



FUTURE IN NATURE
SYNERGIES

I.C.E Caribbean Visual Arts Biennial 2021

NASSAU, THE BAHAMAS, 2021

STATE LESS NESS

C A T A L O G U E


**A DYNAMIC COLLECTION OF ARTISTS, SCIENTISTS, ENGINEERS, WRITERS,
IT SPECIALISTS, DESIGNERS AND VISUAL ARTISTS**



Statement from the Cultural and Creative Industries Innovation Fund


"The Accelerator explored the theme **"STATELESS"** as a mode of activating the inter-sectoral or transversal nature of the **The Cultural and Creative Industries Innovation Fund (CIIF)**, in particular, the visual arts. The project **"STATELESS"** aims at giving a platform to the issues of persons not recognised as citizen of any country, by applying Science, Technology, Engineering, Art, and Mathematics (STEAM) to a creative virtual engagement in the visual arts. Project **"STATELESS"** will highlight the plight of being without a home or a state. Additionally, given the effects of COVID-19 on Caribbean nation states, 'statelessness' is further exacerbated in myriad ways. The project **"STATELESS"** facilitates a collaborative engagement based on the established structure of a Visual Arts Biennial. With visual artists as the unifying force in addressing the above issue, this Biennial will draw practitioners of other industries into dialogue and engagement with the visual arts as a practical and effective solution to addressing social ills.

The outcome will be a virtual exhibition of visually stimulating artwork, artist talks and workshops that can impact climate change, immigration, inclusiveness and creative expression. Our intention, contingent on COVID-19 constraints is for a face-to-face exhibition showcasing the works produced during the Accelerator programme in relation to the Accelerator theme.



"The I.C.E Caribbean Arts Biennial exemplifies CIIF's drive toward an intersectoral or transversal approach to programming. Incorporating Gender-Based Violence, Environmental Sustainability and Arts Therapy, the programme encourages visual artists to become citizen artists or artists who operate with a mandate of social change. Simultaneously, integration of the CI sector with the region's priority industries further enables the sustainability of the sector and Caribbean CI's growth into globally competitive sector. This approach also aims at the sustainability of the CIIF portfolio and strategically aligns with the bank's mandate to systematically reduce poverty through social and economic development.

The first edition of I.C.E Caribbean executed via a three-way country collaboration with beneficiaries from 11 of CDB's 19 BMCs demonstrates a significant and meaningful level of regional integration that can be facilitated through the region's Creative Industries and via the CIIF platform. Each country partner brought considerable expertise contributing to a cutting-edge intervention in the region's artistic landscape. The project was managed by Animaé Caribe who has demonstrated experience in orchestrating the Animaé Caribe regional festival. I.C.E Caribbean was conceptually pioneered by I.C.E Bahamas, registering both an inter-sectoral and community -oriented approach, that is enabling citizen artistry or arts for social transformation. Future in Nature synergies provided the depth of knowledge as concerns environmental sustainability bringing that key thematic approach to bear on the initiative. With 24 emerging, established and export-ready artists participating in this initiative, we are certain that the impact has been significant.



Curator's Statement

Curating Statelessness and Community Engagement -
I.C.E Caribbean Visual Arts Biennial

I.C.E Caribbean Biennial is a celebration of Caribbean artists dedicated to preserving local heritage, culture, and traditions. With the support of the Caribbean Development Bank (CDB), Cultural and Creative Industries Innovation Fund (CIIF), connections between these artists have been made possible and a platform has been established upon which creatives, environmentalist and scientists are able to engage and feel a sense of community.

I began Project ICE Bahamas in 2019, in an abandoned ice manufacturing warehouse in Nassau, to act as

Antonius Roberts, OBE
Visual Arts Biennial - Curator

an incubator rooted in the spirit of mentorship and collaboration, in order to build a bridge between generations where creative expressions in all forms are encouraged and supported.



The large physical warehouse space and grounds are continually being transformed into a vibrant, organic hub where a cadre of creatives of all ages, that is, musicians, spoken word artists, dancers, videographers, film makers, chefs, painters, sculptors, graphic artists, fashion designers, and environmentalists, bring the best of themselves to the space and feel connected enough to each other to absorb and reflect a shared energy.



Within this backdrop, I feel privileged to collaborate with Animae Caribe from Trinidad and Tobago, along with Future in Nature Synergies Inc from Barbados, to develop I.C.E Caribbean, recognizing that although we are divided by water, we are united by the common aspiration and goal of our perseverance whilst navigating the region's political and economic hurdles that continually stifle growth and development of a strong and unified creative economy.

Statelessness is a global issue with significant impact on Caribbean people who navigate the hardships brought on by unstable governments, natural disasters and the impacts of climate change, gender biases, abuse, and economic instability. But Caribbean people are naturally creative and resilient.



They are united through history, geography, migration, integration, and the ever recurring issues with identity.

Having had the singular privilege of interacting with and mentoring most of the twenty-four artists from twelve Caribbean countries participating in this Biennial, I am humbled by their deep commitment to transforming the lives of many through their creative journeys. They have been encouraged to broaden their focus, engage communities, and explore innovative interventions addressing Statelessness, and to develop sustainable models to establish linkages within the creative industries and other sectors.

Three female artists from different countries: Allia Dean from The Bahamas, Vanessa Winston from Dominica, and Precious Barrow from Guyana, are a perfect example of establishing such connections that were made during their workshop sessions when they formed a strong bond around the central statement: Embracing Caribbean Connections Through Feminine Empowerment in the Arts.

Allia Dean wrote "Hey again guys, so that last session was quite powerful and I realised that all three of us have had experiences of some sort of gender based violence..."

Their bonding triangle was thus formed and illustrated on a map by straight lines connecting The Bahamas, Dominica, and Guyana.

These three artists expanded their connections with the following statement: "Bearing in mind that the middle passage was a triangle this can be symbolic of a new historical meaning for our region. Human connections are no coincidence but, in fact, divine order. When three young women came together in a breakout room, a scalene triangle connection was born. This collaboration will allow our expression to be a platform for advocacy awareness for persons impacted by Statelessness."

Similarly, North Eleven from Trinidad and Tobago, led by Johann Medford and Arnaldo James, interrogates the impact of Statelessness on the Amerindians and LGBTQI peoples in the Caribbean. They state: "The intersections of exclusion, safety, identity, belief, and climate are fully explored. The reoccurring theme of targeted violence and abuse contributes to forced migration, particularly within the LGBTQI communities."

I have highlighted these two groups of artists, the three young ladies united by the triangle and group of animators working with North Eleven, collaborating around the central theme of Statelessness, as examples of the depth of explorations and transformative occurrences that took place during this inaugural Caribbean I.C.E Biennial.

I invite you to engage with each participating artists, listen to their voices, hear their stories as told in their words and through their concepts and works, and celebrate their dedication and sense of Caribbean Pride!

Without a doubt within the region nowadays, our greatest threats relate to the impacts of climate change in the form of earthquakes, hurricanes, and volcano eruptions. We all know so well the stories of the 1902 Mt Pelee eruption in Martinique, the 2010 earthquake in Haiti, the 2015 tropical storm Erika in Dominica, the 1988 hurricane Gilbert in Jamaica, 2016 and 2019 hurricanes Matthew and Dorian in The Bahamas; and most recently the April 2021 Soufriere volcano eruption in Saint Vincent.

All of these natural disasters contributed to some form of Statelessness in one way or another. Perhaps therefore, the focus of Caribbean I.C.E. Biennial 2 might well be Climate Change.

