitism?

**Biography:**

Petrona Morrison is a Jamaican artist and educator who lives and works in Kingston, Jamaica. She received her Master of Fine Arts Degree from Howard University, Washington, D.C. in 1986, and her Bachelor of Arts Degree (Fine Arts) from McMaster University, Ontario, Canada in 1976. Over the past twenty years her work has consisted of assemblages and installations. More recently her interests have included photo-based installations and videos.

She has participated in numerous group exhibitions at the National Gallery of Jamaica and has contributed to exhibitions of Jamaican art at several international exhibitions. These include the 1<sup>st</sup> Bienal de Pintura del Caribe Y Centro America, Santo Domingo; the Sixth Havana Biennial, Cuba; Exclusion, Fragmentacion y Paraiso: Caribe Insular, Madrid; Atlantide Caraibe, Martinique, and most recently, ‘Circa 1962/Circa 2012’, mounted as part of Jamaica’s 50<sup>th</sup> Anniversary celebrations, Art Gallery of Mississauga, Toronto. In 1994-1995 she was Artist-in-Residence at the Studio Museum in Harlem. Other residencies include the Thapong International Artists’ Workshop, Mahalapye, Botswana (1996); Bemis Center for Contemporary Arts, Nebraska(2000); Caribbean Contemporary Arts Center , CCA7, Trinidad (2002); and The Bag Factory (Fordsburg Artists Studio), Johannesburg, South Africa (2004). She was awarded the Silver Musgrave Medal by the Institute of Jamaica in recognition of her contribution to the Arts in 2000. Her work is represented in the collections of the National Gallery of Jamaica, the Studio Museum in New York, the Bank of Jamaica and the Michael Manley Collection, among others.

Ms. Morrison is currently Director of the School of Visual Arts, Edna Manley College of the Visual and Performing Arts, Kingston, where she has been on faculty since 1988.



**Sustainable Art Communities in Guyana**



“A nation’s culture is its lifestyle and influences the way in which it assesses itself. Culture provides the framework within which the nation identifies its priorities and goals. It is the vehicle by which greater national cohesion may be achieved, greater national discipline inculcated, and greater self-awareness and self-reliance inspired. More specifically, culture includes the expression of the arts, the prowess of the nation in the field of sports and athletics and these elements of the national life which contribute to the complex of traditions, beliefs and community values.” A.J. Seymour, 1977

Guyana, like her sister Caribbean nations, is relatively new as an independent country; that however, cannot be said of our culture. Our culture is an interwoven textile (fabric, cloth, knit) of ‘plethoric’ cultural experiences of the six peoples who came (Amerindians, Africans, East Indians, Chinese, Portuguese and Europeans) from heritages that are as deep, mysterious and as awe-inspiring as the Great Kai.

We have no completed Cultural Policy, what we do have is not one but two drafted documents that have been piloted by men extraordinaire from our soil; namely Arthur James Seymour (1914 – 1989) in 1977 and James Rose, PhD. CCH. in 2007. Admittedly, the final copy of this policy will make our forward thrust as a people more confident as we sustain our rich culture, preserving its merits in an era where esteem in self and heritage are essential. Globalization is crucial; however, it is our cultures that are going to keep us mirrored with our individual sense of self (esteem) and each other as a collective.

Guyana is a pantheon for cultural groups and agents. It sustains our heritage in its tangible and intangible forms. To support, sustain and nurture every effort in this regard, there are sixteen executive agencies that are mandated to teach conservational methods and approaches to generations present and future, and to record, preserve and safeguard artefacts and cultural groups to the extremes.

Geographic, budgetary, ideological and policy variances, along with pop culture’s influence and sometimes waning political will are the most common strains that threaten to nullify aspects of our cultures or more recently, create a hybrid of our cultures which is not always authentic.

Founded by the young Edward Rupert Burrowes (1903-1966), the first organized art group, the Working People’s Free Art Class, was formed during the 1930’s in British Guiana. The ‘free’ was soon removed and it became the Working People’s Art Class in 1943 (WPAC). In 1971, after returning from London the young Denis Williams was instrumental in the first CARIFESTA held in 1972, and instrumental in the establishment of the Walter Roth Museum (1974), the Museum of African Heritage (1974) and the E.R. Burrowes School of Art in 1975.

