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The Official Newsletter of the Caribbean Studies Association



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Please join CSA if you are not a member or if you have not paid your dues for 2015. You may also make a donation to CSA - all donations go directly to our programs.

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TRAVEL FUND

Please donate to our travel fund so that we can help graduate students attend the conference.
» [CLICK HERE](#) to make a donation

CSA CONFERENCE ANNOUNCEMENTS

Issue: April 2017

MESSAGE FROM THE EDITOR

Exploring the culture of The Bahamas

Come enjoy the islands of The Bahamas with us! In his April message to the membership, the CSA President provides an exciting overview of the many available options which exist to enhance your experience of Bahamian heritage and culture. This is your opportunity to plan ahead to explore!



Meagan Sylvester

Art in Haiti

The Vice – President of CSA speaks in great detail in her column about the Art Centre in Haiti. As an institution, the Art Centre in Haiti represents an historical and cultural space which foretells of the indelible truths of the artistic fabric of the island's traditions. Levelled by an earthquake earlier in its history, the Centre has recently undergone a resurgence given its enhanced physical re-construction and its re-launch as a centre of art and culture in Haiti. As an institution open to the public, the Art Centre is poised to carve its footprint as a centre of learning, creating space for all who are eager to engage in knowledge production and reception.

Language segments

In this month's language segments, we see a focus being placed by the French and Martinican Creole sub-editor on the challenging reality of the loss of Caribbean traditions in the French-speaking islands. The Spanish language contributor gives a summary report on the impact of the Emilio Jorge Rodríguez, Prize for Studies on the Black Presence in Contemporary America and the Caribbean, Casa de las Américas, 2017. Of topical interest in the Dutch Caribbean is the perspective that there is a trend of growing xenophobia of Dutch politicians and the un-becoming reality of racism being practised in parliamentary politics in St. Maarten. These particulars are detailed in the segment by the Dutch-speaking sub-editor who delineates this frame of reference from concerned citizens on the island. The Papiamento language contributor celebrates the display of sporting prowess by a son of the Caribbean soil by highlighting Xander Bogaerts, Aruban baseball player who plays in the Major Leagues. News from the US Virgin Islands in this issue highlight a report on the Virgin Islands Culture, Heritage and Identity: Reflections in Action Beyond Centennial 2017 as presented by our Danish-American-Caribbean sub-editor.

Read more and share with our language team as they un-pack the realities of our Caribbean region.

Member in Focus

Our member in focus for April is the acclaimed and renowned retired Professor Carolyn Cooper, West Indian author and literary scholar. A daughter of Jamaican soil with a passionate love for her native country's culture and traditions, she began the work in 1992 of conceiving the International Reggae Studies Centre and provided intellectual leadership for this far-reaching enterprise for more than a decade since its institutionalisation at Mona in 1994 as the somewhat diminished Reggae Studies Unit. She initiated the annual Bob Marley Lecture in 1997 as well as a hugely popular series of talks by an array of reggae/dancehall artists, other industry experts and academics including Lady Saw, Buju Banton, Tony Rebel, Queen Ifrica, Luciano, Capleton, Ninjaman, Gentleman, Louise Frazer-Bennett, Jeremy Harding, Mikey Bennett, Brent Clough and Lez Henry.

Read more about the cultural giant Professor Carolyn Cooper who has contributed extensively to the rich cultural history of Jamaican culture and by extension, to the Caribbean intellectual landscape.

http://www.caribbeanstudiesassociation.org/docs/Carolyn_Cooper_bio.pdf

Caribbean Obituaries

Over the last month, we lost two of our own Caribbean brothers, Nobel Laureate, poet and writer Derek Walcott and activist, writer and



CSA 2017 Conference Hotel is the Meliá Nassau Beach – All Inclusive Resort, Cable Beach, Nassau.

Conferees can begin to book their rooms.

Meliá Nassau Beach – All Inclusive Resort

4914 West Bay Street
P.O. Box N-4914
Cable Beach, Nassau,
The Bahamas

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- [Nueva Revista del CELA-FCPYS-UNAM](#)
- [Rough Riding Symposium](#)
- [Seminario Permanente de la Asociación Mexicana de Estudios del Caribe, A.C.-AMEC](#)
- [Haitian Studies Association 29th Annual Conference](#)
- [2017 Museums Association of the Caribbean Conference](#)

JOB ANNOUNCEMENTS

- [Communications Advisor for Climate Change](#)
- [SLCS Director Position Announcement](#)
- [Fulbright U.S. Scholar Opportunities in the Caribbean](#)
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broadcaster Darcus Howe. Walcott hailing from St. Lucia and Howe, a native Trinidadian both charted their course with passion and resilience leaving us to mourn their loss as Caribbean “leaders” in their own right. As pioneers they both challenged us, Caribbean citizens, to re-imagine and re-frame our relationship with the hegemonic North. We at the CSA send condolences to the families of both these Caribbean stalwarts.

Other Features

In our book review segment, we highlight a previously unknown publication from Claude McKay and we have added another column this month which celebrates Caribbean Artistic Scholarship. Dr. Marsha Pearce from Trinidad and Tobago is the featured scholar in this segment. Get to know her work!

CSA Public interface

Reminder – Check out our Facebook page at <https://www.facebook.com/CaribbeanStudiesAssociation/?fref=ts>, our Website at <http://www.caribbeanstudiesassociation.org> and archived copies of our Newsletters at <http://www.caribbeanstudiesassociation.org/e-newsletter-archive/>

We want to hear from you! Share your thoughts, comments and suggestions with the Newsletter Editor. Feel free to email: newseditor@caribbeanstudiesassociation.org

Meagan Sylvester
Newsletter Editor
Caribbean Studies Association

MESSAGE FROM THE PRESIDENT

Bahamas Heritage and Culture

Dear CSA Membership:

We are entering the final stages of preparations for the CSA 2017 conference in Nassau. As you finalize your conference registration and hotel arrangements I wanted to bring to your attention a number of opportunities to engage with Bahamian Heritage and Culture during your time in Nassau. The Local Organizing Committee has partnered with the Ministry of Tourism to arrange a series of tours and outings that showcase the local arts, culture and heritage scene:



Keithley Woolward

(1) African Heritage Encounter: (Total estimated tour time 3 1/2 to 4 hours)

Worrell Bush Tea, Clifton Heritage National Park Gambier Heritage Village, Fox Hill Heritage Village

Worrell Bush Tea:

- Sampling of natural Bahamian Bush teas, ice teas, juices, candies, cassava starch and more
 - Native Bahamian pastries are served to compliment the varies bush teas
 - Narrative on Bahamian bush medicine history and medicinal traditions.

Clifton Heritage National Park

- The Clifton plantation story,
- Whilly plantation story
- Genesis Garden, Sacred Spaces
- Narrative on the War of Jenkins Ear
- The Poor Kate narrative (an enslave African who was tortured to death)

Gambier Village:

- Tour of Gambier Heritage Village
- Elijah Morris Story/the Creole Munity story
- Have school kid perform (ring play, other African acts, sing Bahamian songs, end junkanoo rush-out by the kids; have visitors participate in junkanoo rush-out).
- Conch salad sampling

Fox Hill Heritage Village:

- The Samuel Fox story
- Fox Hill has one of the oldest continues Emancipation celebration, starting in 1834 to present

**SEMINARS &
CONFERENCES**

- [Descolonizar los
imaginarios: la
opacidad como
herramienta crítica](#)

**GRADUATE
STUDENT
ANNOUNCEMENTS**

- [First International
Summer Program
at El Colegio de
México](#)

- Fox Hill perhaps has retained more of its African heritage, than other Liberated Villages
- The Pa-Bay story, local Obeah-man

(2) Bahamian Craft Encounter: (Total estimated tour time 3 to 3 1/2 hours)

Gray Cliff Heritage Village:

- Glass blowing demonstration
- Straw bag making demonstration
- Bahamian tennis making
- Bahamian art and craft

Bahamas Hand Print Factory

- Tour of Bahamas Hand Print Factory
- Quality hand made products are on sale

Coconut Craft: (*estimated tour time at Coconut Craft, 30 minutes*)

- Coconut craft demonstration
- Coconut craft hands on, making
- Coconut craft evolution narrative

African-Bahamian, African-American, African- Caribbean Museum.

- Straw doll demonstration
- Straw doll narrative and links to South Carolina
- Narrative on the museum

Palm Dale Craft Centre:

- An association of artisans, displaying their products
- Locally made art work, jewellery and craft

(3) Bahamian Culture Encounter: (Total estimated tour time 2 1/2 to 3 hours)

Barabbas Junkanoo World Museum, Junkanoo Art at Doongalik Studios, Rake and Scrape demonstration. A brief stop at an authentic Junkanoo Shack.

Junkanoo Art at Doongalik

Junkanoo World Museum:

Rake & Scrape demonstration will be conducted at Junkanoo World

(4) Museum walking tour: (Total estimated tour time 2 to 2 1/2 hours)

Pompey Museum, Christ Church Cathedral, Gray Cliff Pirate Museum, National Art Gallery of The Bahamas, D'Aguilar Art Foundation Museum and the John Watling's Distillery.

Visitors are bused to Pompey Square North, short walk across the square the museum. After tour of Pompey walk up George Street to Pirates of Nassau, next stop is Christ Church Cathedral. Walk up George Street hill, have guest cross at cross walk to Blue Hill road across to East Hill Street to Gray Cliff Heritage Museum. From Gray Cliff Heritage Museum walk across to National Art Gallery of the Bahamas. Light drinks served at parking lot of National Art Gallery, walk on to Delancy Street to John Watling's Distillery. Tour ends at John Watling's Distillery. Bus pick up guest and return to hotel.

A special Tours page will be available on the CSA website shortly with a tour schedule and sign-up link.

