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Chapter 1 : East Indian/South Asian diaspora in the Caribbean Research Papers - calendrierdelascience.c

Migration and the Caribbean Diaspora Dominique Brebion, ThÃ©rÃ¨se Hadchity, AICA Southern Caribbean,

To be or not to be Caribbean? A single type of exotic production confined to the Caribbean region or a few individual approaches rooted in the present and widely disseminated? Is it still relevant to group these artists together under a geographical banner? How can artists from the French West Indies increase their visibility and become a dynamic presence in the international market? How close has the Caribbean come to achieving this objective today? Undoubtedly, the Caribbean has yet to be built. Crossroads of the World â€™” Ebony G. Though the French-speaking islands of the archipelago have increasingly laid claim to their cultural roots, particularly beginning in the s, their vertical relationships with the colonial authorities have continued to take precedence and trade within the archipelago has remained limited. Thus, in the mids, only two steel companies in Martinique maintained partnerships with the Caribbean. Indeed, there is no efficient transport system among the islands, where the standard of living is still extremely variable. There are no organized distribution networks and linguistic differences also remain a significant barrier. Nevertheless, informal exchanges continue and cooperative bodies are becoming more assertive. The cultural integration of the Dutch Caribbean in is more recent, whereas a strong feeling of belonging to Latin America continues in the Spanish-speaking Caribbean. Journeys through the Black Atlantic at the Tate Liverpool in Installation at the Tate Modern. And a large-scale project is currently under preparation for A close look at the list of mixed-media artists selected for these events reveals references to nine artists in particular: The art market value of the works of these already established Caribbean artists seldom appears on information websites. This clearly shows that Caribbean still has a long way to go to achieve international recognition. If regional or inter-regional markets are not yet structured, how can artists hope to be included in the international market? Even today, there is not a single gallery from the Caribbean islands present at international fairs such as the Fiac or ArtBasel, where barely four galleries from Mexico, Brazil and Colombia represent the continental Caribbean and Latin America. The boat is an image of a tenuous freedom offered by his education to get him off the island. Books, metal frame, wood table, newspaper, twine Collection Walker Art Center Clinton and Della Walker Acquisition Fund, Image courtesy of the Walker Art Center Boosting the visibility of Caribbean artists will require creating professional organizations to disseminate their works that are familiar with the workings of the international market and able to generate interest among collectors in Caribbean creation, undoubtedly with the support of the diaspora. It is a way of continually transforming without losing oneself in the process. It is a space in which being dispersed allows people to come together, in which culture shocks, disharmony, disorder and interference become creative driving forces. It is the creation of an open, inextricable culture that is shaking up the uniformity imposed by the major media and artistic centers. It is taking place in every field, in music, the plastic arts, literature, cinema and cuisine at a dizzying pace. It was to become the Caribbean Organization in but was dissolved in

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Chapter 2 : critical nostalgia and caribbean migration | Download eBook PDF/EPUB

AICA of the Southern Caribbean is a regional section of the International Art Critics Association with members in Barbados, Cuba, Guadeloupe, Guyana, Jamaica, Martinique, Haiti, Cayman Islands and Bermuda.

Next to the International Art Advisory Council, which provides general guidance for our programs, the Davidoff Art Initiative is working in partnership with nominators and supporters from around the world, including like-minded foundations, cultural institutions, and individuals, to create an open exchange of information and ideas around the initiative. Since its formation, in , it has been dedicated to the creation of a multifaceted arts community that includes visual arts, crafts workshops, performing arts and teaching programs. With its interrelated componentsâ€”The Regional Museum of Archaeology, the Artists in Residence program, The Gallery, and The School of Designâ€”The Foundation has contributed to the enrichment of the intellectual, artistic, and cultural panorama of the Dominican Republic for more than 30 years. The Artists in Residence program has made a valuable contribution to national artistic exchange that has reached around the world. One of the main aims of the AICA Southern Caribbean is promoting communication and interaction between the art critics of the region and consequently, between the artistic communities of the participating countries. The second possibility is the website which brings the different members together. Created in , this section has carried out several important projects. The most recent are Theory and critique of art in the Caribbean and short videos about Caribbean artists. He advises leading museums, foundations, and corporations worldwide and is a moderator of the Art Basel Conversations series. Atelier Mondial Atelier Mondial is an international and interdisciplinary grant program offering artists in various disciplines, such as the visual arts, digital media arts, dance and literature, from the Basel Region Cantons of Basel-Stadt, Basel-Land and Solothurn , Southern Baden and the Alsace the opportunity to spend several months abroad in one of 11 partner countries. Once a year fourteen studio grants are open for applications, as well as one travel grant for an independent project and one research grant, which is explicitly intended for art outreach and art education professionals of the region. The studio grant consists of a financial contribution to help cover living expenses as well as the free-of-charge use of a studio with an apartment or a live-in studio abroad. A professional jury selects all these grantees once a year. The Summit brings together leading artists, curators, writers and researchers for 4 days in Bangladesh which creates ripple effects increasing artistic engagement between South Asia and the rest of the world, further diffusing boundaries and expanding global creative collaborations and practice. The Summit is free and open to all, and was enjoyed by a local audience of 70, people in the edition. Committed to the highest standards of curatorial and educational excellence, Swiss Institute serves as a platform for emerging artists, catalyzes new contexts for celebrated work, and fosters appreciation for under-recognized positions. Open to the public free-of-charge, Swiss Institute seeks to explore how a national perspective can foster international conversations in the fields of visual and performing arts, design and architecture. Residency Unlimited Residency Unlimited RU is a Brooklyn-based international artist-centered organization established in Residency Unlimited supports the creative process through its uniquely customized residency format dedicated to its work with artists and curators to realize the creation, presentation and dissemination of their work. In London, he was a founding member of , a collective of artists and curators , artistic director of Blow de la Barra Gallery , and founder and co-curator of the community art space White Cubicle Gallery There he oversees an exhibition program devoted to established figures and rising talents both Chinese and international, aimed at an annual public of more than half a million visitors. He has written and spoken extensively on contemporary art in China, and sits on advisory boards to institutions including the Guggenheim and Asia Society. In March he curated the Focus: A mid-point meeting, Tilting Axis 1. This meeting will explore the current state of cultural work in the Caribbean, fortify networks, increase administrative and programming capacities, as well as transfer knowledge and funding opportunities to those working in the region. Recently, she was part of the curatorial