ANTONIUS ROBERTS, OBE

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STATELESSNESS

12 PROJECTS TO PITCH



Alana Brooks



Justin Jeffers



David Daniel
Smith



Reginald
Senatus



Dwight Laadan
Ferguson



Tukula Ntama



Robbert Enfield



Sonia Farmer



Vernelle A. A.
Noel



Julissa Layne



Johann Medford
& Arnaldo James

INVITED TO PITCH AS A TEAM



Precious Joelle
Barrow



Allia Dean



Vanessa Lissa
Winston

STATELESSNESS

TOP 5



Alana Brooks



Sonia Farmer



Tukula Ntama



Vernelle A. A.
Noel



Johann Medford
& Arnaldo James

Judges: **Dr. Veerle Poupeye** – Jamaica | **Dr. Marsha Pearce** – Trinidad and Tobago | **Mr. Martyn Forde** – Barbados

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The Caribbean Development Bank and the Cultural and Creative Industries Innovation Fund (CIIF) has selected a proposal from Animae Caribe for the hosting of the first edition of a regional Visual Arts Biennial that will take place in 2021 with a theme – **STATELESSNESS.**

To execute this project, a collaborative approach has been taken between Animae Caribe from Trinidad and Tobago, I.C.E Caribbean from The Bahamas and Future in Nature Synergies Inc from Barbados. The private sector organization, Animae Caribe, is the Lead partner for the project.

**A DYNAMIC COLLECTION OF ARTISTS,
SCIENTISTS, ENGINEERS, WRITERS,
IT SPECIALISTS, DESIGNERS AND
VISUAL ARTISTS**

25 PARTICIPANTS

representation 12 Caribbean Countries
Gender parity with 12 women and 13 men

FACILITATORS



**Antonius
Roberts, OBE**
VISUAL ARTS BIENNIAL -
CURATOR



Camille Selvon
VISUAL ARTS BIENNIAL -
PROJECT LEAD/
DIRECTOR AC



**Roxanne
Colthrust**
PROJECT MANAGER/
DIRECTOR AC



**Roger Allan
Jackson**
FACILITATOR:
TRANSVERSALITY AND
SYNAESTHESIA



Martyn Forde
PROJECT PARTNER
FACILITATOR:
ENVIRONMENTAL SUSTAINABILITY
& CLIMATE CHANGE AND
RESILIENCE; IMMIGRATION &
COMMUNITY ENGAGEMENT



Satori Hassanali
FACILITATOR: ARTS THERAPY



**Dennise
Demming**
FACILITATOR: GENDER, VIOLENCE
& THE ARTS



**Tonni Ann
Brodber-Hemans**
FACILITATOR: GENDER, VIOLENCE
& THE ARTS



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ALANA BROOKS



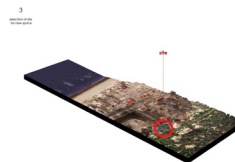
Barbados

At the very least, the onset of climate change has been undeniable due to the increasing presence of climate-related discussions and organizations around us. But it is when the effects were experienced personally by our Caribbean family, with the onset of catastrophically destructive hurricanes over recent years, that the reality viscerally hit home.



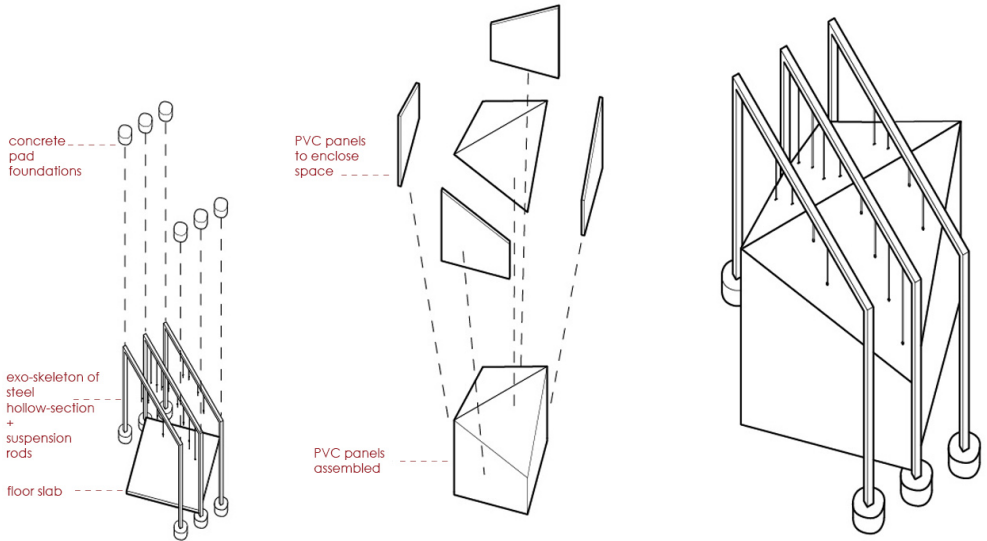
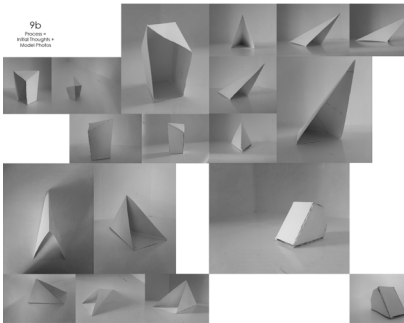
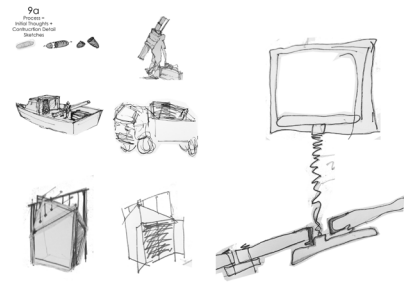
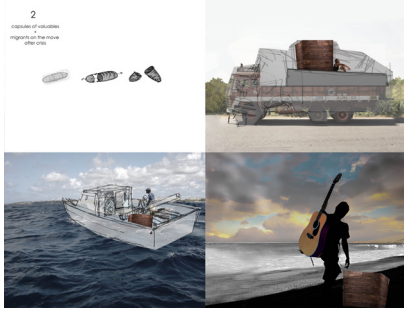
The ideas of inevitable destruction and displacement are now always in our minds and how we define, understand and choose to invest in our spaces and the built environment is changing.

My Proposed Intervention speaks to the vulnerability of physical space and how 'space' is so tied with 'self'. The proposal is based upon a conceptual architectural design comprised of a simple kit-of-parts. This kit-of-parts includes: a frame comprised of pre-cut hollow-sections, suspension rods, pre-cut PVC panels and concrete pad foundations. The materials that make up of this 'kit-of-parts' can be attained, maintained, replaced and stored with ease due to their size, nature



INSTABILITY

What does Statelessness mean to you?



concrete pad foundations +
exo-skeleton of steel hollow-frame +
suspension rods
+ floor slab +
PVC panels
= fully assembled structure

and availability on the market. The simplicity of the design also seeks to negate the need for specially-skilled workers, tradespersons or construction systems so as to ensure that the structure could be erected quickly and by any available team or workforce.

The steel frame creates an exo-skeleton for the structure and the placement of the exo-skeleton on the structure's exterior allows the PVC panels to become un-obstructed interior vertical walls or surfaces. These cleared vertical panels enclose a compact but comfortable space. Further design development promises that the vertical surfaces can enable areas for rest, preservation, display, and simple mechanisms that support the needs and nuances of the individual(s) who make use of it. A sense of "self" is therefore allowed to re-emerge in this

space as the individual is able to re-claim self and space with ease.

This Proposed Intervention is a commentary on how a community or individual can adapt, find shelter, RE-imagine, RE-claim space and RE-emerge. It is also a commentary on what types of spaces are most practical and beneficial to invest in for the long-term as we face a long-term characterized by uncertainty.

It suggests that "resilience" does not necessarily equate with permanence but that to be resilient one must be able to re-build and re-emerge with ease.

Material:
Architecture, Collage, Mixed media



7b



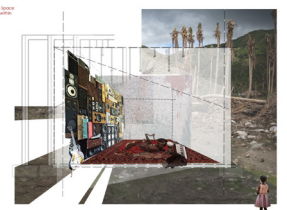
8a



8b



8c



8d



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JARYD NILES-MORRIS



Barbados

Searching for genius and meaning

Concept 1 - Bird in a cage.

Video & stills

Creating imagery around a bird on person/people trapped in a glass cage. Very confined. ~~Capitalism~~ Surrounded by a large crowd of people wearing a "uniform", and some flags to symbolize their nationalism and politics around the stateless individual.