In Memoriam: On the Passing of Sir Derek Walcott

On Monday 25th March, the people of St. Lucia—and the wider Caribbean—said a final farewell to poet, artist, playwright and the 1992 Nobel Laureate in Literature Sir Derek Alton Walcott. Delivering the Eulogy at Sir Derek's state funeral, Professor Emeritus Edward Baugh would say of his long-time friend and fellow poet:

"We mourn and we celebrate a genius who was a prodigy, a maker. A Caribbean man who has made us and the world see more clearly the Caribbean landscape, Caribbean light. But we also mourn and celebrate a person. Someone with the virtues and the shortcomings that defined him, as the persons who knew him valued. I remember him as unassuming, never one to blow his own trumpet not one given to talking shop but famous if not notorious for his corny jokes."

Derek Walcott was laid to rest in Morne Fortune—a St. Lucia National Trust site—in close proximity to fellow St. Lucian Nobel Laureate Sir Arthur Lewis.

In my capacity as the sitting President of the Caribbean Studies Association, I was invited to give a live interview with BBC on the day Derek Walcott died. CSA was present and at the forefront of initiatives to remember and celebrate this giant of Caribbean Arts and Letters. the link to the interview is available on the CSA website.

Facilitated by the Local Organizing Committee, CSA will host a major commemoration of the life and work of Derek Walcott to be sponsored by the University of The Bahamas and to be held in the same lecture theatre in which he spoke when he gave the Anatole Rodgers Memorial Lecture at the University of The Bahamas in 2009. This will be the feature Tuesday evening event of the 2017 Nassau conference.

Keithley P. Woolward
President, CSA 2016-2017

Español

MENSAJE DEL PRESIDENTE

Legado y cultura en Las Bahamas

Estimados miembros de la CSA/AEC:

Estamos acercándonos a las últimas etapas de preparación para la Conferencia CSA/AEC 2017 en Nassau. Mientras ustedes finalizan los trámites de registro y reservación, quisiera poner sobre la mesa varias oportunidades para entrar en contacto con el legado y la cultura de Las Bahamas durante su estancia en Nassau. El Comité de Organización Local ha trabajado en conjunto con el Ministerio de Turismo para arreglar una serie de tours que exponen las artes locales, y el escenario del legado cultural:

(1) Encuentro con el Legado Africano (Tiempo estimado del tour 3^{1/2} hrs a 4 hrs)

Worrell Bush Tea, Clifton Heritage National Park, Gambier Heritage Village, Fox Hill Heritage Village

Worrell Bush Tea:

- Degustación de té, té helado, jugos, dulces, fécula de yuca y herbolaria de Las Bahamas
- Postres originarios de Las Bahamas para acompañar la degustación
- Narración de la historia de las tradiciones médicas y la herbolaria de Las Bahamas

Clifton Heritage National Park

- La historia de la plantación Clifton
- La historia de la plantación Whilly
- Jardín Génesis, Espacios Sagrados
- Narración de la Guerra del Asiento
- Narración sobre la Pobre Kate, una esclava africana que fue torturada hasta la muerte

Gambier Village

- Tour de la villa Gambier Heritage
- Historia de Elijah Morris/ historia del Motín Creole
- Representaciones artísticas en las escuelas: juegos de rondas, canciones de Las Bahamas y la celebración del festival junkanoo
- Degustación de caracolas

Fox Hill Heritage Village

- Historia de Samuel Fox
- Fox Hill tiene una de las celebraciones por la Emancipación más antiguas, comenzó en 1834 y continua hasta el día de hoy.
- Probablemente Fox Hill ha mantenido de mejor manera su legado africano, más que otras villas emancipadas
- Historia de Pa-Bay, Obeah-man local

(2) Encuentro con el trabajo artesanal de Las Bahamas (Tiempo estimado del tour 3 a 3^{1/5} hrs)

Gray Cliff Heritage Village:

- Demostración de vidrio soplado
- Demostración del tejido de bolsas de paja
- Fabricación de tennis de Las Bahamas
- Arte y artesanías de las Bahamas

Fabrica Bahamas Hand Print

- Tour de la fábrica Bahamas Hand Print
- Estarán a la venta productos hechos a mano de alta calidad

Artesanías de coco (*tiempo estimado 30 minutos*)

- Demostración de la realización de artesanías de coco
- Realización de artesanías de coco
- Historia de la evolución de las artesanías de coco

Museo Afro-Bahameño, Afro-American y Afro-Caribeño

- Demostración de muñecas de paja
- Historias de las muñecas de paja y sus relaciones en Carolina del Sur

Centro de Artesanías Palm Dale:

- Asociación de artesanos exponiendo sus productos
- Arte, joyería y artesanías locales

(3) Encuentro con la cultura de Las Bahamas (Tiempo estimado del tour 2^{1/5} a 3 horas)

Museo Global Barabbas Junkanoo, Estudios de Arte Junkanoo en Doongalik, demostración de Rake-and-scrape en Junkanoo World

Parada en una cabaña Junkanoo auténtica

(4) Paseo por los museos (Tiempo estimado del tour 2 a 2^{1/5} hrs)

Museo Pompey, Catedral de la Iglesia de Cristo, Museo Pirata Gray Cliff, Galería Nacional de Arte de Las Bahamas, Museo de la Fundación D'Aguilar y la Destilería John Watling.

Los visitantes llegarán en autobús a Pompey Square North, de ahí es una caminata corta hasta el museo. Después del tour, puede caminarse hasta el Museo Pirata de Nassau; la siguiente parada es la Catedral de la Iglesia de Cristo. Desde ahí, para llegar al Museo Gray Cliff Heritage, se camina hacia arriba la calle George Street Hill hasta llegar al crucero de Blue Hill y East Hill Street. Enfrente se encuentra el Museo Nacional de Arte de Las Bahamas. Se servirán bebidas ligeras en el estacionamiento de este. Encontrarán la Destilería de John Watling caminando sobre Delancy Street. Ahí los recogerá un autobús para regresarlos al hotel.

Pronto estará disponible en el sitio web de la CSA/AEC, una página especial sobre los tours con un enlace de registros y horarios establecidos.

In Memoriam: sobre el fallecimiento de Sir Derek Walcott

El lunes 25 de marzo, el pueblo de Sta. Lucía, y todo el Caribe, dijo un último adiós al poeta, artista, dramaturgo y ganador del Premio Nobel de Literatura 1992, Sir Derek Alton Walcott. En la elegía dirigida a él en su funeral, el Profesor Emérito Edward Baugh dijo de su gran amigo y poeta contemporáneo:

“Lloramos y celebramos un genio que fue un prodigo, un hacedor. Un hombre caribeño que nos ha hecho ver de manera más clara, a nosotros y al mundo, la vista del Caribe, la luz del Caribe. Pero también lloramos y celebramos a una persona. Alguien con las virtudes y las fallas que lo caracterizaban, como pueden valorar aquellos que lo conocieron. Lo recuerdo modesto, nunca dado a tocar su propia trompeta ni dado a los chismes, pero sí famoso, sino reconocido, por sus bromas cursis”.

Derek Walcott descansa en Morne Fortune —un sitio de Sta. Lucia National Trust—, cercano al también Premio Nobel de Sta. Lucía Sir Arthur Lewis.

En mi posición como el Presidente de la Asociación de Estudios del Caribe, fui invitado a dar una conferencia en vivo con la BBC el día que Derek Walcott murió. La CSA/AEC estuvo al frente de las iniciativas para conmemorar y celebrar a este gigante de las Artes y Letras Caribeñas. El link de la entrevista está disponible en el sitio web de la CSA/AEC.

Organizado por el Comité de Organización Local, la CSA/AEC será anfitriona de una conmemoración de la vida y obra de Derek Walcott que será patrocinada por la Universidad de Las Bahamas. Se llevará a cabo en la misma sede de conferencias en la que habló cuando ofreció la Conferencia de Conmemoración de Anatole Rodgers en la Universidad de Las Bahamas en 2009. Este será el evento distintivo de la tarde del martes durante la Conferencia 2017.

Keithley P. Woolward
Presidente, CSA 2016-2017

Français

MESSAGE DU PRÉSIDENT

L'héritage et la culture aux Bahamas

Chers membres de l'AEC,

Nous entrons dans la phase finale des préparatifs pour la conférence CSA/AEC 2017 à Nassau. Pendant que vous êtes en train d'effectuer votre enregistrement pour la conférence et vos réservations à l'hôtel, je tiens à attirer votre attention sur les opportunités qui s'offriront à vous connaître la culture et l'héritage bahaméens tout au long de votre séjour. Le comité d'organisation a mis en place un partenariat avec le Ministère du Tourisme pour vous proposer une série de tours et sorties qui vous donneront une idée de la richesse des arts, de la culture et des traditions bahaméennes:

(1) Rencontre autour de l'héritage africain: (environ 3h30 à 4h):

Worrell Bush Tea, Clifton Heritage National Park Gambier Heritage Village, Fox Hill Heritage Village

Worrell Bush Tea:

- Choix d'infusions naturelles issues de la flore bahaméenne, des thés glacés, des jus de fruit, douceurs, farine de manioc, parmi d'autres
- Pâtisseries des Bahamas, servies pour accompagner les différentes infusions
- Histoire de la médecine des brousses et découverte de ses traditions médicales

Clifton Heritage National Park

- L'histoire de la Plantation Clifton
- L'histoire de la Plantation Whilly
- Genesis Garden, Sacred Spaces (Jardin de la Genèse, Espaces Sacrés)
- Histoire de la Guerre de l'oreille de Jenkins
- L'histoire de Poor Kate (Pauvre Kate, une esclave africaine torturée à mort)

Gambier Heritage Village:

- Visite du village
- L'histoire de Elijah Morris/ de la Mutinerie Créole
- Spectacle préparé par des élèves scolaires: rondes et autres activités d'origine africaine, chansons des Bahamas, junkanoo rush-out (sortie de carnaval) – avec participation des spectateurs.
- Dégustation de différentes salades de conque

Fox Hill Heritage Village:

- L'histoire du village
- Une des plus anciennes Fêtes de l'Émancipation, celle de Fox Hill est célébrée depuis 1834 sans interruption à ce jour
- Fox Hill a probablement mieux conservé son héritage africain quaucun autre des Villages Libérés
- L'histoire de Pa-Bay, l'homme Obeah local

(2) Découverte de l'artisanat des Bahamas: (environ 3h à 3h30)

Gray Cliff Heritage Village:

- Démonstration de soufflage de verre
- Fabrication d'un sac en raphia
- Bahamian tennis making
- Artisanat bahaméen

Manufacture de tissus imprimés

- Visite de la manufacture
- Vente de tissus sur place

Autour de la noix de coco (visite environ 30 minutes):

Coconut Craft: (*estimated tour time at Coconut Craft, 30 minutes*)

- Démonstration du travail de la noix de coco
- Pratique de la taille de coco
- L'histoire de l'artisanat de coco

Musée Africain-Bahaméen, Africain-Américain, Africain-Caribéen

African-Bahamian, African-American, African-Caribbean Museum.