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team for the exhibition Caribbean: Crossroads of the World at the Queens Museum of Art, at El Museo del Barrio and in The Studio Museum in Harlem, in New York, Pablo Helguera Pablo Helguera Mexico City, creates work that focuses on history, pedagogy, sociolinguistics and anthropology in formats such as lectures, museum displays, performance and written fiction. His project The School of Panamerican Unrest , an early example of pedagogically-focused social practice, consisted in a nomadic think-tank, physically crossed the continent by car from Anchorage to Tierra del Fuego. His book Education for Socially Engaged Art, , a primer for social practice has quickly become adopted as a main textbook for art schools and university programs internationally. The Social Scripts of the Art World, a book on the sociology of contemporary art. Guggenheim Museum where he was the head of public programs. He has curated close to public programs in his career. Through he organized exhibitions with friends at the Ancient Observatory. The contemporary art scene was in its infancy. For 22 years Red Gate has been at the forefront of Chinese contemporary art. It seeks to fill a certain void by offering a critical space for contemporary artists to present their work while fostering and developing critical dialogues and opportunities for crucial points of exchange, scholarship and study. ARC is an online and social space of interaction with a developed methodology of sharing information about contemporary practices, exhibitions, partnerships, and opportunities occurring in the Caribbean region and throughout its diasporas. As an artist who has exhibited in Jamaica and internationally since , his first solo show Son of a Champion was staged at the Mutual Gallery, Kingston in His research interests include race, gender and sexuality in Caribbean and African Diaspora art and visual culture; memory, identity and hidden archives; photography as a medium and a social vehicle; Caribbean and general art history, curatorial practice and museums. Delfina Foundation Delfina Foundation is an independent, non-profit foundation dedicated to facilitating artistic exchange and developing creative practice through residencies, partnerships and public programming. Founded by gallerists in , Art Basel has been a driving force in supporting the role that galleries play in the nurturing of artists, and the development and promotion of visual arts. In addition to showing exciting works by world-renowned artists, Art Basel is always innovating, thus expanding its platform for new artists who represent the vanguard of the visual arts. A place where practice determines thinking, decisions, and conversations around the nature of doing in art. All sessions have no subject or theme other than themselves, apart from an intention to investigate the conditions of contemplating artist production today. Upper galleries engage the history of Bahamian Art and Visual culture and support contemporary movements and experimental contemporary art practice through temporary exhibitions. The NAGB also has an extensive public program schedule, community and regional projects and partnerships, arts education workshops, and a free public art library. Through a diverse array of exhibitions with artists Chinese and international, established and emerging, as well as a wide range of public programs, UCCA aims to promote the continued development of the Chinese art scene, foster international exchange, and showcase the latest in art and culture to hundreds of thousands of visitors each year. Trained in cultural studies and communication at UDK Berlin, she started working with frieze in Since she is also part of the editorial team of mono. Over the years Mareike has been involved with a number of exhibition and book projects and most currently she is one of the chairmen of the 9th Futurological Congress - She lives in Berlin, Germany. Res Artis Res Artis is the worldwide network of artist residencies with over centers, organisations, and individuals as its members in more than 70 countries. Since , due to the volunteer efforts of the Board of Directors, the office staff in Amsterdam and countless partners and friends, Res Artis has grown to become the largest network of its kind, promoting the role of artist residencies as a vital part of the contemporary arts world, stimulating the creative development and mobility of artists, and furthering intercultural understanding. Acting as Executive Director since she oversaw the growth and development of the fair, including conceiving the solo show idea for the inaugural edition of VOLTA NY in Previously he was Curator at the Whitechapel Gallery, London; Senior Curator at Cornerhouse, and director and curator of numerous organizations in the UK devoted to contemporary art and film. He is the author and or editor of over twenty books, including You Are Here: FLORA is a meeting place for artists and those interested in contemporary art. It is a crucial space for building

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awareness across disparate creative communities by bringing together emerging artists from Anglophone, Francophone, Hispanic and Dutch Antillean Caribbean islands. She lives between Santo Domingo and New York. An artist-in-residence programme with workspaces for professional artists and exhibition spaces, it is dedicated to the advancement of contemporary visual arts. As part of its residency scheme, it aims to establish a lively dialogue between artists from various backgrounds and disciplines, and the public at large. The focus of its manifold missions is the International Studio Programme, where artists from around the world conceive and present new projects with the help of its team. She has curated several exhibitions and written extensively on Dominican, Caribbean and Latin American Art. Join our mailing list to receive our newsletter as well as updates on events and open calls. The Davidoff Art Initiative serves as a conduit for professional mobility, cultural immersion, and creative exchange.