**Biography**

Jynell Osborne began teaching in 2004. She graduated with Distinction from the University of Guyana Bachelor of Fine Art Degree programme in 2006. In 2012 she was appointed Director of Studies at the E.R. Burrowes School of Art. She has been a member of the Guyana Women Artists’ Association since 2002 and served in numerous capacities including its president for three consecutive years (2010-2013). She is a member of the Board of the National Art Gallery – Castellani House – and the Guyana Visual Arts Competition and Exhibition planning committee. Osborne has been trained in a number of areas related to art making, notably in the areas of jewellery and encaustic painting. Her interests are painting, sculpture, ceramics and facilitating the teaching of Art Education and Art Appreciation.



### Community development based on the needs of the people

The theme Kibri A Kulturu (preserve the culture) is the main driving force and source of inspiration in my work, predominantly because of my Maroon background. I work with this theme because of the position the Maroon descendants living in the multicultural society of Suriname. Over the years the Maroon and the Amerindians have been the minority in Suriname. I started 30 years ago as an artist who became inspired by the culture and I work mostly with symbols. While I was in Jamaica with a scholarship from the government, I developed my own identity as a visual artist. There I became interested in how aware and proud the Jamaicans are of what is their own. It was there that I have developed the idea to help my own community through art owing to what we have suffered from the past such as slavery, civil war and the position of Suriname as a developing country in comparison with Europe.

With my work I aim to create a lasting record of the lifestyle and traditions of the Maroons. I hope to create worldwide appreciation of the unique traditional communities in Suriname and to raise awareness of the serious threats Maroon and indigenous communities are facing today.

Participating in this conference enables me to share how the Kibii Foundation has made sustainable development through art in the community possible, simply by responding to the needs of the people of the community. Over the past few years the foundation has launched various projects and initiatives with a visible spin-off for culture, employment and local entrepreneurship. The long-term effect on youth – their personal growth, independence, awareness of their abilities and culture – are also becoming more visible.

By the end of this conference I hope to be able to exchange or gain knowledge about existing strategic ways which can lead to positive, dynamic and applicable transformation in community development, based on the needs of the people within the community.

### Biography

Marcel Pinas was born in 1971 in the district of Marowijne in East-Suriname, in the village Pelgrimkondre. As a teenager he moved to the capital city, Paramaribo, to continue his schooling. When it became clear that art was his calling he enrolled at the Nola Hatterman Art Institute and graduated in 1990, before going on to study at the Edna Manley College for the Visual and Performing Arts in Jamaica. He has been artist in residence at the Vermont Studio Center in the USA, the Rijksacademie in Amsterdam, the VUB-Vrije Universiteit Brussel in Belgium, and most recently at Michel Fedoroff's studio in Bargemon, France. He travels and exhibits around the world, but remains forever true to his roots. He is especially affected by the violence and the destruction which occurred in and around his home village and in Moengo and Moiwana during the civil war in the Surinamese 'interior' in the 1980s, and the bleak outlook for its youth.

With his colourful, culturally-inspired paintings and his striking multimedia installations exhibited worldwide, Pinas presents a highly critical point of view on social issues surrounding Maroon communities. With his own international art career he works towards building a community with new opportunities and new positive perspectives for the future. He does this through his Kibii foundation and the Tembe Art Studio (TAS) in Moengo where art and culture awareness and education are at the core of Pinas's ambitious plans for the district of Marowijne. From this location he operates an active artist-in-residence programme for local and international artists. In 2010 Marcel Pinas was chosen as Young Global Leader (YGL) of the Young Global Leaders Forum under the World Economic Forum, and he actively participates in this global community. In 2011 Pinas founded CAMM-Contemporary Art Museum Moengo and in 2012 launched his own silver jewellery collection, 'Boipili', in which traditional Maroon shapes and symbols are used as inspiration.

## Dhiradj Ramsamoedj



### Suriname as a base for international growth

The visual art in Suriname has seen slow but steady growth. There are a number of signs of this, for example: the project *Wakaman: Drawing lines, connecting dots*, the *Paramaribo SPAN* project, and Marcel Pinas's work at Moengo. I am also involved in this growth as a visual artist. I participated in *Paramaribo SPAN* and the follow-up exhibition *Paramaribo Perspectives* in Rotterdam. In Paramaribo my work was exhibited at my ancestral home on the outskirts of the city. That presentation included sketches, sculptures and installation as part of the *Adjie Gilas Project*, which was later presented in Rotterdam. There are also several international projects in which I have taken part. I consider every one of these as a step toward the next project. Most serve as a collaboration between several artists, wherein each artist tries to achieve the best for her- or himself; a situation that positions us automatically as rivals in collaboration. I've felt and acted the same way during the *Paramaribo SPAN* project, which was pretty much a success. I was able to impress the public, especially art critics from around the world. *SPAN* created a lot of publicity and also introduced me to new national and international projects. After that I decided to use Suriname as my base for international growth in the visual arts. Through *SPAN* I came to realise that my hometown, my identity, and my motivation will ensure that I can grow internationally.