- Fabrication d'une poupée en paille
- Raconter avec des poupées en paille, liens à la Caroline du Sud
- L'histoire du musée

Palm Dale Centre Artisanal:

- Une coopérative d'artisans présentant leurs produits
- Œuvres d'art locales, joaillerie et artisanat

(3) Découverte de la culture bahaméennes (durée env. 2h30 à 3h)

Musée Barabbas du Monde du Junkanoo, Arts du Junkanoo dans les Studios Doongalik, démonstration de "Rake and Scrape" (danse locale)

Brève halte devant une authentique cabane de junkanoo.

Art du junkanoo à Doongalik

Musée du Monde du Junkanoo:

Démonstration de "Rake & Scrape"

(4) Ballade des musées (durée environ 2h à 2h30)

Musée Pompey, Christ Church Cathédrale Musée du Pirate Gray Cliff, National Art Gallery des Bahamas, Musée de la Fondation d'Art d'Aguilar et Distillerie John Watling.

Les visiteurs arrivent en car au Pompey Square Nord. Ils traversent la place pour arriver au musée Pompey. Après la visite on suit George Street pour aller au Musée du Pirate de Nassau; ensuite visite de la Cathédrale. On reprend George Street en direction du Musée Gray Cliff Heritage. Ensuite, la National Art Gallery des Bahamas. Des boissons seront servies au parking avant de reprendre la promenade en direction de Dalancy Street, où le tour finira dans la Distillerie Watling. Le car nous ramènera à l'hôtel.

Le site du CSA consacrera une page spéciale annonçant les horaires et permettant l'inscription aux différentes visites proposées.

In memoriam: décès de Sir Derek Walcott

Lundi 25 mars, le peuple de St. Lucia – et les Caraïbes en général - ont rendu hommage à Sir Derek Walcott, poète, artiste, auteur de théâtre et prix Nobel de littérature en 1992. Edward Baugh, professeur émérite, dans son oraison funèbre, dit de son ami de longue date:

"Nous pleurons et célébrons un génie qui fut un prodige, un bâtisseur. Un homme caribéen qui a montré à nous et au monde entier le paysage, et la lumière des Caraïbes de façon plus précise. Mais pleurons et célébrons aussi un être humain, aux vertus et défauts qui étaient les siens, tel que ses proches le connaissaient. J'ai souvenir d'un homme modeste, qui ne vantait jamais ses propres mérites, réticent à parler boutique mais célèbre voire notoire pour ses calembours."

Derek Walcott a été enterré à Morne Fortune – un site appartenant au St. Lucia National Trust – proche de l'autre Prix Nobel de St. Lucia, Sir Arthur Lewis.

En tant que Président de l'Association d'Études Caribéennes, j'ai été invité à donner un entretien à la BBC le jour où Derek Walcott est décédé. L'AEC a été en première ligne des initiatives prise pour remémorer ce géant des lettres et arts des Caraïbes. Vous trouverez un lien vers cet entretien sur le site de l'AEC.

Sous l'égide du Comité local d'organisation l'AEC organisera une cérémonie majeure pour commémorer la vie et l'œuvre de Derek Walcott, cérémonie sponsorisée par l'Université des Bahamas. Elle se tiendra dans la même salle de théâtre où il a donné sa Anatole Rodgers Memorial Lecture à l'Université des Bahamas en 2009. Ce sera l'événement de mardi soir lors de la Conférence de 2107 à Nassau.

Keithley P. Woodward
Président, CSA 2016-2017

MESSAGE FROM THE VICE PRESIDENT

Otras citas en Haití: El Centro de Arte

Haití acogió el más reciente Congreso de la CSA, celebrado en 2016. Con el esfuerzo desbordado por la recuperación del país después del terremoto que los azotó en enero del 2010, un acontecimiento natural de enorme magnitud en un país que ha padecido otros impactos climáticos sucesivos; sus instituciones y personalidades, revelan – en su voluntad cotidiana-el interés por un retorno a la normalidad ciudadana y social que permita mantener la estabilidad de sus proyectos.



Yolanda Wood

En el plano cultural, la labor ha sido enorme. El Centro de Arte de Puerto Príncipe, lugar emblemático en la historia cultural y artística del país, fundado en 1944 por Dewitt Peters, se desplomó totalmente con el seísmo, lo que fue de un gran impacto para todos los que seguimos los acontecimientos de aquellos días. A el doloroso panorama de pérdidas humanas y a la agudización de las condiciones de vida de la población por las carencias elementales y el desespero, se añadía la pérdida por: derrumbes de construcciones precarias y los ocurridos en cadena por su ubicación en pendientes de montañas donde se generaron deslizamientos; afectación y pérdida de atributos simbólicos del país en referencia a la vida pública y la historia nacional; la pérdida de construcciones puntuales dispersas en la trama urbana, agrupadas en significativos conjuntos y las lesiones a la memoria y el patrimonio -tangible e intangible- de valores colectivos e individuales. En todas estas marcas culturales había una parte esencial de la vida física y simbólica de un pueblo, de su historia iconográfica y documental, de sus valores espirituales y afectivos.

La casa que albergaba el Centro de Arte desde su fundación, correspondía a esas modalidades *gingerbread* extendidas por todo Puerto Príncipe, con sus techos de varias aguas, sus terrazas cubiertas y perimetrales que brindaban el sombreado necesario ante la intensidad del sol. Un amplio patio y jardín rodeaba el espacio. Y fue en ese lugar emblemático donde se fueron reuniendo, a través del tiempo, los artistas de la creación popular y los “avanzados”, también identificados como modernos. Fue a partir del Centro de Arte que tuvieron lugar en Puerto Príncipe, las primeras exposiciones de artistas cubanos, entre cuyos nombres se destacaban Carlos Enríquez, Wifredo Lam, Roberto Diago, por solo mencionar algunos. Se trató de un espacio revelador de la creatividad de un pueblo y de la emergencia de sus artes hacia otros espacios internacionales de circulación y mercado, por lo que también resultó un sitio polémico y generador de diversos discursos sobre lo artístico, entre ellos los del propio André Breton durante su presencia en Haití. Por todas esas razones, el Centro de Arte atesoraba no solo una excelente colección de obras de arte sino también un patrimonio documental de gran significación en lo local, lo regional y lo internacional. Todo, en simultaneidad, quedó bajo los escombros.

La labor de recuperación impresiona, y el Centro de Arte acoge hoy en sus espacios abiertos y en los creados con carácter transicional, a niños, jóvenes e interesados para recibir cursos y seminarios en los que artistas de reconocido prestigio, nacional e internacional, hacen suyo el legado original de contribución a la formación artística que tuvo el Centro. Otras misiones y servicios han sido asumidos con responsabilidad profesional como la reorganización de los fondos documentales que fueron salvados de la catástrofe, la puesta en estado de conservación de las obras artísticas que tiene como patrimonio y que ya han sido, y seguirán siendo, presentados en exposiciones temáticas y transitorias. La colaboración de prestigiosas institucionales y fundaciones locales e internacionales ha sido parte esencial del acompañamiento para este renacer del Centro de Arte, que acaba de crear un Consejo científico internacional para la labor consultiva y de asesoría a la continuidad de sus proyectos, entre los que se destacan la construcción sustentable de su nuevo recinto y la proyección de campos de estudio, a través de sus fondos patrimoniales, para la realización de publicaciones científicas y labores de investigación.

La comunidad académica debe conocer de este relanzamiento de El Centro de Arte, y de estas nuevas perspectivas; y ser también receptiva a colaborar para que la institución se redescubra - en el ámbito nacional e internacional- como un espacio de referencia para los estudios sobre el arte y la cultura haitianos. (Se invita a visitar su sitio: www.lecentredart.org)

English

More places to see in Haiti: The Art Centre

Haiti welcomed the most recent CSA Conference, celebrated in 2016. The enormous sacrifices made for the recovery of the country after the earthquake that devastated the country in January 2010, a natural disaster of enormous magnitude in a country that had already suffered a series of climatic events, reveal the dedication and will for a return to a state of civil and social normality that maintains the stability of many projects.

On a cultural level, the efforts are huge. The Arts Centre, founded in 1944 by Dewitt Peters in Puerto Príncipe, is an emblematic cultural, historical and artistic site for the country; it was completely levelled in the quake, causing a huge impact for all who followed the events on a daily basis. Adding to the heart-breaking panorama of human loss and the increasingly precarious living conditions of a population lacking all basic needs, were the following: the demolition of vulnerable structures, the domino effect of collapsing structures on mountain slopes, that also generated landslides; the damage and loss of national symbols that had specific significance to both historic and public life; the loss of iconic buildings and groups of buildings scattered across the urban landscape, and the damage to collective and individual cultural memory and patrimony –both tangible and intangible. Each of these cultural footprints held an essential part of the physical and symbolical life of the Haitian people, of its historical and documental iconography, of its spiritual and affective values.

The building that had housed the Arts Centre since its foundation was one of the so-called *gingerbread* structures that are found all across Puerto Príncipe: they have gabled roofs and covered terraces and perimeters, that offer some necessary shade against the intense sun. There was a spacious terrace and garden surrounding the property. And it was in that emblematic space where, over time, both popular artists and the *Avant-garde* or modernists, would meet. It was here in the Arts Centre in Puerto Príncipe, that the first exhibitions of Cuban artists were held: Carlos Enríquez, Wifredo Lam, Roberto Diago, to mention just a few.