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Chapter 3 : CARIBBEAN SYLLABUS “ Second Edition

2 *AICA Southern Caribbean: Migration and Diaspora in Caribbean Art: symposium proceedings, August , University of Central Florida. Caribbean art, African.*

In lieu of an abstract, here is a brief excerpt of the content: Caribbean Music from Rumba to Reggae ; and author of numerous articles on Caribbean music, folklore, and language. He has also recorded, compiled, or produced fifteen albums of music from different parts of the Caribbean. Sandra Brewster whose art appears on the cover of this issue is an artist of Guyanese descent whose work explores issues of identity and representation. At times referencing old photographs and using storytelling and the portrait as sources of inspiration, she draws, paints, and pieces together her visual narratives. She holds a bachelor of fine arts from York University, is a recipient of numerous grants and awards, and has shown in a number of exhibitions in Toronto and Winnipeg, and in South Africa. Albert Chong is professor of art at the University of Colorado, Boulder, where he teaches photography. The recipient of several artist fellowships, including a Guggenheim fellowship in photography, a grant from the Pollock Krasner Foundation, and a National Endowment for the Arts fellowship in photography, Chong has had his work widely exhibited nationally and internationally at such venues as the Venice Biennale , the Museum of Modern Art , the Havana Biennale , and Kaoshiung International Container Festival, Kaoshiung, Taiwan A book of his photographs, *Ancestral Dialogues: The Photographs of Albert Chong*, appeared in *Andrea Chung* is a multimedia artist. She attended the Skowhegan School of Painting and Sculpture artist residency in and is a recipient of a “ Fulbright scholarship to Mauritius. He was visual arts officer at Midlands Art Centre, Birmingham, from to He taught painting as a full-time lecturer on the bachelor of art course at the New University of Ulster, Belfast, prior to teaching since in the painting department of the Edna Manley School for the Visual Arts, Jamaica. His work can be seen in the permanent collection of the National Gallery of Jamaica and at the library of the University of the West Indies, Mona. He lives in Trinidad. *Race in the Twenty-First Century* He is the author of *After Whiteness: UnMaking an American Majority* , and editor of *Whiteness: You are not currently authenticated. View freely available titles:*

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Chapter 4 : Southern Caribbean - Infogalactic: the planetary knowledge core

For a more significant contribution to the promotion of Caribbean art internationally, Aica Southern Caribbean has opted for the creation of a series of short videos online in French English and Spanish.

Advanced Search This special section focuses on the work of women whose artistic practices are grounded in a feminist ethos and engage multiple and nuanced meanings of the Caribbean and its diaspora across linguistic, geographic, material, and formal boundaries. Through diverse written and visual contributions, the section presents the Caribbean as a critical space that recognizes an existing foundation yet facilitates and expands conversations between artists and writers who have shaped and are shaping local and global art discourses using intertextual formal art practices. It aims to mark the archive of Caribbean art history through its focus on the remarkable contributions of women from the Dutch-, English-, Spanish-, French-, and Creole-speaking Caribbean to the making of this history as well as the ongoing cultivation of arts practice and discourses. Caribbean art , feminist art , contemporary art , Caribbean diaspora , Caribbean art institutions This special section focuses on the works of women whose artistic practices are grounded in a feminist ethos and engage multiple and nuanced meanings of the Caribbean and its diaspora across linguistic, geographic, material, and formal boundaries. Through diverse written and visual contributions, it presents the Caribbean as a critical space that recognizes an existing foundation yet facilitates and expands conversations between artists and writers who have shaped and are shaping local and global art discourses using intertextual formal art practices. The section contributes to the recent flourishing of critical writing, art exhibitions, conferences, colloquia, informal and formal artist-led initiatives, and online platforms that are being deployed across the Caribbean as exhibition venue, critical interface, and medium. It conceives of the Caribbean as a space created within and through local and global formations. It may seem retardataire to not only devote an entire section to the art of Caribbean women but also think through the concepts of feminism and art in relation to this work. And if so, surely feminist art practices and histories have done their work. Surely we have entered a new gender-neutral phase of criticality in relation to contemporary art. Surely we no longer need the lens of gender to productively analyze contemporary practices. While we work toward that perfect moment, recent events in the Caribbean, such as the defeat of the gender-equality referendum in The Bahamas, map a reality that suggests that in at least one aspect of the transnational feminist movement, gender equality and social justice remain elusive, to the detriment of us all. The art world is not immune to this reality. However, it is through her astute observation of the women in the Mandeville marketplace that Negro Aroused took shape in her creative imagination. We did not conceive of this section as a corrective or to be the first or last word on contemporaneity in Caribbean art. Rather, it is the opening of a conversation that will critically attend to the work of Caribbean women artists working today, by assessing their art in relation to histories of artistic production and making plain their continuing role in the overall expansion of the visual arts—as artists, collectors, writers, leaders of educational and arts institutions, founders of artist collectives, editors, and curators. In each of these generative spheres, women have assumed major leadership roles in the Caribbean. As artists with material, formal, aesthetic, and performance practices that possess nuanced and extensive conceptual depth; as the directors and chief curators of most national art and arts education institutions in the Caribbean; as founders and operators of innovative artist-run spaces; as cultivators and guardians of some of the largest art collections in the region; and as leading art scholars in the growing and significant field of Caribbean art, women have shaped and continue to fully participate in and play leading roles in cultivating contemporary Caribbean artistic, critical, and curatorial spaces, practices, and discourses inside and outside the geographical limits of the region. With this in mind, it is important to consider the ways women as cultural producers, cultural provocateurs, and cultural agents contribute to the development of art in the region as practicing artists and through the creation of public and private support systems. Artists in their own right, these women often founded and taught art in schools and encouraged interest in local subject matter. By