### Biography

Dhiradj Ramsamoedj was born in Paramaribo, Suriname on March 24th 1986. After winning third prize in an art competition when he was 14 years old he was encouraged to pursue an art education. In 2004 he graduated from the Nola Hatterman Art Institute with Honours. He developed his own unique style, initially using oils on canvas, applied primarily with a pallet knife. Ordinary Surinamese people, the cultures that sustain them and the difficult circumstances in which many people in Suriname find themselves today, were the theme of his first solo exhibition in 2006. In 2009 he spent three months at the Gerrit Rietveld Academy in Amsterdam as guest lecturer. In 2010, as part of a large art event in Suriname, *Paramaribo SPAN*, he exhibited in his grandmother's home a series of carefully conceptualized, modern art installations based on childhood memories. The exhibition included a video and an installation named *Adjie Gilas* in which he paid tribute to his adjie (grandmother). Here he also presented his first *Flexible Man* sculpture, a life-sized sculpture of a figure made from a metal base frame and finished in a multitude of colourful cloth strips. The work is representative of the complexities of human nature and the colourful multi-ethnic Surinamese and Caribbean populations. He subsequently developed and expanded the concept into the larger '*Flexible man project*', starting with his second large solo show in 2011.

Elements from this project have since been exhibited in Washington DC in 2010/2011 as part of the *About Change* exhibition of the World Bank, and included in the exhibition *Wrestling with the Image: Caribbean Interventions* (OAS), and at *ART Zuid*, the sculpture route in Amsterdam. His *Adjie Gilas* installation was shown at the *Paramaribo Perspectives* exhibition in TENT Rotterdam in 2011 and in 2013 both were shown in Martinique at the exhibition *Guyane>Pigments*. In 2011 he spent several weeks at Alice Yard in Trinidad and Tobago as an artist in residence, where he added a performance element to the work by wearing a *Flexible Man* suit in public spaces, while gauging the public's reaction. He most recently participated in the exhibition *Caribbean Linked 2013* hosted by Ateliers '89 in Aruba, where the work he presented was a performance with several people wearing *Flexible Man* costumes. His work was included in *ARC*, a Caribbean art and culture magazine, widely distributed and read throughout the Caribbean.

## Leon Wainwright

### Art and innovation in contemporary Barbados

This presentation will reflect on some of the emerging challenges surrounding the understanding of contexts for contemporary art in the Caribbean. It will focus on the question of how various stakeholders in the contemporary art scene in Barbados (including international art agencies, regional art organisers, and local bureaucrats) are positioned vis-à-vis international capital, foreign, regional or national cultural policy priorities, and flows of funding. It will examine the idea of 'issue framing' and recent historical shifts in such framing on the part of organising bodies and artists. Artists in Barbados have tended to accommodate the way that ideas





of opportunity and success are framed within the bureaucratic structures around contemporary art. The concepts of sustainability, innovation and the tools associated with the cultural industries enable the local bureaucracy in particular to work within legal regulations, or in some instances to change them altogether. At the same time, such official stakeholders are able to frame issues of cultural development in such a way as to work around the concerns of local artists. Examining the geographical movement of ideas and practices of art, the movement of artists themselves, and of capital, may lead to a clearer sense of the extent to which money, and the claim to attract it, is a normative force in the Caribbean's contemporary art scene. This suggests that the conventional art historical interest in discourses of canonisation and identity in the Caribbean should be refocused to consider more material matters of authority, power and capital.

### **Art and 'exchange' between Suriname and the Netherlands**

This paper is drawn from research in Paramaribo (Suriname) and Rotterdam, in the context of the Dutch and Surinamese official sponsorship which shaped two art exhibitions in 2010. The links between these exhibitions are revealing of the positions that artists of Caribbean backgrounds have come adopt in relation to the patterns of art patronage, curating and reception that culminated with the Suriname-Dutch partnership of 'cultural exchange', *SPAN*. Overall, this field is useful for grasping the matter of artists' agency and its limits, by showing how artists have coped with perceptions of Caribbeanness and cultural difference in their movements along the axis of connection between Paramaribo and Rotterdam. The processes of transit, transition and transformation through movement are explicit in this account. They help to illuminate the political struggles which underlie the sense of 'a right to the city' that is at the centre of these uneven transatlantic relations in the field of the visual arts.