This concept could be shrunk or expanded, but on idea if expanded is to create multiple cages and via NFT purchases a buyer can sponsor a charity through the characters in the image. And the charity could continue to get royalties as the NFT is resold.

With coding ideas such as hovering over a character in the image could activate a command that said character tries to break the glass and enough interaction could break the cage.



ISOLATION

What does Statelessness mean to you?





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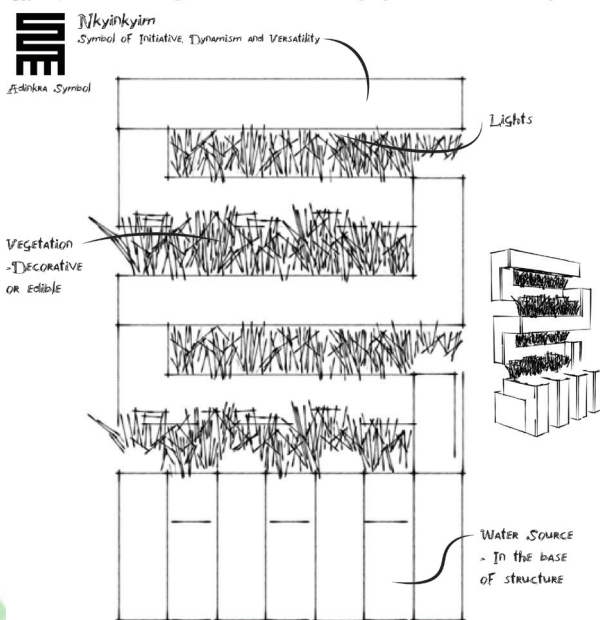


JUSTIN JEFFERS



Barbados

Hydroponic VERTICAL PLANTER - SELF-sustaining, symbol of sustainability



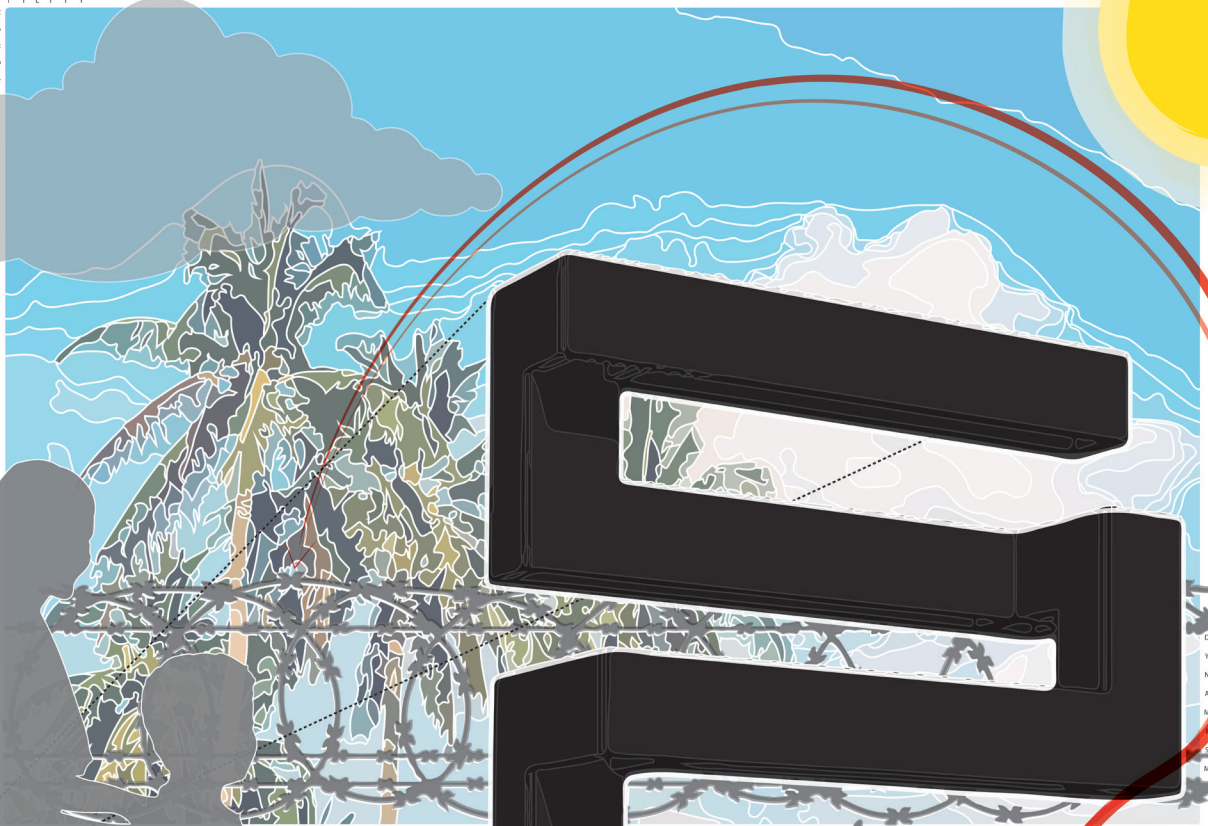
Statelessness is an extreme form of adversity, which more humans are currently experiencing than most of us are aware of. Whether it is a case of losing everything (home, identity, etc) or being born without access to basic human needs within society. It calls for a person or persons to be extremely resilient in the face of adversity. The African Adinkra symbol for twisting /the symbol of the Nkyinkyim is used to depict the twist and turns one might face in the journey of life. The journey of those stateless people can prove to be torturous and they must be versatile and resilient to survive. This symbol is the basis for the sculpture. The sculpture is a symbol of resilience. The final project image is of the sculpture as an instillation in space. It informs the space. It signifies the will and determination to go through it, handle whatever and find a way to succeed.



OPPRESSION

What does Statelessness mean to you?

V E R S A
T I L I T Y



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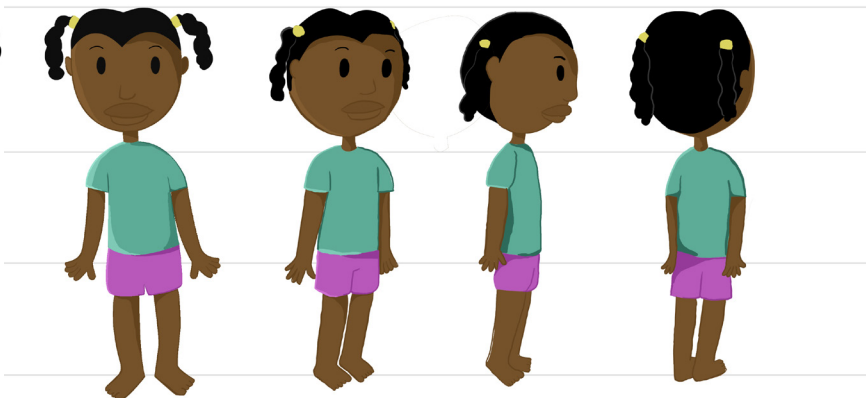
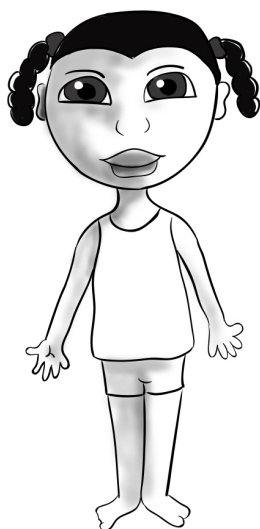
DAVID DANIEL SMITH



Belize

I am a visual Story Teller.

I make animated Films with the sole purpose of inspiring others.