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mid-century, as these artists continued to produce work, oftentimes within paralyzing and disempowering institutional structures, there was a maturing of artistic consciousness as a new generation of women began to pursue art through a multiplicity of media and styles. This period was dominated by political change in many of the French-, English-, and Spanish-speaking islands as they embraced or pushed against nationalist consciousnesses leading up to independence and departmentalization or continued territorialization in the s and s. In this extended phase, women played an important role in establishing what these social and political changes might mean in the arts, cultivating a nascent Caribbean aesthetic that extended themes that simultaneously engaged representations of local people, proto-feminist imagery, and European modernism. Equally, Saint-Soleil, guided by Saint-Fleurant, impressed upon its artists the symbiotic relationship between religion and nationalism. The s and s saw the emergence of numerous artists born in the s and s. They had been trained at local art schools Cuba , had returned to the region following postsecondary art education overseas, or had chosen to remain abroad after receiving their education, creating work expressive of transnational dialogues with the region. Recognizing the lack of a support system for the arts in the Caribbean, there was a simultaneous drive toward establishing or preserving both public and private national art institutions. Women often spearheaded these initiatives. This exceptional level of female leadership in the English-speaking Caribbean could be seen across the region. The Barbados Gallery of Art, which emerged from this initiative, was subsequently replaced in by a government-appointed National Art Gallery Committee, headed by the director of the Barbados Museum, Alissandra Cummins. In Cuba, art historian Yolanda Wood founded the Caribbean Art History Program at the University of Havana , became deputy vice-chancellor of Instituto Superior de Arte de Cuba, and emerged as a major regional curator, along with Marianne de Tolentino, principal consultant and strategist for the Santo Domingo Biennial. These women worked to build institutions and expand the archive by drafting art histories of their respective nations and stimulating broader conversations with artists in the Caribbean through their writings, public programs, and curatorial initiatives. The s also saw a thrust toward regional integration. Carib Art, an exhibition of contemporary Caribbean art organized by Ruby Eckmeyer in Curacao , initiated the sharing of artistic expression from all parts of the region. A conference and accompanying exhibition catalogue documented art from the Dutch-, English-, French-, and Spanish-speaking islands. This key meeting of art professionals included mostly female curators, art critics, and art historians, some of whom subsequently founded the International Association of Art Criticsâ€™ Southern Caribbean chapter AICA-SC in This led to large-scale exhibitions of Caribbean art in Europe and the United States in which several female artists were represented: These exhibitions offered larger purpose-built exhibition spaces not found in many of the islands, thus allowing for more ambitious and multidimensional projects. In the s, national art galleries were established in Bermuda and the Cayman Islands Other pivotal artistic initiatives led by women in the region during the s include the Xaymaca Residency, organized by Laura Hamilton in â€™95, which later provided a model for Caribbean Contemporary Arts CCA , established in by Charlotte Elias in Port of Spain, Trinidad, to support contemporary art practice in Trinidad in conversation with international practices through hosting community and international workshops and residency programs. In its twenty-thousand-square-foot building, which opened in , CCA housed exhibition spaces; artist studios; educational, lecture, and conference facilities; and a library and archive. An international residency program, begun in collaboration with Triangle Network, was developed through grants from major international art foundations. More than twenty artists, mostly from the wider Caribbean region, were invited to each residency, and the experimental work produced there was publicly exhibited. Since , many initiatives started in the s have come to fruition. In Trinidad, CCA expanded its reach, bringing several international artists and curators to the island and hosting several important meetings, including the Caribbean Crossroads of the World preliminary meeting. The impact of this growing cohort of women-led initiatives on discourses in the Caribbean and beyond became clear when historian and museum director Alissandra Cummins Barbados became the first female president of the International Council of Museums in In most of these exhibitions, the work of women artists was well represented. Gendered Visions of the Caribbean in