This was an artistic space that revealed the creativity of the people; from here, these innovative art forms emerged into the international markets, thus also becoming a centre of controversy and a place that fostered a wide range of discussions on the nature of art, amongst them, from André Breton, during his stay in Haiti. For all these reasons and more, the Arts Centre treasured not only an excellent art collection but also a documentary heritage of enormous relevance, in the local, regional and international spheres. In one simultaneous strike, all this was reduced to rubble. The reconstruction work is impressive and today, the Arts Centre welcomes children, young adults and everyone interested, into its open air and temporary spaces to attend seminars and courses offered by artists of national and international prestige, who continue the legacy established by the Centre, and its commitment to artistic formation. Additional missions and services have also been taken on with professional responsibility, such as the reorganization of the documentary archives that were saved from the catastrophe, and the conservation of art works that have been, and will continue to be presented in thematic and temporary exhibitions. The solidarity shown by prestigious local and international institutions and foundations is an essential part of the rebuilding of the Arts Centre; it has recently set up an international scientific Council as an advisory body on on-going projects, among which are the building of a new home for the Arts Centre, and the development of study programmes, funded from patrimonial resources, to enable research and scientific publications.

The academic community must be made aware of the re-launching of the Arts Centre and of its new vision; and we must also be open to collaborating so that the Institution is once again recognized nationally and internationally as the reference point for the study of Haitian art and culture. Please visit the website:www.lecentredart.org

Français

D'autres citations en Haïti: Le Centre d'Art

Haïti a accueilli le plus récent Congrès de la CSA/ASC, qui a eu lieu en 2016. Avec tout l'effort débordé par la motivation du redressement du pays après le tremblement de terre qui les a frappés en janvier 2010, un événement naturel d'une ampleur considérable dans un pays qui a subi d'autres impacts climatiques consécutifs ; ses institutions et ses personnalités, dévoilent - dans leur volonté quotidienne – l'intérêt par le retour à la normalité citoyenne et sociale qui permet soutenir la stabilité de leurs projets.

Sur le plan culturel, le travail a été énorme. Le Centre d' Art de Port au Prince, lieu emblématique dans l'histoire culturelle et artistique du pays, fondé en 1944 par Dewitt Peters, s'est effondré totalement à cause du séisme, ce qui a été trop dur pour tous ceux que l'on suivait les nouvelles de ces jours-là. Le panorama douloureux des pertes de vies humaines et l'aggravement des conditions de vie à cause de besoins essentiels et le désespoir de la population, à tout cela ne faisait que s'ajouter la perte : des constructions précaires à cause des effondrements ainsi qu'une réaction en chaîne des glissements de terrains dans les pentes des montagnes où se trouvaient aussi d'autres constructions ; l'affection et la perte des attributs symboliques du pays en référence à la vie publique et l'histoire nationale ; la perte de constructions ponctuelles éparpillées dans l'histoire urbaine, groupées en significatifs ensembles et les blessures à la mémoire et au patrimoine – tangible et intangible – de valeurs collectives et individuelles. Dans toutes ces marques culturelles il y en avait une partie essentielle de la vie physique et symbolique d'un peuple, de son histoire iconographique et documentaire, de ses valeurs spirituelles et affectives.

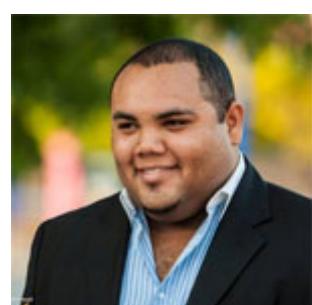
La maison qui abritait le Centre d'Art depuis sa fondation, correspondait à ces modalités *gingerbread* étendues partout à Port au Prince, avec ses toits en bâtière, ses terrasses couvertes et périmétriques qui proposaient l'ombre nécessaire face à l'intensité du soleil. Une grande cour et jardin entourait l'endroit. Et ce serait là, dans ce lieu emblématique où ils se seront réunis, au fil du temps, les artistes de la création populaire et les « avancés », aussi identifiés comme modernes. C'est à partir du Centre d'Art qui ont eu lieu les premières expositions d'artistes cubains à Port au Prince, parmi lesquels on remarquait Carlos Enríquez, Wifredo Lam, Roberto Diago, pour n'en citer que quelques –uns. Il s'agissait d'un espace révélateur de la créativité d'un peuple et de l'urgence de ses arts vers autres espaces internationaux de circulation et marché, raison pour laquelle ce site est devenu aussi polémique et générateur de divers discours sur l'artistique, entre eux celui d'André Bréton pendant son séjour en Haïti. Pour toutes ces raisons, le Centre d'Art gardait précieusement une excellente collection d'œuvres d'art ainsi qu'un patrimoine documentaire d'une grande signification sur le plan local, régional et international. Tout, en simultanéité, est resté sous les décombres.

Le travail de récupération, impressionne, et actuellement le Centre d'Art accueille dans ces espaces ouverts ainsi que dans les créés avec caractère transitionnel, des enfants, des jeunes et des intéressés à suivre des cours et des séminaires auxquels les artistes de renom national et international, ils s'approprient de leur héritage original de contribution à la formation artistique qui a eu le Centre. Autres missions et services ont été assumés avec responsabilité professionnelle comme la réorganisation des fonds documentaires qui ont été sauvés de la catastrophe, la mise en état de conservation des œuvres artistiques qui a comme patrimoine et qui ont déjà été et seront, présentés en expositions thématiques et transitoires. La collaboration des institutions prestigieuses et fondations locales et internationales a joué un rôle essentiel de l'accompagnement pour cette renaissance du Centre d'Art, qui vient de créer un Conseil scientifique international pour le travail consultatif et d'assistance à la continuité de ses projets, parmi lesquels on remarque la construction durable de son nouveau bâtiment et la projection de domaines d'étude, à travers leurs propres fonds patrimoniaux, pour la réalisation de publications scientifiques y travaux de recherche.

La communauté académique doit connaître cette relance du Centre d'Art, et de ces nouvelles perspectives ; et doit être aussi réceptive à collaborer pour que l'institution se redécouvre -dans le domaine national et international- comme un espace de référence pour les études sur l'art et la culture haïtien. (On vous invite à visiter son site : www.lecentredart.org)

Yolanda Wood
Vice Presidente, CSA 2016-2017

MESSAGE FROM THE PROGRAM CHAIRS



Guido Rojer, Jr.



Okama Ekpe Brook

The Caribbean development model is at crossroads. The dichotomy of small spaces classified as Small Island Developing States (SIDS) and peripheral territories, extremely valuable to the global community by nature of their unique conditions that give birth to resiliency and survival strategies and yet with severe vulnerabilities and challenges with geographical, meteorological, oceanographic, geopolitical, political, and demographic elements that combine to

create complexities for the people. With many of the islands still dependent on their post colonial administrators, the rumblings in the USA with serious diplomatic, economic and human rights implications, the threat of the Brexit deal with Britain about to pull out of the European Union, and above all a lack lustre CARICOM government that seem to be quietly bidding its time, many larger countries and communities would be hard pressed to deal with some of the encounters that the Caribbean Islands deal with on a recurring basis. These provide additional impetus to identify

strategies and mechanisms for a scholarly contribution to the ongoing regional development discourse.

This past February, heads of states and their UN partners gathered at the same Melia hotel to discuss a Caribbean contextualization of the Sustainable Development Goals agenda; what will work for the region and how to implement, monitor and evaluate and the kinds of strategic partnerships that will be required to transform our region. The academia has a critical role to play.

Within this context and as the count down to our conference draws closer, we are very excited that many of you have renewed your membership registrations and are busy to confirm your hotel reservations at the Melia, Nassau, Bahamas. I was in Nassau recently and stayed at the Melia hotel and can assure you that it is a wonderful piece of property. As our program firms up, we can assure you that you are in for a rich discourse set in an ambience of the best of the Caribbean ocean. We are therefore sending out a gentle reminder if you have not had the chance to register yet that the deadline for membership dues and conference registration is April 15th, 2017. You do not want to miss this opportunity to renew your acquaintances with your peers and touch base on all the new development innovations taking shape around the region. Caribbean development model is at crossroads and could not be more opportune for us to collaboratively seek ways to contribute to this process.

We also want to inform you that we have been working hard on fielding email inquiries and identifying ways to accommodate your requests. Should you have sent any messages that were not responded to yet, please do not hesitate to resend to us. We are also liaising with the hotel and can confirm that 250 of you have registered and as we work on the draft program, coordinate with the Local Organizing Committee, and conclude the Film/Art/Performance track and Literary Salons, we encourage you to do your part to ensure a rewarding experience.

And finally, please be reminded that our 42nd annual conference requires payment of membership dues and conference registration fees. Don't miss the opportunity and stay tuned to updates on the CSA website (<http://www.caribbeanstudiesassociation.org/>)

Looking forward to seeing you in June!

We look forward to hearing your opinion. Feel free to email us at: program.chair@caribbeanstudiesassociation.org or check out the online medium.

Guido Rojer, Jr.
Okama Ekpe Brook
Program Chairs, CSA 2016-2017

MESSAGE FROM THE LANGUAGE SUB-EDITORS

Nouvèl (Martinican French Creole)

TRADISYON KI PED

Karayib-la byen konnèt pou kilti li ki diversifié mé osi pou tradisyon li. Istwak kolonyal la ba an lo koutim ki diré jiska modernizasyon koumansé dominé. Apwé tan esklavaj, au Zantiy fwansèz, nou té ka wè gwan fanmé Béetché ba fanm Nwè élivé ich-yo. Lagwadloup épi Matinik, yo té ka kriyé yo respektivman «Mabo » épi « Da ». Yo té ni an stati byen partikilyé piske yo koumansé travay kaï fanmi Béjté. Yo pa té ka mayé anpil. Yo té ka rété épi fanmi-an pou yo té élivé sé ti-manmay-la, lavé épi ripasé rad-yo. Fòk di ki yo té ka mélé ko yo adan édikasyon sé ti manmay-la menm lè lé paran té disipliné ich-yo.