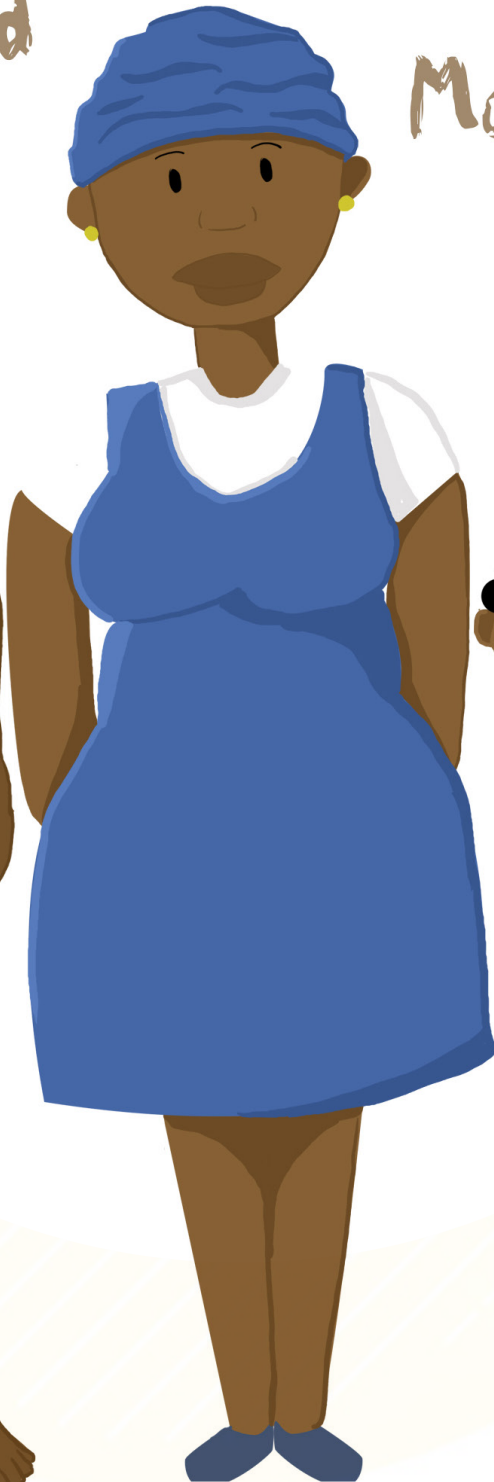
GLORIA'S TURN AROUND



ALONE

What does Statelessness
mean to you?

Gloria's Family





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VANESSA LISSA WINSTON

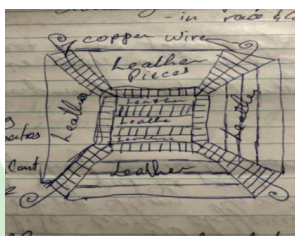


Dominica

Seeking perfection is just an illusion. We were born perfect. Our ways may not be perfect. There is no perfect square, rectangle or circle in CREATION. One tree different shape branches and leaves. Can we say our right hand is equal size and shape to the left? We are diverse and individually unique, to our conditions but carried through life by One All Mighty force.

So why section out and place people in boxes. Why Statelessness

De Basket- made from salvage leather (life) and copper wire (spirit) pulled from broken home after hurricane Maria. Unnamed part of coconut (marginalized) collect from waste after the water and food inside have been removed. The Perl and black obsidian eye stone depicts the innocence and divine energy of this piece. Copper traditionally know as a purifier of water; speak of the purest hearts. Leather used for warmth and covering speaks of the journey of life. The unnamed coconut part yet it brings such beauty and style to this piece. One of a kind DeBasket.

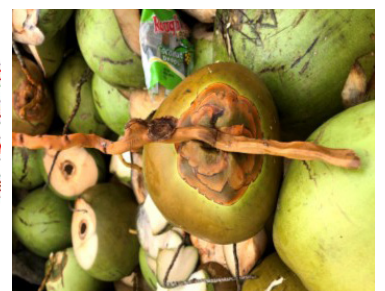
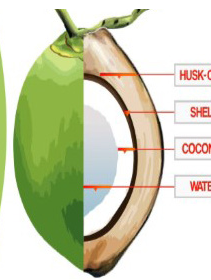


Vanessa Lisa Winston

"STATELESSNESS"

BELONGING

What does Statelessness mean to you?





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CHRISTOPHER ROGER WILLIAMS



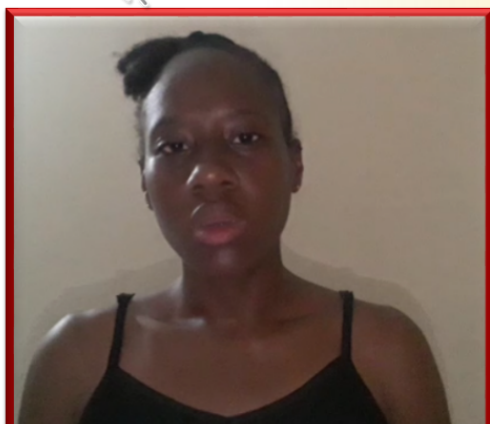
Grenada

Art is a healer. It is spiritual! It is the supernatural energies unleashed through the minds and bodies succinctly yet abstractly engraved on multiple canvases, tangible and intangible. I am an artist because I shape minds and emotions of distorted and broken "animals". My work paints pictures of hope, success and power. My work invokes lost strengths and energies, buried beneath social ills.

Trained in Languages, Music, Film, Drama and Theatre I use these energy fueling channels to create works of art. My pieces depict stories of life -- authentic, realistic yet enigmatically simple. I create work that speaks empowerment, bringing people together to shape culture and future. I embrace technology and a flipped approach to creativity and innovation! I am a stateless thinker and creator!

I am Christopher Roger Williams.

Christopher Roger Williams



Lilleen Nedd

VOMIT

BLACKBOY
(Laughing)

I am immortal and infallible. The Caribbean knows me. The world knows me and NONE shall touch me. None shall lay hands on me. YOU ARE FOOLISH IN YOUR THOUGHTS. I shall strike you before you utter anymore of your filthy words.

Play MRS. GRENADE Pause/Stop

Strike me Blackboy. Strike me. Strike me! Let us create another revolution. You have raped me enough. All of you have had piece of me. All of you have tasted joy in my arms. Now my milk is drying up and you are all the cause. Strike me! Strike me into blindness like how you have blinded everyone who believes in you. Strike me Blackboy! Strike me into mental slavery so that I may serve you eternally. Strike me into dumbness! Strike! Strike! Strike! No, you can't do it because you need me for your pocket to continue growing. But let me inform you the world is filled with choices!

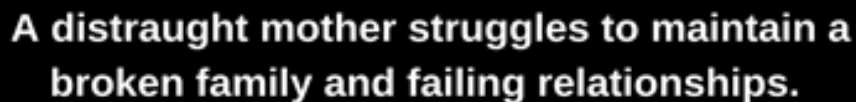
The children slowly appear form different locations. They look furiously at Blackboy. Blackboy seems worried. There is nowhere to run.

FADE TO BLACK.

UNSHACKLED
What does Statelessness mean to you?

VOMIT

A STAGEPLAY



CHRISTOPHER R. WILLIAMS

Foreword by Dr. Curtis Jacob



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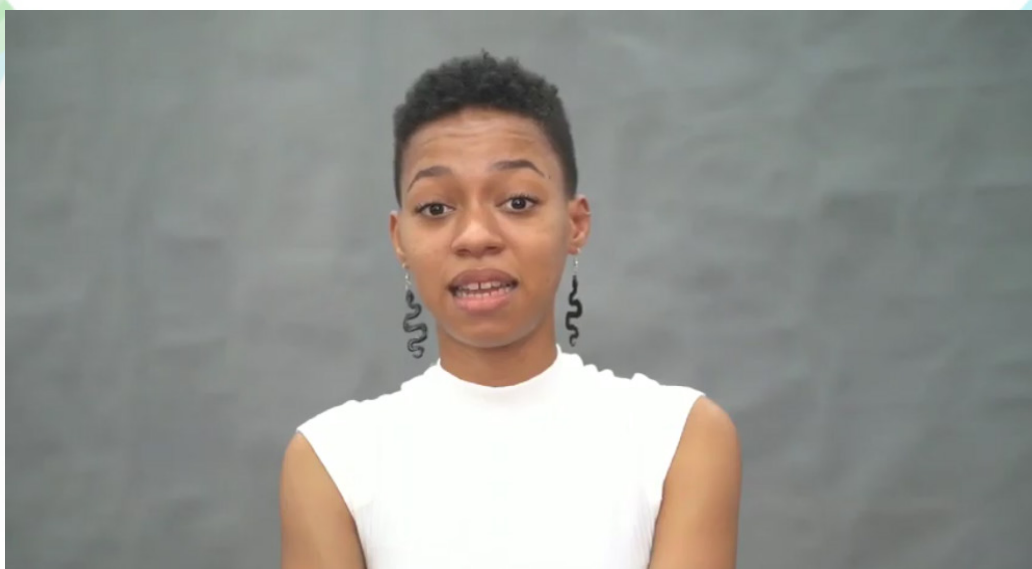
PRECIOUS BARROW



Guyana

Apátrida is an interactive 3D video game that is designed to tell the story of statelessness through the life of a young girl named Nin. Nin is a refugee from a Spanish speaking country who has no home, family and no form of identity. It is our duty as the player, who happened to bump into her on our daily morning routine, to make a decision on whether we help her get integrated into our country or ignore her. There are also many opportunities to help Nin with clothing and food as well which will be determined by the coins or items you collect along the way.