Washington, DC, which brought together the work of hispanophone and anglophone Caribbean women artists for critical engagement. These spaces have become extremely important catalysts in their communities, addressing conditions of isolation that Caribbean-based artists often experience. Working independently of, but in collaboration with, more formal national galleries and museums, these artist-led initiatives create dialogue, foster understanding of contemporary practices, build local audiences, support practitioners, and connect the region in substantial ways. They demonstrate what is possible at the informal level. The custom of curating shows and exhibiting works by Caribbean artists outside the region, common in the s and practiced by institutions or curators flitting in and out of the region, has waned in recent years and is slowly being replaced by more careful engagements, methodical thinking, equitable relationships, and collaborations among institutions and organizations or with independent curators and artists. Many of these new arrangements are being driven by women in leadership positions in the Caribbean and are impacting relationships both inside and outside the geographic archipelago. These collaborative approaches offer an alternative to the imposition of a single curatorial lens or vision that previously dominated the exhibition of Caribbean art in global spaces. The initial results demonstrate the codevelopment of programs, initiatives, and projects within cultural ecosystems both inside and outside the region. But what drives history in the present moment is the work of artists. The art of Caribbean women practicing today knows no formal boundaries. In addition, process and the production of history are not isolated to the role of artist and writer but are now interdependent. Artists also write, and curation is now regarded as an artistic process. This is clearly seen in various collaborations over the years with Trinidadian artist Christopher Cozier and in the work of Haitian artist Sasha Huber. Both artists write on art and use curation as an artistic process. Through their oeuvres, the creolization process, often described as intrinsic to Caribbean formation, becomes fully conceptualized within contemporary arts practices. To address the depth of generativity briefly described above, we chose a method of engagement that would best translate this complexity in journal form. This section includes critical essays, written by established and emerging writers, curators, and art historians; and reflective essays by emerging artists on their work. It is followed by a portfolio of new work by women artists. By bringing together this collection of critical art writing and art projects, we are gesturing to the dynamism that exists currently in Caribbean art and specifically the work of women in this discourse. This special section aims to mark the archive of Caribbean art history through its focus on the remarkable contributions of women from the Dutch-, English-, Spanish-, French-, and Creole-speaking Caribbean to the making of this history and the ongoing cultivation of arts practice and discourses. It is of course incomplete, focusing as it does disproportionately on the anglophone Caribbean. But as emphasized earlier, our goal in this project is not to be the final word on this rich and remarkable period. Rather, we hope to provide an emancipative mapping of the aesthetic work of Caribbean women and its histories. We offer this as an opportunity to continue a conversation that moves forward in consideration of the works and voices of women past and present, as they create new visual vocabularies and develop venues that promote the visibility of Caribbean art in global and local art communities. Today feminism has waned as a critical approach bounded to the specificities of a movement as the work of women artists challenges dominant narratives of the art canon and attempts to make a place at the center of the contemporary art world. However, this does not mean that artists have ceased to assert a feminist platform for their work. See Norma Broude and Mary D. Garrard, *Power of Feminist Art: Art and the Feminist Movement* Boston: University Press of Florida, This inequality persists not only with artists but at the institutional level, where women directors are paid far less than their male counterparts. These representational asymmetries appear in the Caribbean art world in similar, though not always directly translatable or easily legible, ways. Though women lead many arts institutions, as the vote in The Bahamas indicated, sexism has been so regularized in the Caribbean that it is often protected as tradition. At the National Art Gallery of The Bahamas, despite a history of female leadership no female artist has received a full retrospective or mid-career exhibition in its thirteen-year history. We argue that this does not reflect the will of the directors and curators but instead speaks to the complexities of delivering such shows locally. The majority of professional Bahamian artists

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necessarily work abroad, and the exhibition of their work requires levels of funding the gallery is currently unable to harness. Aunt Lute Press, Ian Randle Publishers, Seven Women Artists from the Caribbean, exhibition catalogue St. Paul was a member of the founding editorial collective of Small Axe Gendered Visions of the Caribbean and Its Diasporas, online exhibition catalogue, , artzpub. Machado, T Races of Louis Agassiz: Capacete, ; and Sasha Huber and Petri Saarikko, eds.

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Chapter 5 : What is AICA Southern Caribbean?

History Paper on Caribbean Diaspora Descendants of the Caribbean Diaspora are located in the United States, Canada, United Kingdom and countries that were previously colonial empires.

Eventually all of the islands in the region except the Dutch islands Aruba and Netherlands Antilles were occupied by the British, who were in control from the 18th century onwards. The various islands declared their independence during the s. The Dutch Caribbean islands are still part of Holland and none have yet declared full independence. All of the islands except the Dutch Antilles were part of the West Indies Federation from until its dissolution in Culture[edit] Like other Caribbean nations, the Southern Caribbean island states share similar cultures. Cricket is widely enjoyed in the region and rum is the local drink. African traditions are primarily influential on these islands, particularly in Grenada and St Lucia and Indian Traditions in Trinidad and Tobago and Guyana. Influences from the European cultures are heavily based in Barbados and the former Netherlands Antilles. Other than English, the main language, French creole , Portuguese creole , Dutch, Spanish, and Papiamentu are also spoken in the region, as well as Hindi. Indo-Caribbeans originally from India and Bangladesh are primarily in Trinidad , although large numbers can also be found in Barbados and Saint Vincent , many more live on the other islands too. Chinese arrived in the region as laborers from Hong Kong , and are found on most islands. Spanish people settled on Trinidad and still have small numbers of descendants, while the Dutch people have a strong influence on ABC islands. Neighbouring South America has had a massive influence on the ethnic diversity of the Southern Caribbean. Many Brazilian mulattoes and Brazilian Jews went to Barbados, where their descendants still live. Music[edit] Each island has its own musical flair and individuality, but musically soca is the most dominant of the English-speaking islands in the region. The steel pan , a famous symbol of the Caribbean, was invented in Trinidad also during the s, during World War II. Many oil drums from the USA had been transported to Trinidad, and there, an inspired musician moulded the base in order to make a drum. It now is a universally recognized symbol of Trinidad and Tobago and the West Indies. Island music[edit] Barbados - Soca-Samba: A fusion of Brazilian Samba and Soca music. Samba was introduced to Barbados by Afro-Brazilians. The music had never really been produced by Bajan artists until in when Square One released "Faluma", spoken in the language of the Saamaka tribe in Suriname, a song featuring the Soca-Samba bass. Rupee had also produced "Jump", which had a soca-samba essence although some argue it is pure soca. Grenada - Grenadian Calypso: Carriacou has similar music to that of the French West Indies. Boula music is a type of music made using hand drums from old rum casks. St Lucia also holds a jazz festival; many U. S artists perform there. St Lucia is the number one island to produce zouk music featuring the French accordion with various percussion instruments. A fusion of soul and its predecessor calypso gave the name soul-calypso or shortened as soca. Used in traditional carnivals, its features are a quick tempo with bass, hi-hat, bongo, and tassa drums, just as are used in Soca, as well as guitars. Sport[edit] Cricket is the major sport in the Southern Caribbean. Barbados is a hub for cricket fans and sportsmen, with legendary Sir Garfield Sobers and Clyde Walcott hailing from the island. Brian Lara from Trinidad is also a key player in the West Indies cricket team. They were the Caribbean favourites in the World Cup Qualifiers but lost out to Haiti under questionable officiating. Again coming close to qualifying for the World Cup, The "Soca Warriors fell by a single goal to the always powerful USA team despite only needing a draw to qualify. Trinidad and Tobago are still the smallest nation to ever qualify for the World Cup in football. Netball , Hockey , and Volleyball are also competitive sports in the region, although are not as widely recognized as are Cricket and Soccer. Athletics is a well established category of sport in the Southern Caribbean in both the Olympics and the Commonwealth games. Diaspora of the Southern Caribbean[edit] There are over two million people involved in the Southern Caribbean diaspora. Grenada has more expatriates than any other island in the region, and with most leaving the island for the United Kingdom, Canada, and the USA, although some migrate to nearer countries such as Trinidad and Saint Vincent. Trinidad has a growing