Hélène Zamor

Jou batenm-la, yo té toujou prézan. Da épi mabo té pòté ti-manmay-la jou. An tan tala, sé pa té wòl manman-an. Tradisyon tala diré pandan an moman. Tout manman antiyèz pa té pran an moun de konfians ou byen an paran pou poté ich yo jou batenm-la. Pa té ni marain an tan tala. Mé aprézan tout bagay chanjé piske tout manman pé pòté ich-yo jou batenm-lan. Nouvèl générasyon pa konnèt ni da ni mabo.

Té ni an tan lè machin a lavé pa té ka egzisté. Ni famm ki té ka lavé épi ripasé pou fanmi ki té ni lajan. Yo ta kriyé yo « Léblanchisèz ». Yo té ka lavé rad-lan adan riviè-a. Pou fè sa, yo té ka mouyé lenj-la épi savonnen i, bat-li asou roch pou tiré tout salté épi étann li an ba soley cho-a. Blanchisèz té ka mété chapo pay-la pou yo travay anba chalè. Lè rad blan anba soley, sé blanchisèz-la ka rouzé de tan zantan épi an dlo sandré.

Mé, travay yo sé té pa sèlman lavé lenj, yo té pou ripasé tou. Yo té fè amidon épi mousach ki yo té ka ajité adan dlo cho. Yo té ka ripasé épi fè yo té ka mété asou fé chabon. Apwé sa, yo té ka pwan an chifon pou pasé anba simel fè avan posé i asou rad-la. Avez le tan, machin a lavé épi fè elektrik vini ranplasé blanchisèz. Avan pa té ni prodwi pou blanchi rad blan, sé té savon blé ki té ni.

Ozantiy, sa té kouran di wè paran ba an fis menm prénom ki papa-a. Si non papa-a sé té Albè, yo ka kriyé ti gason yo Albè tou. Jodi-a tradisyon tala disparèt dépi an lo non etwanjé vini adan régyon-an. An nou palé di bag chevaliè. Nonm épi fanm antiyèz té ka pòté yo. Sé bijou tala té lanmòd. Inisyal yo ou byen non yo té gravé an lè chevaliè epi braslé gourmet-la.

Helene Zamor
French & Martinican Creole Language Sub-editor
CSA Newsletter

Español

Emilio Jorge Rodríguez, Premio de Estudios sobre la presencia negra en la América y el Caribe Contemporáneos, Casa de las

Américas, 2017

El cubano Emilio Jorge Rodríguez resultó merecedor del Premio de Estudios sobre la presencia negra en la América y el Caribe Contemporáneos por su trabajo ***Una suave, tierna línea de montañas azules***, obra que revela capítulos importantes de la historia de intercambios entre Cuba y Haití a través del estudio de las relaciones de Nicolás Guillén con escritores, artistas e intelectuales de la sociedad haitiana. A juicio del jurado, este libro es una rigurosa investigación sobre la visita del poeta de *Motivos de son* y *Sóngoro cosongo* a Haití que pone de manifiesto la necesidad de ahondar en las interrelaciones entre los estados caribeños.



Vilma Diaz



Para la literatura cubana, Emilio Jorge es, sin dudas, uno de los escritores caribeños más acuciosos y respetados en el medio intelectual y educativo. Para nuestra generación, son innumerables los textos que nos han servido de consulta, guía y ejemplo en la labor diaria de dedicación a la cultura caribeña. Queremos destacar que la obra de Emilio Jorge es reveladora. Destaco: ***Entre las ondas del éter y el ciberespacio: el tiempo de Bim y Kyk-Over-AI***, trabajo en el que Jorge nos presenta dos revistas como espacio-itinerarios saberes colectivos. Dos revistas que las convirtió en talleres de construcción de un conocimiento que, por su novedad, sistematización y carácter colectivo reflejaron el cuerpo de ideas, aptitudes, producciones y experiencias de vida que evocan enseñanzas y memorias.

La obra de Emilio ejemplifica la necesidad de comprender las particularidades culturales del Caribe anglófono como un componente intrínseco de la historia del Caribe. En el Primer Encuentro de Revistas Caribeñas, Casa de las Américas, 2009 subrayaba: “(...) han sido *Bim* en Barbados, *Kyk-Over-AI* en Guyana, y la serie de volúmenes antológicos *Focus* (1943, 1948, 1956, 1960) editados por Edna Manley en Jamaica, publicaciones surgidas en la década del cuarenta que pueden agruparse por la caracterización de la etapa (la del auge del movimiento sindicalista anglocaribeño, la formación de varios partidos políticos nacionalistas y las reiteradas demandas de autonomía para esos territorios, el clima general descolonizador posterior a la Segunda Guerra Mundial, la conciencia sobre la necesidad de una deseuropeización del concepto de cultura universal)”. Y es que, efectivamente, del conjunto de publicaciones que nacieron en el Caribe desde finales del siglo XIX hasta la actualidad, varias se convirtieron en espacios de resistencia, representativas de la modernidad y el nacionalismo durante las décadas 20, 30 y 40 del siglo XX. Gracias a Emilio Jorge Rodríguez pudimos descubrir el impacto y alcance cultural de *Bim* (Barbados) y *Kyk-Over-AI* (Guyana), a las cuales podemos agregar *Gaceta del Caribe* (Cuba), *Tropiques* (Martinica) y *Orígenes* (Cuba), revistas que facilitaron el intercambio de ideas, literaturas, lenguas y formas culturales.

Emilio Jorge Rodríguez con este merecido Premio Casa se consolida como un escritor, editor, y revistero comprometido con el futuro de la literatura caribeña que rompe con la frontera lingüística y propone un punto de partida para fomentar y diversificar las publicaciones en el Caribe.

La Asociación de Estudios del Caribe felicita a este destacado intelectual de las letras e invita a la lectura de su obra ***Una suave, tierna línea de montañas azules***.

Vilma Diaz
Spanish Language Sub-editor
CSA Newsletter

Français

DES TRADITIONS QUI SE SONT PERDUES

La Caraïbe est connue pour sa culture diversifiée mais aussi pour ses traditions. L'histoire coloniale a légué de nombreuses coutumes qui ont perduré jusqu'à ce que la modernisation ait pris le dessus. Après l'esclavage, aux Antilles françaises, il était courant de voir les grandes familles de békés employer des femmes noires qui s'occupaient de leurs enfants. En Guadeloupe et en Martinique, on les appelait respectivement "da" et "mabo". Ces femmes avaient un statut bien particulier dans les deux îles. Elles commençaient à travailler très jeunes chez les familles Békés et se mariaient rarement. Le plus souvent, elles devaient rester avec la famille pour s'occuper des enfants, laver leur linge et le repasser.



Hélène Zamor

Il convient d'ajouter que les das et les mabos veillaient à l'éducation des enfants Békés. Elles pouvaient quelquefois intervenir au moment où les parents disciplinaient leurs enfants. Le jour du baptême des enfants, la da et la mabo portaient l'enfant. Pendant de nombreuses années, les mères ne portaient guère leurs enfants le jour de leur baptême. Elles désignaient quelqu'un de confiance ou une parente avec qui elles s'entendaient bien pour être la da ou la mabo de leur progénitures. Aujourd'hui, les das et les mabos ont été remplacées par les marraines. Les jeunes générations ne les connaîtront pas.

La lessive à la rivière se faisait dans nos îles. Des femmes appelées "blanchisseuses" lavaient pour les familles aisées. Elles prenaient le linge qu'elles transportaient dans des paniers ou dans des « trays. » Pour se protéger contre le soleil chaud, elles mettaient leurs chapeaux en paille. Elles commençaient par mouiller le linge puis savonnaient les différentes pièces. Il leur fallait frotter les vêtements afin d'éliminer la crasse. On les voyait donc battre les vêtements pour faire sortir toutes les saletés. Leur nom de "blanchisseuse" venait du fait qu'elles blanchissaient le linge en l'exposant au soleil tout savonné et en le mouillant de temps avec une sorte d'eau cendrée.

Cependant, leur travail ne se limitait pas à la lessive puisqu'elles devaient repasser les vêtements. Elles préparaient l'amidon avec le manioc notamment la moussache qu'elles agitaient dans de

l'eau très chaude. Elles repassaient avec des fers qu'elles mettaient sur le feu de charbon. Enfin, elles passaient un chiffon sur la semelle du fer avant de le poser sur le linge. Au fil du temps, les blanchisseuses ont été détrônées par les machines à laver et les fers à repasser électriques. Autrefois, il n'existe pas de produits pour donner au linge blanc son éclat. On se servait alors du savon bleu qui a fait fureur dans nos territoires.

A une époque, un fils pouvait avoir le même prénom que son père. Si le père se prénommait Albert, le fils s'appelait Albert aussi. De nos jours, cette tradition a pratiquement disparu depuis la prolifération des prénoms étrangers dans notre région. Intéressons-nous maintenant aux bijoux. Les Antillais et Antillaise faisaient graver leurs initiales sur les gourmettes et leurs chevalières. Quoiqu'ils soient encore fabriqués et vendus par les bijoutiers, ils ne sont pas aussi populaires qu'avant.

Helene Zamor
French & Martinican Creole Language Sub-editor
CSA Newsletter

Dutch

Politici

Politicians

'In vergelijking met Mark Rutte en Thierry Baudet lijken de politici op Sint Maarten erg onschuldig' vertelt een vriend mij via Facebook. 'Het open racisme van grote politieke partijen is eng, ik was ontsteld.'



Jordi Halfman

Mijn vriend, wonend op Sint Maarten maar tijdens de Tweede Kamerverkiezingen in maart een week in Nederland, was niet de enige die zich had verbaasd over de xenofobie onder Nederlandse politici. Om mij heen hoorde ik veel mensen vertellen dat ze bang waren voor Rutte, meer nog dan voor Wilders, want Rutte maakt racisme normaal.