Apátrida also offers an opportunity to promote the work of two other artistic and entrepreneurial women who have not only experienced statelessness themselves, but also created ways in which they too can assist other women who are stateless.



STAGNANCY

What does Statelessness
mean to you?

Created by Precious Barrow in collaboration
with Pakaraima Studios



Apátrida



REGINALD SENATUS



Haiti

My creations are the reflection of my generation, struggling between a historical discourse and anchored in a socio-political present. I am an artist committed to the influence of my country and its culture, to the living conditions of my colleagues ...

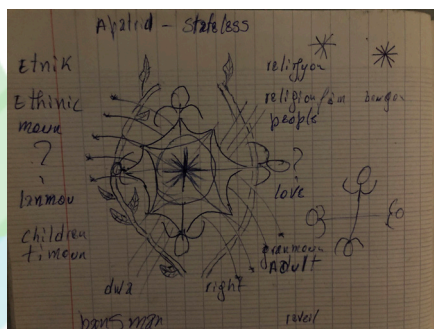
With art I have been able to see reality from a new perspective and come to understand how the world works. I think that artistic work, in addition to providing comfort, is also a source of incessant annoyance.

My inspiration often comes from captured speeches. Based on these working topics, I present my vision of the world. I'm not trying to please or displease. I'm just trying to show what's going on in my mind.

My tools and working materials are hammer, pliers, screwdriver, brushes, geometric instruments, pen, bristol sheet, scissors, razor blade, wood, tires, nails, cardboard, cement or glue, mirror, paint, canvas, manufactured objects and recycled materials. I use each of these tools and materials, depending on what I have in mind.

Most of my works are made from recovered objects, his assemblages of objects are vital materials for most of my creations, with the aim of exhibiting certain narrative facts in order to make us meditate on the instability of the world we are in.

By shaping them I allow them to develop in the intuition of the moment, according to my state of mind, through my creations, I find myself and issue opinions, judgments, messages and other real or existential claims, they allow me to take an observant and critical look at the human community and social and personal attitudes.







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ESTHER CHIN



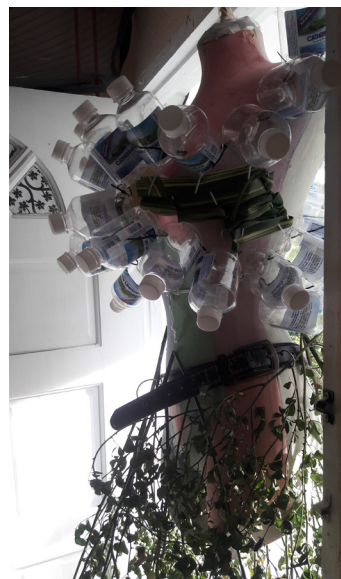
Jamaica

My artwork titled, 'HER 2021', investigates violence against our mothers. My work addresses gender violence, femicide and toxic masculinity in our society and the role we play.

HER 2021, comprises of a variety of medium, the dress is made from rose branches (rose bush), plastic bottles and tools use to commit violence. It is a site-specific installation which will have a video installation. The urge to experiment with various material has foster my innate desire to create works of art.

My art (heart) is influence by my Mother and Grand Mother. They encouraged my artistic expressions and the synergies of life. The loss of ma mere and grand mere has created an unbearable loss in my heart. I emphasize with the daughter who have loss her mother to violence especial by the hands of her father (figure).

I am fascinated by the traditional understanding of love. What starts out has passion soon becomes corroded into hatred, leaving only chaos and broken heart's, art carry healing within our souls soul.



MOTHERLESS

What does Statelessness
mean to you?





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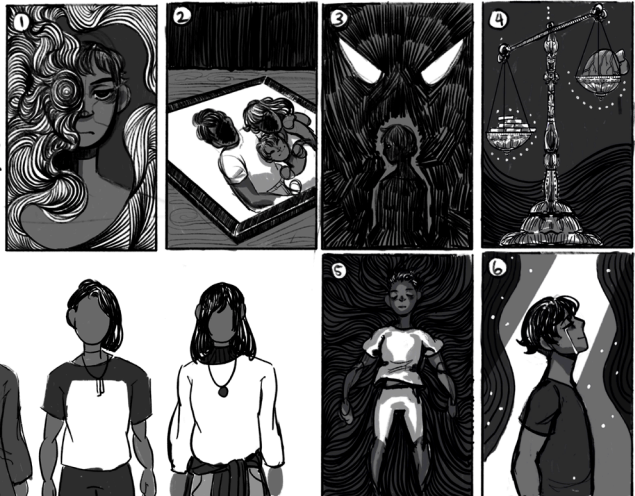
JULISSA LAYNE



Jamaica

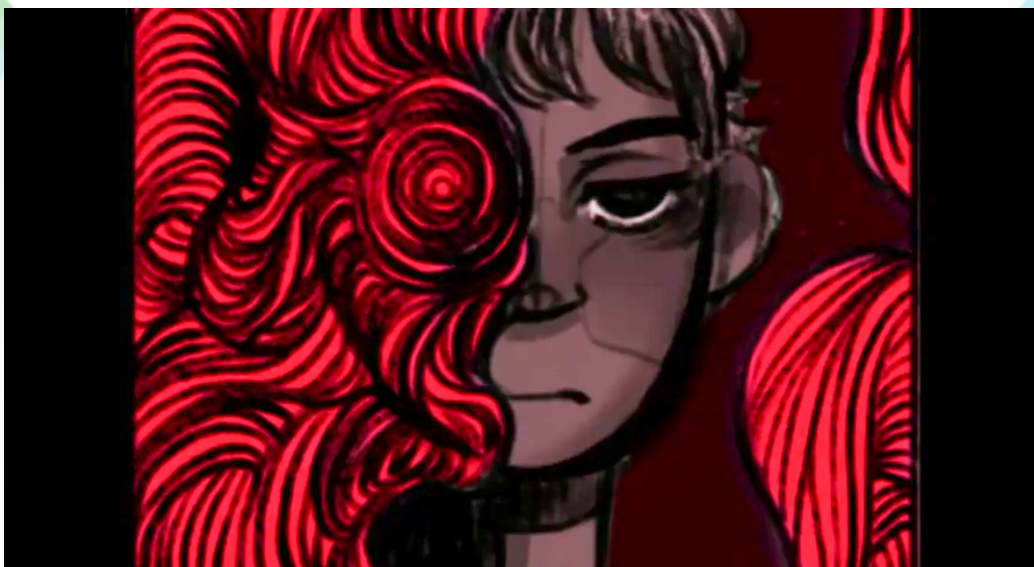
'Force of Storms' is a series of illustrations telling the story of a child these loses their parents to a storm that destroys their beachside home. Forced to live in the refugee camp of a nearby island, they deal with the trauma of their experience, retelling the story of their grief. The story focuses on the mental health of the character thrust into a horrible situation as they move through the 5 stages of grief: denial, anger, bargaining, depression and finally acceptance.

1. COVER
2. DENIAL
3. ANGER
4. BARGAINING
5. DEPRESSION
6. ACCEPTANCE



↑ CHAPTER COVERS FOR THE
BEGINNING OF EACH CHAPTER. TITLE
FOR EACH CHAPTER WILL BE
ADDED.