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diaspora to Canada, mostly to Toronto , that has contributed the Toronto Caribana in the city. The Trinidadian diaspora is only second in size to the Jamaican diaspora in Canada from the Caribbean. Grenada and Guyana are two nations whose populations are migrating elsewhere, as the two countries are some of the least developed countries in the Americas. Many Guyanese have chosen the nearby island of Barbados, and many people on the island have Guyanese relatives or relations. It has a smaller diaspora compared to its neighbouring islands, however. Arubans most often migrate to the Netherlands or the U. A, but a small portion migrate to Canada or Venezuela. Many black British and mixed race people have Southern Caribbean heritage, and a few possess dual heritage of two Caribbean nations. Some cases of segregation have arisen among West Indian people, however, which causes a commonly found rivalry between people from the larger island of Jamaica and those from the smaller "Smallie" islands of the Southern Caribbean. Tensions between the regions originate from the days of slavery, as both regions blame each other for "selling them out" to Europeans. During the ss, this racial tension reached a high point as many Caribbean people were discouraged from intermingling with those from other nations. They were even encouraged to marry only their "own people", that is, Jamaican man with a Jamaican woman, Trinidadian man with a Trinidadian woman and so forth. However, it was not frowned upon for a Southern Caribbean person to marry another Southern Caribbean person Trinidadian man with a Barbadian woman , as they classed themselves the same unlike the Jamaicans. Jamaicans coined the term "Smallie" meaning "small Islander" as a derogatory word used for Trinidadians, Barbadians, Grenadians, Vincentians, and St Lucians, as well as Kittians and Antiguans. For people who were not Jamaican, the Jamaican use of the term "Smallies" helped create a stereotype of Jamaicans being sneaky, common, and violent. This rift was well known in London until the Brixton Riots united the black Caribbean population, which now has a growing number of bi-national Caribbean descendants. Friendlier rivalry now occurs, such as the soca vs. Other than that, the two regions challenge each other to who can "wuk up" the best.

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Caribbean Transnationalism calls into question traditional views held in the expanding fields of migration, transnationalism, and social cohesion, making this an important book for scholars and students interested in the study of the social sciences and Caribbean studies.