Zelf was ik geschockt door Rutte's brief aan Nederland, waarin hij stelde dat men 'zijn' normen zou moeten volgen (hij noemde dit 'normaal doen') of weg zou moeten gaan uit Nederland. Over onverdraagzaamheid zegt Rutte: 'Ik begrijp heel goed dat mensen denken: als je ons land zo fundamenteel afwijst, heb ik liever dat je weggaat. Dat gevoel heb ik namelijk ook. Doe normaal of ga weg.' Later voegde CDA leider Buma zich bij het koor door te argumenteren dat kinderen weer staand het Wilhelmus zouden moeten zingen en zo weer trots konden zijn op het vaderland. Het herstel van de Nederlandse normen en waarden stond centraal in de conservatieve boodschap van deze Christelijke partij.

Uit de uitslag van de verkiezingen blijkt dat een groot deel van de Nederlandse bevolking zich prima kan vinden in de uitspraken van deze conservatieve mannen. En ook de reacties op Ruttes brief laten zien dat ook als mensen het niet met hem eens zijn, zij toch vinden dat hij met zijn brief binnen de grenzen van de fatsoensnormen blijft. Volgens deze mensen zijn er veel problemen in Nederland, problemen die terug te leiden zijn naar religieuze, culturele en etnische verschillen.

Maar die verschillen zijn er op Sint Maarten ook. Er is geen maatschappij die meer culturele, etnische en religieuze diversiteit omhelst. En ook verschillen in rijkdom en macht, verschillen die in Nederland ook een rol lijken te spelen bij de verkiezingen (Wilders strijd immers ook tegen de linkse grachtengordel elite), zijn groot op het Caribische eiland. En toch komt de etnische politiek niet echt uit de verf. Er zijn wel politici die zich in extreme woorden uitlaten over vreemdelingen, immigranten en, met name ook, de Nederlanders. En het zijn natuurlijk die laatste die daar direct op reageren. Maar dit discours wordt niet direct overgenomen door de stemgerechtigden, zoals hier in Nederland wel lijkt te gebeuren. Terwijl de Nederlanders toch goed onderwijs hebben genoten. Mijn vriend op Sint Maarten opperde dat dit komt door geld. Op Sint Maarten is geld uiteindelijk altijd belangrijker dan etnische politiek. 'Maar waarom', vroegen wij ons samen af.

Ik denk dat de meeste mensen op Sint Maarten zich volop bewust zijn van het feit dat politici het verschil niet gaan maken. Ze zien dat het politieke debat soms xenofobisch is, dat politici dan de nadruk leggen op migratie als bron van het probleem en dat dit goed aansluit bij een internationaal discours (van Trump, van de Brexit, van Europese xenofobie). Maar de meeste Sint Maartenaren weten ook dat politici de problemen hoogstwaarschijnlijk niet gaan oplossen. En dat er wel gegeten moet worden. En dat het geld dat dat eten kan kopen vaak van buiten komt. Van toeristen. En er zijn mensen van elders nodig om die toeristen te verzorgen en te vermaken. Pragmatische medemenselijkheid. Wellicht kan Mark iets leren van de pragmatische handelsgesprekken van onze Koninkrijksgenoten.

Jordi Halfman
Dutch Language Sub-editor
CSA Newsletter

Papiamento

Xander Bogaerts, Pelotero Arubano den Grandes Liga

Xander Bogaerts, Aruban baseball player in the Major Leagues

Den e articulo aki lo introduci na e comunidad di Caribbean Studies Association (CSA) e pelotero Arubano Xander Bogaerts cu ta den Major League Baseball.

Xander a nace na Aruba 1 di oktober 1992. El a lanta den distrito di San Nicolas. Un temporada el a biba na Bonairu. E tin un ruman homber morocho y un ruman muhe mas grandi.



Na 2009 el a firma un contract cu e team popular di Major League Baseball Boston Red Sox. E ta hunga e posicion di shortstop. E ta e di cinco hungado Arubano cu ta/a hunga den Grandes Ligas. Na 2013 el a hasi su entrada na e nivel mas halto di e competencia unda den e mesun año su team a gana e World Series. Xander a hunga un rol clave den esaki. Na año 2015 y 2016 Xander a ricibi e Silver Slugger Award cu ta un premio pa e batiado mas exitoso den su posicion. Na 2016 Xander a bira e prome Arubano pa hunga den wega di estrella (All Star Game) como un starter.

Xander tambe ta forma parti di e team di baseball cu ta representa Reino Hulandes (Team Kingdom of the Netherlands) p.e den WBC. E team aki ta consisti di principalmente hungadonan di Caribe Hulandes Corsou, Aruba y tambe hungadornan di Hulanda. E equipo aki ta den top 5 di mundo den baseball internacional; nan a gana varios premio den torneonan internacional. Den cierto sentido por compara e team aki cu e West Indies Cricket Team di añanan 70/80 cu hungadonan talentoso di region di Caribe.

A nombra Xander hundo cu otro compatriota como Ridder den Orde van Oranje-Nassau na 2011. Den e organizacion di Boston Red Sox, nan ta mira Xander como un persona cu por trece e peloteronan di diferente cultura hundo door di su abilidad pa papia diferente idioma. E ta papia Papiamento, Ingles, Spaño y Hulandes.

Por click riba algún link pa algun highlights.
<https://www.youtube.com/watch?v=3MyrOgru9QI>



<https://www.youtube.com/watch?v=ZupMaZmm-Ek> (English Interview)

<https://www.youtube.com/watch?v=QGTbU16wTsA> (Spanish interview)

<https://www.youtube.com/watch?v=U7RwkTGXwSE> (Papiamento interview)

Note: Tin un historia hopi largo di peloteronan di baseball procedente di Caribe Hulandes. Hopi a hunga representando Antillas Hulandes ful rond di mundo den añanan 60 y despues. Desde añanan 90 mas hungado di e region aki a cuminsa hunga den Major League baseball. Entre otro di Korsou, Hensley Meulens, Andruw Jones, Randall Simon, Jair Jurriens, Andrelton Simmons, Kenley Jansen, Jurickson Profar, Didi Gregorius, Jonathan Schoop y di Aruba Eugene Kingsale, Calvin Maduro, Sidney Ponson, Radhames Dijkhoff y awo Xander Bogaerts.

 Gregory Richardson
Papiamento Sub-editor
 CSA Newsletter

Danish-American-Caribbean Perspective

Virgin Islands Culture, Heritage and Identity: Reflections in Action Beyond Centennial 2017

The Virgin Islands (VI) Transfer Centennial events surrounding the March 31st, 1917 ceremonial transfer and purchase of the former Danish West Indies by the United States of America by Denmark have come to some form of seasonal closure in the Virgin Islands of the United States (VIUS). As the VIUS evolves and moves through April 1st, 2017 and beyond, now is the time for increased proactive engagements, work, study, research, socioeconomic transformation, cultural heritage identification and beyond are essential for the VIUS to sustainably and holistically survive the next one hundred years. The month of April 2017 marks many international and regional observances noted in the referenced websites included herein. A significant annual tribute and recognition by VI Legislative resolution marks the anniversary of the April 7th, 1921 birth of the Late Honorable Cyril Emmanuel King, VIUS Senator and Governor respectfully known as a “*Man of the People*” who transitioned on January 2nd, 1978 while in office. May he continue to rest in peace and power as his positive works for the socioeconomic and political advancement of the people of the VIUS be remembered, respected and shared.



Chenzira Davis Kahina

In honor of great VIUS contributors during the first centennial of US sovereign rule, complementary to commemorations, observances and celebrations for historic and sociocultural occurrences, the quest for self-determination and decolonization have always been and will continue to be a significant part of the conversations, resistance, reparatory engagements and oftentimes invisibly silent interactions of the VIUS. This may be influenced by the non-incorporated non-self-governing territorial status aka colonial federal relationship with the USA that has been maintained from 1917 to 2017. Despite many intentional and institutional limitations impacting economic, social, educational, political, legal and human rights of the people and future generations of the VIUS, some significant changes, achievements and improvements have manifested in these first one hundred years of Danish-American relations and transitions. The recent “celebrations”, commemorations, observances and reflections for the VI Centennial have exhibited diverse perspectives as shared publicly (or not) among Virgin Islanders of Native Indigenous AfRaKan Ancestry (NIAA). The grand attention given to celebrating the transfer and purchase of free people, land and resources from one sovereign power to another has created a field of resistance and concerns worthy of truth and reconciliation to heal relationships of everyone impacted in the VIUS. Even some Virgin Islanders with birth roots from elsewhere with life-long commitment to the people, land, rights and spirit of the Virgin Islands have expressed emotions and thoughts ranging from celebratory euphoria to post traumatic enslavement syndrome with anger perceived with a just cause for the concern of the restoration of the human rights of the people of the VIUS.

Events and programs surrounding the VI Centennial 2017 represent a multiplicity of manifestations of the life journey experiences of families with blood ties to multiple AfRaKan, EurAsian and other contributors, enslavers, free people, enslaved, freedom fighters, leaders, laborers, and others in the historical timeline of these Virgin Islands Caribbean Americas. The events of March 2017 (before, during and after) have been focused primarily on Denmark and the Virgin Islands with the sovereign powers of the United States of America (*currently the sovereign entity governing the VIUS*) remaining intentionally silent for reasons worthy of discourse and corrective actions. As a point of information, VI Legislative Act # 7157 approved by the 28th VI Legislature on April 7th.2010, has shared the purpose of the VI Transfer Centennial Commission (VITCC) as: "*There is established within the Office of the Commissioner of Tourism a special and temporary commission known as the Centennial Commission ("the Commission") for the purpose of formulating plans and making preparations to commemorate and celebrate in the year 2017 the 100th Anniversary of the transfer of the Virgin Islands from Denmark to the United States of America.*" This should have clarified the commemorative and celebratory purpose, intention and focus of recent events and activities. Even before the formation of the VITCC, other perspectives, programs, initiatives, commissions, institutions and beyond have expressed resistance to the lengthy negotiations, treaties and ultimate transfer and purchase of the VIUS from Denmark to the US with minimal if any engagement or respect for the human rights of the free people primarily of Afrakan ancestry inhabiting these islands in 1917. While the Danish and American influences on the VIUS are customarily and historically prioritized, the silence and exclusion of the AfRaKan influences, resistances, and quests for self-determination have become obvious with protests on many fronts being the outcome for the many voices institutionally forced into ostracized existence, libelous accusations of domestic terrorism, and exclusionary silence. Voices and actions of resistance, self-determination, just socioeconomic status, and reparatory actions have remained consistent before, during and after 1917 throughout the VIUS in the Americas, Denmark and elsewhere.