← ANDROGYNE CLOTHING SO THE READER
CAN PLACE THEMSELVES INTO THE SHOES OF
THE MAIN CHARACTER.



GRIEF

What does Statelessness
mean to you?





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What does Statelessness
mean to you?
AWAY FROM HOME



TUKULA NTAMA



Jamaica

Stateless is a feeling of impermanence, of hOMElessness, of being without roots. My community in rural Jamaica feels a lack of attention to our basic needs from the government, the affects of climate change, financial instability and gentrification. I'm born and outsider, yet I too am a part of the community. I feel all of our community's frustrations plus my own personal feelings of statelessness. I feel choked by the man made debris that flows into the community via the sea and rivers, or by the hands of humankind.

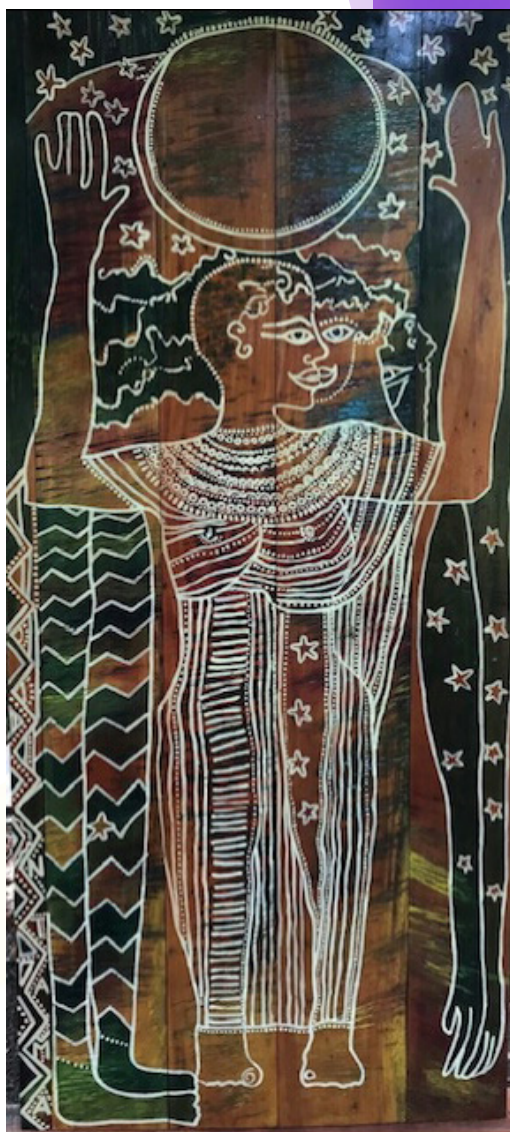
I challenged myself to create my Stateless piece, "The Problem", using recycled, reclaimed and found materials. I wanted the pieces to appear wind blown and distressed. The balancing aspects of my piece, "The Problem" are called "The Cure".

"The Cure" consists of two pieces. We created a small 8ft circular Mandala Healing Garden that is growing medicinal herbs and herbal healing plants. It is located at our new community Art House. The second part of "The Cure" is a Mahogany panel that will be one of the doors for our Art House. This panel illustrates the Divine power in trust, faith and honor as we move positively forward.



Coinciding with the Stateless biennial, we have began creating an Art House in our community. We plan to showcase and sell works created in and by our community, share information and skills about art and other pertinent issues, establishing our way forward. We have made wonderful growth since we began work in April 2021 to complete the structure. This is our sustainable cure. It's growth is organic, encompassing and amazing. In this beautiful and exciting new space, we have new hopes and a new breath. I am hoping that we will grow positively stronger with collective action and that this initiative will enrich our community.







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KEN FABIAN DOORSON



Suriname

Creating new or existing forms or objects in nature or open spaces, whereby a balance is created between the changes that take place when we intervene. I want to create a new landscape in order to capture our identity at the same time..A floating hexagonal platform with the terracotta heads..

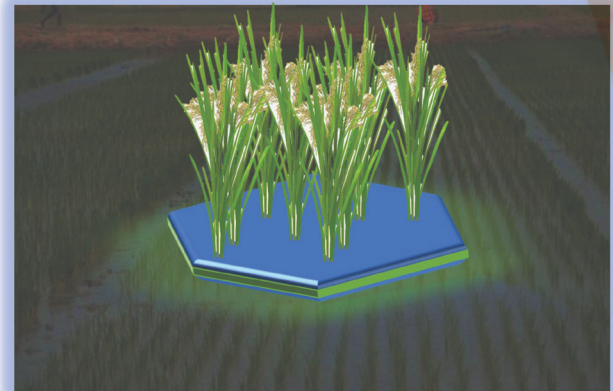
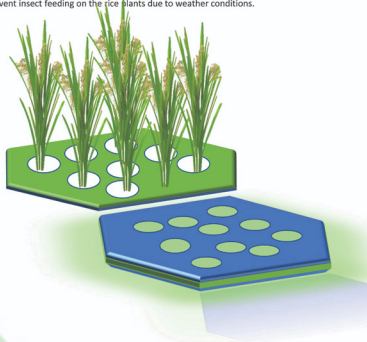
De Concept Glowing polder.

During the past years of working in rice fields, I see a changes in the climate effecting rice cultivation. The shift in rainy seasons and flooding affect rice cultivation and threatens the survival of rice farmers' lives

Glowing farm

A Floating platform will create with Styrofoam plates to simulate a Glowing floating platform which will be floating on a rice polder. The Styrofoam will be coated with a photoluminescent and electro luminescence paint to create a lightning polder for 2 reason: Creating a lightning colorful floating shape with rice plants and to prevent insect feeding on the rice plants due to weather conditions.