### **Kitty Zijlmans**

#### **Panel chair for 'Networks of contemporary art'**

How do networks help building a sustainable art community? Networks can vary from loose to close-knit dynamic arrangements of people knowing each other through social, political or cultural connections, and who work together. It is a communication and participation system that is not fixed but always in process, which is informal but nevertheless constitutes the major connecting fabrics within society. People participating in a network have similar interests and often strive for common values. On the basis of mutual dependencies and a communally set aim, the participating actors decide for combined activities and join forces to achieve this. Participation and collaboration are key notions.

So what role do networks play in the Caribbean, its diaspora, and beyond in respect of artists, artist-run spaces, art institutions, curators, scholars and policy makers? Do these networks establish alternative directions for art practice and presentation forms outside the museums and other established art platforms (biennales, large venues, leading museums)? Or do they and should they interact with these? Often characterised by social, political and cultural engagement, do Caribbean networks offer an alternative art practice that questions the relationship between art and society at a local, national and global level?

Due to their specific socio-cultural context, and political and economic conditions, many artist-run centres have a strong local connection. They are stimulated by the urgency to create an artistic platform for a specific environment and specific cultural groups: a particular 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 now all participate. Can networks as dynamic 'mapping fields' admit multilateral changes, transitions and multiple perspectives? Do they allow at least a partial view of culture and a greater readiness to revise former assumptions and interpretations? One can perhaps speak of a multiplicity of networks, all of which combine to determine the art world or art system. The canonising mechanisms at work within this system have a limited shelf-life but are nonetheless part of the dynamics of the field.

This panel explores how networks of art practice, curating, art policies and museums may help to form a sustainable community for the Caribbean and its global diaspora. The overall aim of the project is to foster



networks of exchange and collaboration among academics, artists, curators and policymakers from the UK and the Netherlands as well as various countries in the English and Dutch-speaking Caribbean and their diasporas. How might existing networks and future ones interact?



## ABOUT THE ORGANISERS

**Leon Wainwright, Principal Investigator** for 'Sustainable Art Communities', is Lecturer in Art History at The Open University and Editor-in-Chief of the *Open Arts Journal* <http://openartsjournal.org/>. From 2005 to 2012 was a member of the editorial board of the journal *Third Text* and he has held visiting fellowships at the University of California, Berkeley and the Yale Center for British Art. He was OU Principal Investigator for one of the four consortium projects funded by HERA, 'Creativity and Innovation in a World of Movement' <http://www.open.ac.uk/Arts/cim/index.shtml> (CIM), and PI for 'Disturbing Pasts: Memories, Controversies and Creativity' <http://www.open.ac.uk/Arts/disturbing-pasts/index.shtml> (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. He was recently awarded a Philip Leverhulme Prize in the History of Art. <http://www.open.ac.uk/Arts/arthistory/wainwright.shtml>

**Kitty Zijlmans, Co-Investigator** for 'Sustainable Art Communities', since 2000 has been Professor of Contemporary Art History and Theory/World Art Studies at the University of Leiden. She was member of the Steering Committee of the European Science Foundation Network 'Discourses of the Visible: National and International Perspectives' (2003-2007) and a member and subsequently Chair (2007-2012) of the Steering Committee of the Research Programme 'Transformations in Art and Culture' (2003-2011), funded by NWO/Humanities (the Netherlands Organization for Scientific Research). From 2006-2010 she was a member of the committee Art and Design of the Raad voor Cultuur, 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 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/organisation/members/zijlmanscim.html>

**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 Hoefte** is coordinator of the Caribbean Expert Center at KITLV (Royal Netherlands Institute of Southeast Asian and Caribbean Studies) and in charge of KITLV's publications. She is the managing editor of the *New West Indian Guide*. She studied History at Leiden University, and Latin American Studies and

History at the University of Florida in Gainesville. Her dissertation was on British Indian and Javanese indentured labour on the largest plantation in Suriname.

Rosemarijn's main research interests include Surinamese history in the 19th and 20th centuries, un-free labour, the Javanese diaspora, and the social-cultural history of small Caribbean communities. 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.

She has published some 50 articles on the Caribbean and Latin America in scholarly books and journals, and the regular press. Her book *Suriname in the Long Twentieth Century: Domination, Contestation, and Globalization* will be published in 2014 by Palgrave Macmillan.



**'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 and footage of our first conference (Tropenmuseum, Amsterdam, February 2013) may be found at the following site: <http://www.open.ac.uk/Arts/sac/>