Essentially, in the quest for human rights and "Recognition, Justice, Development" within the UN-designated *International Decade for People of African Descent 2015-2024*, it becomes appropriate and demands have been made for reciprocal and increased attention, policies, investments, funding, commissions and public education programs to be provided with resources and equal visibility comparative to the VITCC resource pool for continued discourse on VIUS affairs post-VI Centennial 2017. The VITCC is scheduled by legislative act to continue programs through December 2017. The US Congressional Centennial Commission, initiated by the VI Delegate to US Congress, is scheduled to continue programs through September 2018. With increases people-centeredness in post-Centennial 2017 activities this may ensure wider community representation, engagement and enactment of the will of the people of the VIUS in relation to authentic atonement, reparatory justice and apologies with healing actions for the horrific past and the empowering decolonization processes with self-determination for the next one hundred years. The long-term traumatic effects and institutional blueprints still impacting lives from the exploitative components of capitalism, imperialism, enslavement mercantilism, and apartheid policies within the VI Caribbean Americas beyond Azania (South Africa) are real and cause for actions to ensure such violations of human rights happen "never again."

Throughout the VIUS' first centennial of 1917-2017, the role of natives, residents and others being proactive in historic affairs were highlighted in VITCC and other events. The Harlem Renaissance of the early 1900s was contributed to significantly by people of the VI Caribbean Americas. The impact of the US Navy in the VIUS have been documented and worthy of extended research and study. The influx and migrations for labor opportunities of families from neighboring Caribbean islands in the 1920s, 1940s and 1960s to present were presented in various events exhibited during VI Centennial programs. Large delegations of officials and the citizenry of Denmark have continued to tour, study and engage in the month-long VI Transfer Centennial and VI History Month observances, celebrations and cultural heritage education events too numerous to mention in this venue. Solutions for intellectual and economic development resolutions within the VIUS have been planned as part of a host of gatherings inclusive of the VI Literary Festival (April 19-23.2017—UVI St. Croix); 27th Congress of the International Association for Caribbean Archaeology (IACA)(July 23-29.2017—St. Croix); the Pan African Enterprise Research Council Conference (October 4-6.2017—UVI St. Thomas); Select referenced websites that provide additional information if desired are included herein.

On the grounds of the US National Park Service's (NPS) Christiansted National Historic Site, the official VI Transfer Centennial ceremony inclusive of a US Naturalization service for new US citizens was conducted. Immediately after this official ceremony NPS-STX continued the day with hosting hundreds of students and the wider community to the opening of the exceptionally informative and visually-engaging exhibition "*Visionary Reflections: St. Croix at the Centennial Crossroads*" highlighting "*One Island. Many Voices.*" Observances of international, regional and local historic events that people of the VIUS have contributed to, participated in and beyond have been part of the developing narrative of the People of the VIUS. An array of memorable observances integrated into the VI Centennial events include the Centennial Intergenerational Symposium 2017-2117 (CIS) organized by students at the University of the Virgin Islands highlighting action programs for the next one hundred years; UN-designated International Day for the Remembrance of Victims of Slavery and the Transatlantic Slave Trade annually on March 25th; Youth CHE programs in recognition of the anniversary of the Sharpeville Massacre of March 21st, 1960; the historic Declaration and Apology for Slavery in the Danish West Indies to the People of the Virgin Islands from the Moravian Church of Denmark read on March 26th, 2017 during a Special Centennial Service in the Memorial Moravian Church of St. Thomas; along with a plethora of activities on the common themes of VIUS achievements, family genealogical research exhibitions, family reunions, self-determination, human rights, unforgiveable enslavement, federal status, and related references that demanded moments of reflection, atonement, silence, resistance, drum calls, conch shell blowing, and protests throughout VI Centennial commemorative observances and celebratory events. Congratulations to the VITCC for distributing the historic VI Centennial Commemorative Booklet (*available digitally online—see link included herein*) and moving forward amidst economic limitations, community protests, and other issues to host and collaborate with community-based organizations on diverse and educational events.

May the quest for remaining "United in Pride and Hope" highlighted in VI Transfer Centennial events be embraced using people-centered strategies for 21st century problems with dynamic, innovative, strategic, revolutionary and pragmatic solutions within and beyond the intellectual analyses customarily accepted as the only way. Whether it is a religious service, civic engagement, public hearing, town hall meeting, tea meeting, historic dramatization, re-enactment, conference, forum, symposium, workshop, seminar, media broadcast, community gathering, Bamboula or other form of communication among, with, for and by the people, something

immediate and respectfully permanent is required beyond 2017. May we do our best to work cooperatively, collaboratively and respectfully to ensure improvements worthy of celebration and the restoration of sustainable human rights, decolonization, self-determination and reparatory justice in the Virgin Islands of the United States during the next one hundred years.

Even amidst adversity, pain, controversy and institutional remnants of colonization, the people, history, cultural heritage and spirit of St. Croix and the entire Virgin Islands ascends with endurance, revolutionary strength, resilience and dignity." Chenzira Davis Kahina - 3/31/2017

Referenced websites:

- <http://www.vitransfercentennial.org/Virgin%20Islands%20Transfer%20Centennial%20Commemorative%20Booklet%202017.pdf>
- http://www.alexanderfarrelly.com/caribbean/gov_king.asp
- <http://aphj2sd.com/>
- <https://www.facebook.com/VIYouthAdvocacy/>
- <https://viyouth.org/>
- <http://www.paerc.org/>
- <http://www.un.org/en/events/slaveryremembranceday>
- <http://www.un.org/en/events/africandescentdecade/plan-action.shtml>
- <http://www.un.org/en/events/autismday/>
- <http://www.un.org/en/events/sportday/>
- <http://www.who.int/campaigns/world-health-day/2017/en/>
- <http://www.un.org/en/events/motherearthday/>
- <http://www.un.org/en/events/jazzday/>
- <https://www.nps.gov/chri/index.htm>
- <https://www.slavewrecksproject.org/>
- <https://nmaahc.si.edu/explore/initiatives/slave-wrecks-project>
- <http://iaca2017stcroix.org/>
- <https://soundcloud.com/cultural-center-1/3232017viccnotespt2drlreuben-of-paercche-updates>
- <https://soundcloud.com/cultural-center-1/viccnotes-uwichbswpusm-pt1-oct272016>
- <https://soundcloud.com/cultural-center-1/viccnotes-uwichbswpusm-pt2-oct272016>

Chenzira Davis Kahina
Danish-American-Caribbean Perspective Sub-editor
CSA Newsletter

CSA MEMBER HIGHLIGHT

Carolyn Cooper is a recently retired professor of literary and cultural studies who taught at the University of the West Indies, Mona, Jamaica for thirty-six years. In 1968, she was awarded the Jamaica Scholarship (Girls) to do her B.A. in English at Mona. On completion of the degree in 1971, she won a Canadian International Development Agency (CIDA) fellowship to do her MA at the University of Toronto. She received fellowships from the University of the West Indies and the University of Toronto to do her PhD, which she completed in 1977.



After teaching for five years at Atlantic Union College, a small private college in New England, Dr. Cooper returned to UWI in 1980. There she taught courses on Caribbean, African-American and African literature as well as popular culture. Her innovative course, "Reggae Poetry," which is offered by the Department of Literatures in English, continues to attract students from across the faculties as well as international students.

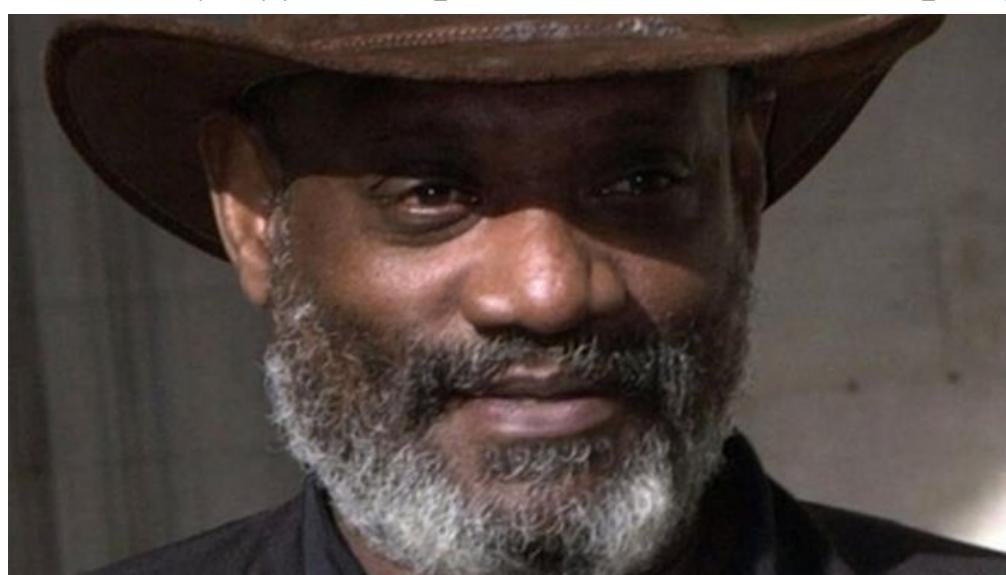
In 1992, Professor Cooper conceived the International Reggae Studies Centre and provided intellectual leadership for this far-reaching enterprise for more than a decade since its institutionalisation at Mona in 1994 as the somewhat diminished Reggae Studies Unit. She initiated the annual Bob Marley Lecture in 1997 as well as a hugely popular series of talks by an array of reggae/dancehall artists, other industry experts and academics including Lady Saw, Buju Banton, Tony Rebel, Queen Ifrica, Luciano, Capleton, Ninjaman, Gentleman, Louise Frazer-Bennett, Jeremy Harding, Mikey Bennett, Brent Clough and Lez Henry.