The design



Photoluminescent and electroluminescent

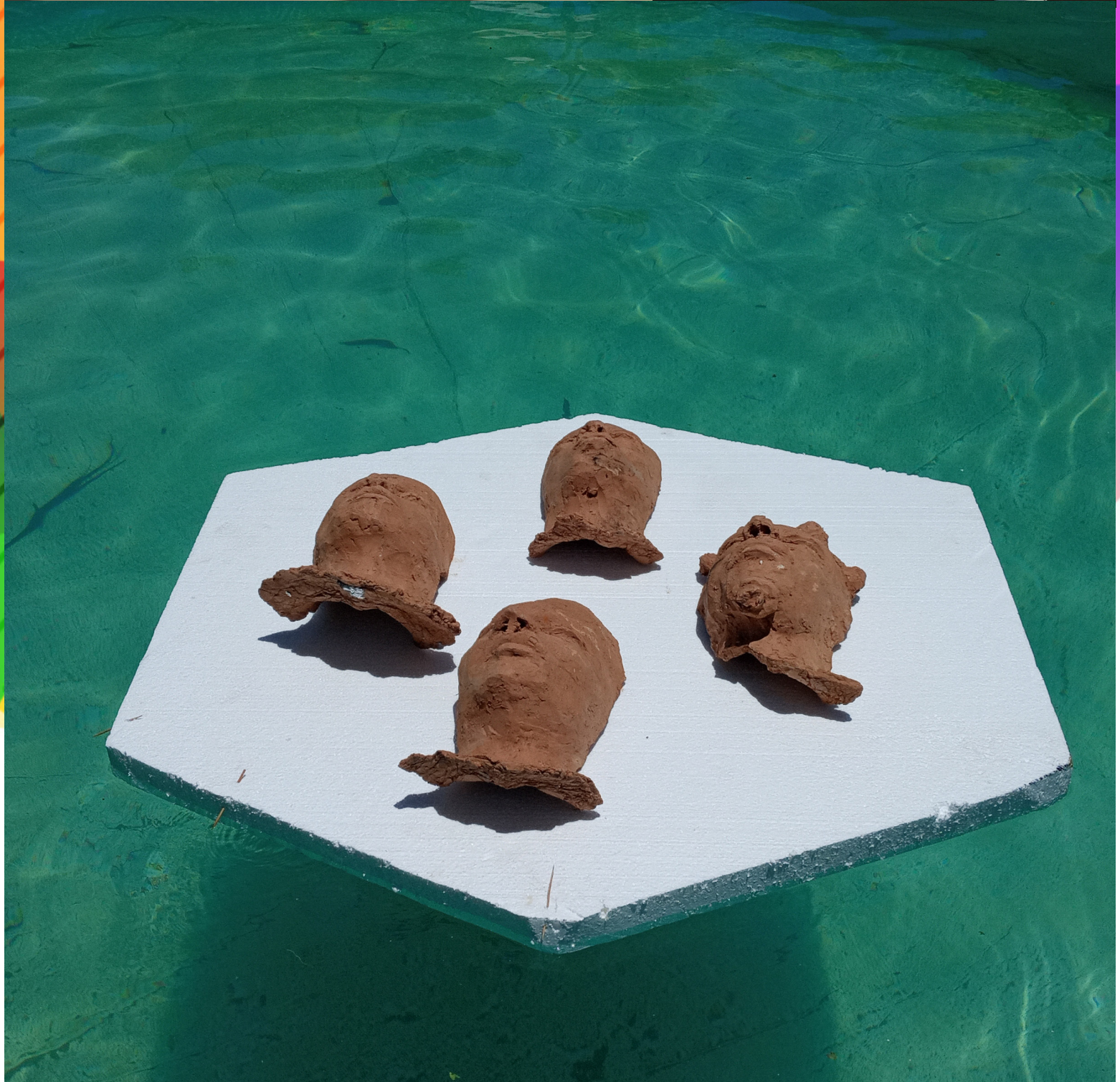
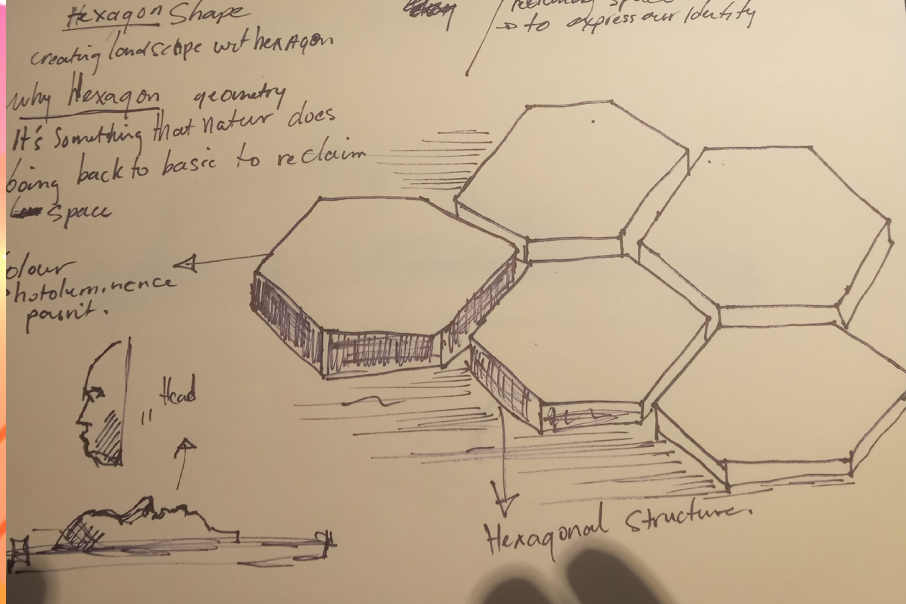
Phosphorescent paint is commonly called "glow-in-the-dark" paint. It is made from phosphors such as silver-activated zinc sulfide or doped strontium aluminate, and typically glows a pale green to greenish-blue color. The mechanism for producing light is similar to that of fluorescent paint, but the emission of visible light persists long after it has been exposed to light. Phosphorescent paints have a sustained glow which lasts for up to 12 hours after exposure to light, fading over time.

This type of paint has been used to mark escape paths in aircraft and for decorative use such as "stars" applied to walls and ceilings. It is an alternative to radioluminescent paint. Kenner's Lightning Bug Glo-Juice was a popular non-toxic paint product in 1968, marketed at children, alongside other glow-in-the-dark toys and novelties. Phosphorescent paint is typically used as body paint, on children's walls and outdoors.



What does Statelessness
mean to you?

IDENTITY





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ROBBERT ENFIELD



Suriname

My painting represents a person that is been attacked by many persons. This person has been disliked by others and is no longer welcome in the community. This person feels as if her/his life has been challenged in such way, that she/he might end up weak and helpless. Walking on the road becomes impossible.



In this painting I drew hands that are coming from nowhere, attacking the person. It can be very different kind of people, who are involved in the attack. Sometimes your own race may not like you, than how about other races.

Fact to the matter is that one is supposed to get help from one's black brother or white sister (one's own race).

The colors that I use represent violence in any kind of way. The red-orange in the background. You will find also a facial expression, due to the violent situation, in this matter. The dark blue or maroon represent sadness and hard times. I used gold, dark brown and black colors. These colors (of the hands) represent different kind of races.

Material:

Glass Bead Gel, Cork, Wood Glue and Acrylic Paint on Canvas.



ATTACK

What does Statelessness mean to you?

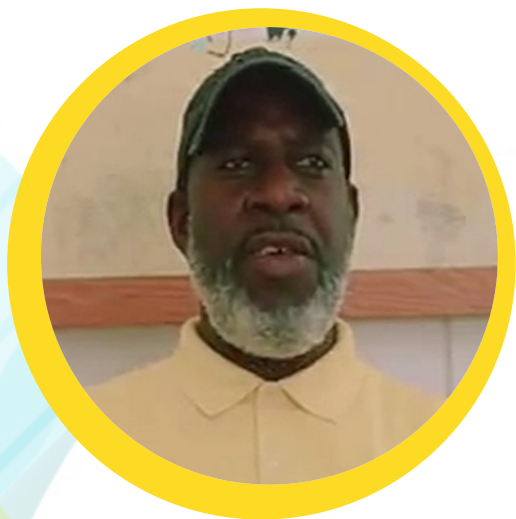




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DISTURBED

What does Statelessness mean to you?



DWIGHT FERGUSON



The Bahamas

The "Circle of Hope" installation began with inspiration of collecting abandoned chairs. These chairs were dislocated, displaced, in disrepair and stateless without a voice. A circle is formed with the stateless chairs and four chairs were selected from the pile and with the hands of hope they were scraped, striped, sanded, painted and reassembled. These four chairs now form the inner circle on a bed of green grass with the sculpture the "Circle of Hope" as the center. The transformed chairs represent hope. Hope is the key as you journey through your statelessness and hope will allow you to put your stake down and make a statement.







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CHALLENGED

What does Statelessness
mean to you?



LEMERO WRIGHT



The Bahamas

Imagine being stuck in a situation where there is no help in sight, only a mangrove to grant shelter. Mother nature has her way of presenting obstacles and solutions to see you thru.

A father and son divided from the land weathers the storm until it ends.

Hopeless, stateless no identity or status.







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MOYA STRACHAN



The Bahamas

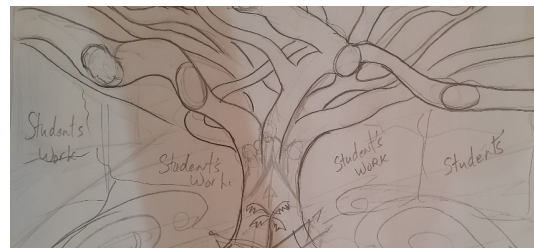
As an artist I recreate the natural beauty I see in our tropical islands and the showcase the culture of the Bahamian people. My artistic style is realistic, abstract and surrealistic. I enjoy promoting and celebrating culture and educating and developing the artistic skills and creative talents of the people.