Eventually all of the islands in the region except the Dutch islands Aruba and Netherlands Antilles were occupied by the British, who were in control from the 18th century onwards. The various islands declared their independence during the 1960s. The Dutch Caribbean islands are still part of Holland and none have yet declared full independence. All of the islands except the Dutch Antilles were part of the West Indies Federation from until its dissolution in 1962. Culture Like other Caribbean nations, the Southern Caribbean island states share similar cultures. Cricket is widely enjoyed in the region and rum is the local drink. African traditions are primarily influential on these islands, particularly in Grenada and St Lucia. Influences from the European cultures are heavily based in Barbados and the former Netherlands Antilles. Other than English, the main language, French creole, Portuguese creole, Dutch, Spanish, and Papiamentu are also spoken in the region, as well as Hindi. Indo-Caribbeans originally from India and Bangladesh are primarily in Trinidad, although large numbers can also be found in Barbados and Saint Vincent, many more live on the other islands too. Chinese arrived in the region as laborers from Hong Kong, and are found on most islands. Spanish people settled on Trinidad and still have small numbers of descendants, while the Dutch people have a strong influence on ABC islands. Neighbouring South America has had a massive influence on the ethnic diversity of the Southern Caribbean. Many Brazilian mulattoes and Brazilian Jews went to Barbados, where their descendants still live. Music Each island has its own musical flair and individuality, but musically soca is the most dominant of the English-speaking islands in the region. The steel pan, a famous symbol of the Caribbean, was invented in Trinidad also during the 1930s, during World War II. Many oil drums from the USA had been transported to Trinidad, and there, an inspired musician moulded the base in order to make a drum. It now is a universally recognized symbol of Trinidad and Tobago and the West Indies. Island music Barbados - Soca-Samba: A fusion of Brazilian Samba and Soca music. Samba was introduced to Barbados by Afro-Brazilians. The music had never really been produced by Bajan artists until in 1980 when Square One released "Faluma", spoken in the language of the Saamaka tribe in Suriname, a song featuring the Soca-Samba bass. Rupee had also produced "Jump", which had a soca-samba essence although some argue it is pure soca. Grenada - Grenadian Calypso: Carriacou has similar music to that of the French West Indies. Boula music is a type of music made using hand drums from old rum casks. St Lucia also holds a jazz festival; many U.S. artists perform there. St Lucia is the number one island to produce zouk music featuring the French accordion with various percussion instruments. A fusion of soul and its predecessor calypso gave the name soul-calypso or shortened as soca. Used in traditional carnivals, its features are a quick tempo with bass, hi-hat, bongo, and tassa drums, just as are used in Soca, as well as guitars. Sport Cricket is the major sport in the Southern Caribbean. Barbados is a hub for cricket fans and sportsmen, with legendary Sir Garfield Sobers and Clyde Walcott hailing from the island. Brian Lara from Trinidad is also a key player in the West Indies cricket team. They were the Caribbean favourites in the World Cup Qualifiers but lost out to Haiti under questionable officiating. Again coming close to qualifying for the World Cup, The "Soca Warriors fell by a single goal to the always powerful USA team despite only needing a draw to qualify. Trinidad and Tobago are still the smallest nation to ever qualify for the World Cup in football. Netball, Hockey, and Volleyball are also competitive sports in the region, although are not as widely recognized as are Cricket and Soccer. Athletics is a well established category of sport in the Southern Caribbean in both the Olympics and the Commonwealth games. Diaspora of the Southern Caribbean There are over two million people involved in the Southern Caribbean diaspora. Grenada has more expatriates than any other island in the region, and with most leaving the island for the United Kingdom, Canada, and the USA, although some migrate to nearer countries such as

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Trinidad and Saint Vincent. Trinidad has a growing diaspora to Canada, mostly to Toronto , that has contributed the Toronto Caribana in the city. The Trinidadian diaspora is only second in size to the Jamaican diaspora in Canada from the Caribbean. Grenada and Guyana are two nations whose populations are migrating elsewhere, as the two countries are some of the least developed countries in the Americas. Many Guyanese have chosen the nearby island of Barbados, and many people on the island have Guyanese relatives or relations. It has a smaller diaspora compared to its neighbouring islands, however. Arubans most often migrate to the Netherlands or the U. A, but a small portion migrate to Canada or Venezuela. Many black British and mixed race people have Southern Caribbean heritage, and a few possess dual heritage of two Caribbean nations. Some cases of segregation have arisen among West Indian people, however, which causes a commonly found rivalry between people from the larger island of Jamaica and those from the smaller "Smallie" islands of the Southern Caribbean. Tensions between the regions originate from the days of slavery, as both regions blame each other for "selling them out" to Europeans. During the ss, this racial tension reached a high point as many Caribbean people were discouraged from intermingling with those from other nations. They were even encouraged to marry only their "own people", that is, Jamaican man with a Jamaican woman, Trinidadian man with a Trinidadian woman and so forth. However, it was not frowned upon for a Southern Caribbean person to marry another Southern Caribbean person Trinidadian man with a Barbadian woman , as they classed themselves the same unlike the Jamaicans. Jamaicans coined the term "Smallie" meaning "small Islander" as a derogatory word used for Trinidadians, Barbadians, Grenadians, Vincentians, and St Lucians, as well as Kittians and Antiguan. For people who were not Jamaican, the Jamaican use of the term "Smallies" helped create a stereotype of Jamaicans being sneaky, common, and violent. This rift was well known in London until the Brixton Riots [disambiguation needed] united the black Caribbean population, which now has a growing number of bi-national Caribbean descendants. Friendlier rivalry now occurs, such as the soca vs. Other than that, the two regions challenge each other to who can "wuk up" the best.

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Chapter 7 : AICA-sc presents: To be or not to be Caribbean?

Section Publications. AICA Poland Art Criticism and the Market Dorota Monkiewicz, ed. AICA Southern Caribbean Migration and the Caribbean Diaspora Dominique.