The premier academic accomplishment of the Reggae Studies Unit is the establishment of an innovative, inter-disciplinary undergraduate degree programme in Entertainment and Cultural Enterprise Management. The brainchild of Kam-Au Amen, the first MA graduate in Cultural Studies at UWI, Mona, the degree remains one of the most popular in the Faculty of Humanities and Education.

» [CLICK HERE to read the full profile](#)

GONE BUT NOT FORGOTTEN

Civil rights activist Darcus Howe dies aged 74



The writer and broadcaster campaigned for black rights for more than 50 years and organised the 1981 Black People's March after the New Cross fire in which 13 black teenagers died.

His biographer Robin Bunce said Mr Howe "died peacefully in his sleep" at his Streatham home on Saturday and that his wife Leila Hassan confirmed the news.

In 2009, Mr Howe wrote in *The Guardian* about his prostate cancer diagnosis.

"Long live the NHS", he wrote, after describing how his treatment had been successful following the 2007 diagnosis.

Mr Howe was born on 26 February 1943 in Trinidad, where his father was a vicar and his mother a teacher.

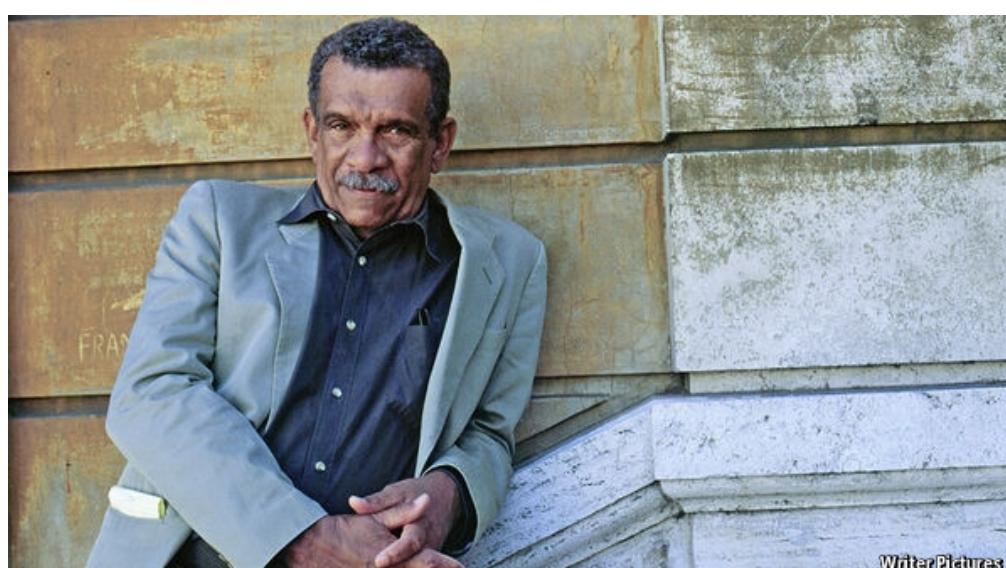
He came to the UK in 1961.

Mr Howe, who lived in Brixton for more than 30 years, started his journalism career with the magazine *Race Today*, where he was editor for 11 years, and more recently he was a *Voice Newspaper* columnist.

He made his name in the British Black Panthers, successfully challenging racism in the police during the *Mangrove Nine* trial at the Old Bailey in the early 1970s.

» [CLICK HERE to read the full article](#)

Derek Walcott died on March 17th



Writer Pictures

OVER more than five decades of producing some of the 20th century's best poetry, Derek Walcott found many local metaphors for his trade. He was a bent astronomer, tracing out the circle of time in the singing stars above the mango trees; the careful stenciller of a flowered window frame, or the planer of a canoe; an egret stalking the reeds, his pen's beak "plucking up wriggling insects/like nouns and gulping them".

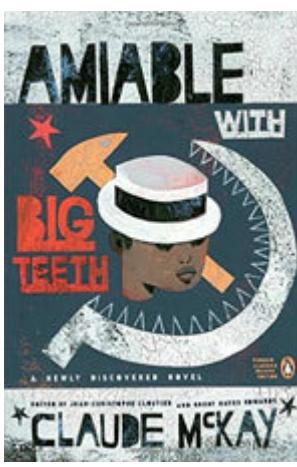
Above all, though, he was a poet-mariner, a rusty-head sailor with sea-green eyes, "a red nigger who love the sea", as locals said: red because he had Dutch, English and black in him, the inevitable mingling of voyagers to the Caribbean. All roads led to the sea, it was always visible; the roar of the surf was in his body, and its rhythm in the lines he wrote. Each dawn, after cigarette and coffee, he was called to his blue portable typewriter "like a fisherman walking towards the white noise/of paper, then in its hollow craft sets his oars." His pen became a sea-dipping swift crossing and recrossing the waters, like memory, or a crab, "obliquity burrowing to surface". Inevitably the hero of his greatest poem, "Omeros", was a simple fisherman, Achille, who in a conscious echoing of Homer set his pirogue on the ocean and simply sailed away. His story was written in terza rima, flexible and ever-flowing.

» [CLICK HERE to read the full article](#)

NEW BOOKS

PREVIOUSLY UNKNOWN NOVEL BY CLAUDE MCKAY FOUND AND PUBLISHED

Amiable with Big Teeth (Penguin, 2017) is a recently discovered and previously unpublished work by the Jamaican-born author of the Harlem Renaissance. Identified as being found in the archives of Samuel Roth a publisher by then graduate student Jean-Christophe Clouthier, this work is an important addition to our knowledge of the extent of the Caribbean literary corpus as it adds to the available texts of this writer. A discovery like this one makes us wonder what else exists outside of our current knowledge base. A cynical and satirical title and subtitle: *A Novel of the Love Affair Between the Communists and the Poor Black Sheep of Harlem*, this novel presents an interesting angle on the various political and social factions in the Harlem of his time, from one who lived the experience. McKay, was an active communist for a number of years, but as many others including activists of that period (Aime Cesaire, Richard Wright, George Padmore) began to be disaffected with the movement's inability to account for racism fully in its basic political orientation. The discovery of this work has been hailed as one of the most significant literary finds in recent years and expands the artificial boundaries of the Harlem Renaissance beyond the 1920's and into the 1930's focusing on the black community in Harlem's response to the Mussolini invasion of Ethiopia still considered a seminal event in the radicalization of many Pan-African communities worldwide. Interestingly, McKay use of the term "Aframericans" rather than the hyphenated Afro-Americans in common use today may be worth revisiting.



Submitted by:
 Carole Boyce Davies
 Professor of Africana Studies and English
 Cornell University
 Past-President, CSA

CELEBRATION OF CARIBBEAN ARTISTIC SCHOLARSHIP

Marsha Pearce, PhD

In an article published on International Women's Day 2017, Marsha Pearce was identified by Caribbean news source *Loop* as one of 15 women leading the way in Trinidad and Tobago. Dr. Pearce is a cultural studies scholar attached to the Department of Creative and Festival Arts at the University of the West Indies (UWI) St. Augustine Campus, Trinidad. She has taught such courses as art history, visual arts and communication studies, fine art research, critical readings in Caribbean art and culture and the nature of creativity.

Dr. Pearce works at the intersection of visual culture, communication studies and audience reception studies with a focus on Caribbean identities and the poetics and politics of representation. Her research and critical writings about art have been published in several peer-reviewed academic journals and books. She also contributes her perspectives on creative practices as a freelance writer for the Trinidad Guardian newspaper.

Over the years, Dr. Pearce has engaged in various projects and services. In 2006, she was selected as the Rhodes Trust Rex Nettleford Cultural Studies Fellow, an award she used to fund her research and production of the documentary *Wrestling with the Angels: An Exploration of Caribbeanness*, which examines the practice of music video directors and considers how Caribbean identities are negotiated and packaged in images and sound. The documentary has been screened at a number of film festivals and has been acquired by several university libraries around the world. In 2014, Pearce joined ARC Caribbean Art and Culture Magazine as the Senior Editor and Art Writer and accepted a nomination to serve as a member of the board of the National Museum and Art Gallery of Trinidad and Tobago. In 2015, she joined writers Ayanna Gillian Lloyd and Colin Robinson as the guest editors of a special issue of Moko Caribbean Arts and Letters Magazine. With the theme "Firing the Canon," the special issue contemplates the question of gatekeeping in Caribbean art and literature and raises concerns about exposure, recognition and being "Caribbean enough" to be part of a canon. Pearce remains connected to Moko Magazine as a Consulting Editor. Since 2016, she has worked as the assistant chief examiner for Caribbean Studies – one of the subjects offered by the Caribbean Examinations Council (CXC).

Dr. Pearce is committed to public scholarship or a scholarship of engagement, that is, an exchange of knowledge between academics and individuals outside the academy. She has collaborated with Trinidad-based organisation Medulla Art Gallery to launch a biannual conversation series on visual culture titled Articulate CARIBBEAN. The inaugural event held in March 2017, garnered funding support from the British Council. Pearce invited Deveron Projects, a contemporary arts organisation in Scotland, to join her in a dialogue: "From the White Cube to Society: Art and Social Consequence – A 50/50 Approach" for the opening of Articulate CARIBBEAN. She was introduced to Deveron Projects and their "town is the venue" approach (Deveron Projects operates in a small town with no art galleries and uses various parts of the town to make and show artworks) during her visit to Scotland in 2016 as part of the Momentum international delegates programme. Pearce was among a number of cultural instigators invited to experience the Edinburgh Art Festival. The idea to have a representative of Deveron Projects share art approaches in a meaningful forum is an outcome of her trip.

Dr. Pearce is also the founder of D. Small Art Library, a pop-up public service created in honour of the memory of Darron Small, her former art student and a library assistant who worked at the UWI St. Augustine campus for over a decade. The library is a growing collection of visual arts reading material. Pearce's latest efforts include the planning of a symposium on the subject of a cultural policy for Trinidad and Tobago.



Photo: Alexander Elias



Marsha Pearce and Mary Bourne of Deveron Projects Scotland, at the launch of Articulate CARIBBEAN. Photo: Edison Boodoosingh

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