Indenture forms part of the long history of unfree labor that began with seventeenth-century debt peonage from Europe and re-emerged in a new form after abolition when hundreds of thousands of Asians, from British India and China, were imported to perform agricultural labor across the hemisphere. An experience colored by abuse, fugitivity, and suicide, the entanglement of debt, race and labor, also includes smaller waves of indentured African and Javanese migrants who were conscripted into unfree plantation economies after emancipation. Key Questions How do the descendants of indenture mourn and mediate the lived experience of the institution and represent its afterlife? In the mosaic of unfree labors that shaped the hemisphere, how do race and language play a role in approaches to analyzing indenture in relation to enslavement and blackbirding? In what present forms does debt bondage continue in the Caribbean? The Odyssey of Indenture. University of Chicago Press, New York University Press, Indentured Labor, Caribbean Sugar: Johns Hopkins University Press, Duke University Press, The Experience of Indians in Jamaica – Torabully, Khal and Carter, Marina. Temple University Press, We Mark Your Memory: Writings from the Descendants of Indenture, Denise Helly, Cuba Commission Report, His Rights and Wrongs, Memories of a Future Home: Diasporic Citizenship of Chinese in Panama. Stanford University Press, Tjon Sie Fat, Paul. Irish opposition to the Jamaica Emigration Scheme. Hoover Institution Press, Kevin Yelvington, Producing power: Ethnicity, gender, and class in a Caribbean workplace Temple University Press, Nation-building, sovereignty and inequality Beginning in the late eighteenth century, new political actors across the Caribbean emerged to contest European colonial rule. From the the Haitian Revolution and the founding of the Republic of Haiti to the Cuban wars of independence culminating in the Spanish-Cuban-American War , new and old colonial powers deployed debt as a form of power to limit Caribbean sovereignty and access to resources. What role did debt play in the struggles for independence and Caribbean nation-building processes? How did economic inequality affect the economic and political development of Caribbean nations? What was the impact of colonial institutions in the state building process and how did these help or hinder these processes?

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Chapter 8 : DiÃ³genes Ballester | Museo de Arte de Puerto Rico

Unit 2. Debt and Theft in the Contact Period () Colonial economies were designed to take goods and profits out of the Caribbean, and coloniality was based on consuming Caribbean nature, bodies, labor, land, and culture.

National Art Gallery of The Bahamas, Migration and Diaspora in Caribbean Art: Club el Nogal, Museo Nacional de Colombia. Observatorio del Caribe Colombiano, Universidad Nacional de Colombia. Perspectives on a Global Africa. The Authors and Studentlitteratur, National Art Gallery Committee: National Cultural Foundation, Barbados, Museo Nacional de Colombia, Laboratorios Maldejo, Ministerio de Cultura de Colombia. Los Jesuitas en Cartagena de Indias. Museum of Modern Art, Arte y Naturaleza en la Colonia. Arts in the U. Instituto di Cultura, Aruba, Instituto di Cultura Aruba, Essay by Krista Thompson. National Art Gallery of the Bahamas, University Press of Florida, Art and Emancipation in Jamaica: Isaac Mendes Belisario and His Worlds. Essays on Gender Ideologies and Identities. Ian Randle Publishers, Duke University Press, The Arts of an Island: Beckles, Hilary and Verence Shepherd, eds. Society and the Economy from Emancipation to the Present. The Caribbean and Postmodern Perspective. Translated by James Maraniss. Roots to Popular Culture: Kamau Brathwaite to Hardcore Styles. Stedelijk Museum Schiedam, Boxer, David, and Veerle Poupeye. Cultural Diversity and Integration in the Caribbean. Artists, performers, and black masculinity in the Haitian diaspora. Indiana University Press, Bremer, Thomas and Ulrich Fleischmann, eds. Alternative Cultures in the Caribbean. The Caribbean in Europe. Browdy de Hernandez, Jennifer, ed. Essays on Latin America and the Caribbean. South End Press, The Art of Kamau Brathwaite. Bridgend, Mid Glamorgan, Wales: Ethnographic Essays on Haitian Art. Power, Opposition, and Play in the Caribbean. Cornell University Press, Camille Pissarro in the Caribbean, Drawings from the Collection at Olana. Catalog by Richard R. Brettell and Karen Zukowski; introduction by Joachim Pissarro. Hebrew Congregation of St. New Art of Cuba. University of Texas Press, Contemporary Art of the Caribbean. Caribbean art, African currents: Islington Arts Factory, Castillo Cultural Center, An International Exhibition of Contemporary Art Exhibition organized by Projektgruppe Stoffwechsel; catalogue, editor, Projektgruppe Stoffwechsel. The Caribbean in the age of modernity: Instituto Cubano de Amistad con los Pueblos, Una Visita a Sus Mundos. Panamericana Formas e Impresos, New York, Random House, Editora Ojo de Pez, s. Landscape and Belonging in Contemporary Writing of the Americas. University of Virginia Press, Art of Haiti and Jamaica. La Silueta Ediciones, Museo de Arte Moderno, December 11th, - March 18th, National Gallery of Jamaica, Caribbean Women in Historical Perspective. The Armorial of Haiti: Symbols of Nobility in the Reign of Henry Christophe. College of Arms, Chenet, Burton, Un monde a partager. The Art of Haiti. Art Alliance Press, La Carreta Editores, Editorial Planeta Colombiana, S. Contemporary Caribbean artists, African expressions: Bronx Museum of the Arts, September 7, through October 14, Museo de Arte Moderno de Barranquilla, Sacred Arts of Haitian Vodou. Nassauischer Kunstverin Wiesbaden; Nassau, Bahamas: National Gallery of the Bahamas, Paysages de la Guadeloupe; Basse-Terre [Guadeloupe]: Cowie, Lancelot and Bruni, Nina, eds. Voces y letras del Caribe. El Otro, El Mismo; St. Africa and the Caribbean: The Legacies of Link. John Hopkins University Press, Historic architecture in the Caribbean Islands. Edited by Okwui Enwezor,

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Manuscript Art Guidelines. Life Cycle of a Book. Submit your Event. Haiti and the Haitian Diaspora in the Wider Caribbean Edited by Philippe ZacaÃ±r. Paper: \$