The Collaborative Sculpture and Paintings:
Description of the Final Piece

The sculpture created is a huge Poinciana tree. (By Moya Strachan) The roots are designed with an abstraction of the Haitian Coat of Arms from the Haitian Flag. Some roots are also painted black and aqua, representing our shared black African Heritage. The tree was painted with the colors of the Bahamian Flag with two black stateless faces looking upward with the hope of a place to belong. The sunshine in the middle is the presence of God in the midst of the struggles. However, the branches are golden yellow in the center of the

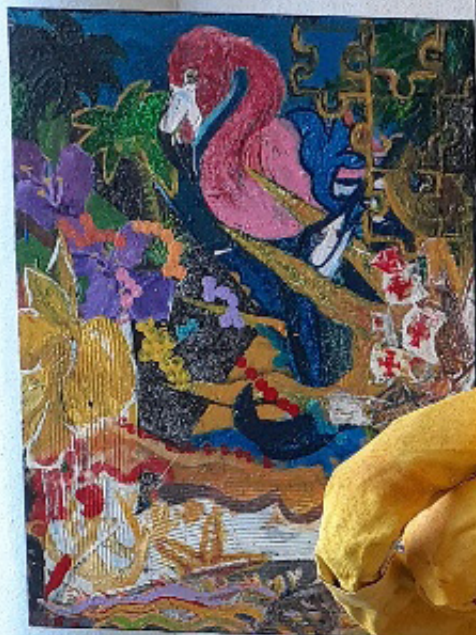
tree and aqua blue on both sides representing the beautiful clear water surrounding our islands.

The spaces in the middle of the branches and at the top of the tree are filled with the paintings and images by my former art students. The face in the middle was painted by Widlene Guillaume and the two on the sides were by Elie Honouree. More pieces are to be added and the branches will be unfolded and stretched to all the pieces to bring unity to the piece. This is project will continue with an exhibition of pieces on this theme.



DISPLACED

What does Statelessness
mean to you?





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ALLIA DEAN



The Bahamas

My Statement: Utilizing my diverse skillset of art, architecture and marketing to increase awareness of statelessness by redefining discarded material, empowering collaboration and community engagement with a resourceful and sustainable focus. This was done by creating a replica of the Caribbean Woman with three primary discarded materials - the Bahamian Penny, Styrofoam and shredded banknotes donated by the Central Bank of the Bahamas. A 3-tier color awareness legend for statelessness incorporating the three colors of the Bahamian Flag jewelry campaign entitled "You Count" was created consisting of unisex bracelets, earrings, and necklaces of the same material.

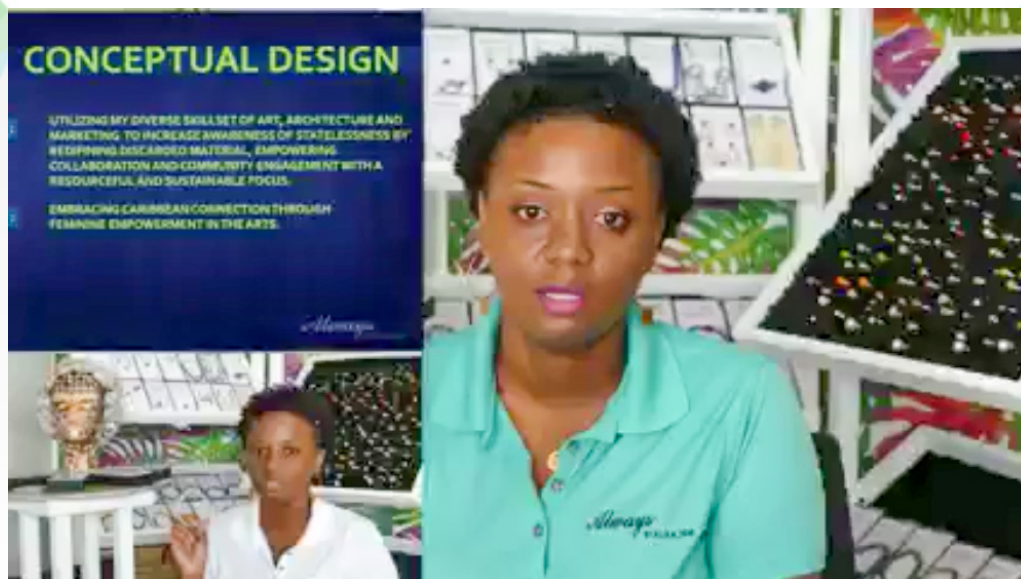
Black representative of MIGRATION Statelessness Awareness

Gold representative of CLIMATE CHANGE Stateless Awareness

Aquamarine representative of IMPACTS OF COVID-19 Stateless Awareness

It is my hope that these pieces of art when worn will continue the conversation around the global issue of statelessness and bring about awareness that foster change, championing the initiative to mitigate challenges around this cause. Part proceeds will be donated to I.C.E and similar centers to further pioneer collaborative expressions especially among Caribbean women.

Collaborative Statement: Human connections are no coincidence but in fact divine order. When three young women came together in a breakout room, a scalene triangle connection was born. "Embracing Caribbean Connection through feminine empowerment in the Arts" became their new purpose. With Allia to the far north (Bahamas) and Precious to the far south (Guyana) and Vanessa in the central region



PANDEMIC

What does Statelessness mean to you?

(Dominica) of the Caribbean. With different disciplines and mediums of the art forms and expressions, they were able to find that pivot point, to collaborate across the Caribbean community. This collaboration will allow our expression to be a platform for advocacy, awareness and raising funds for persons impacted by statelessness with a primary focus on the youths - eradicating the negative connotation of the phrase, "triangular trade" among Caribbean people going forward to a positive one. This concept of our project will be expressed through a line of products, which will be packaged and sold as one. A percentage of the proceeds will be donated towards a positive change in the lives of those affected and to carry out various awareness campaigns.





KEVIN ROLLE



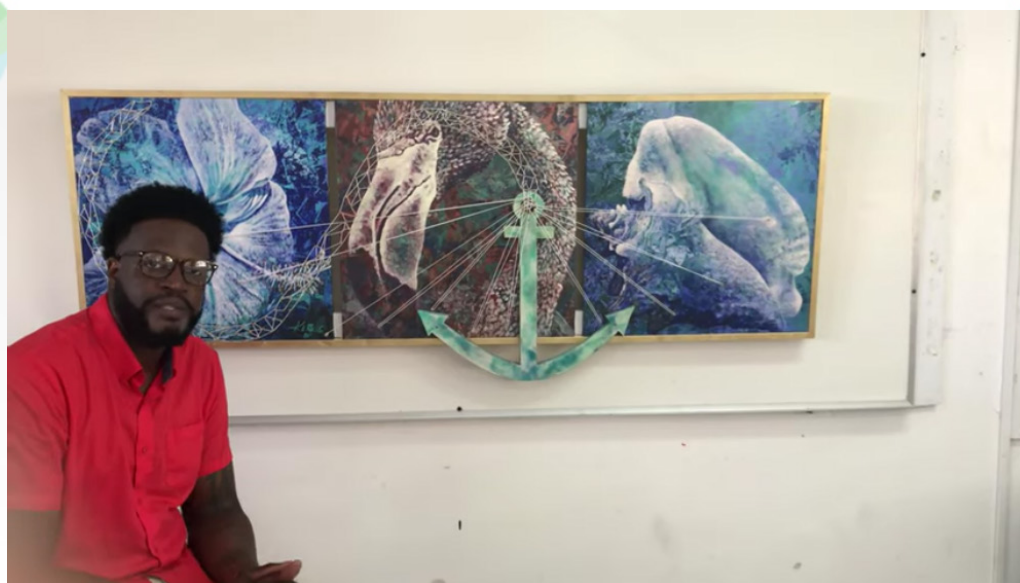
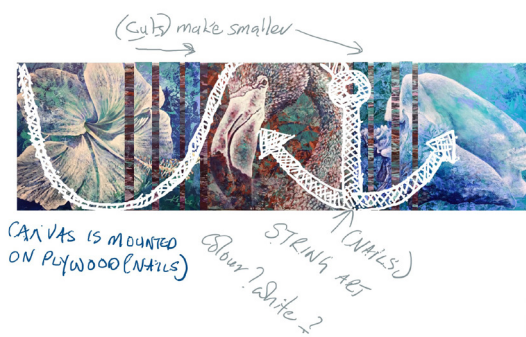
The Bahamas

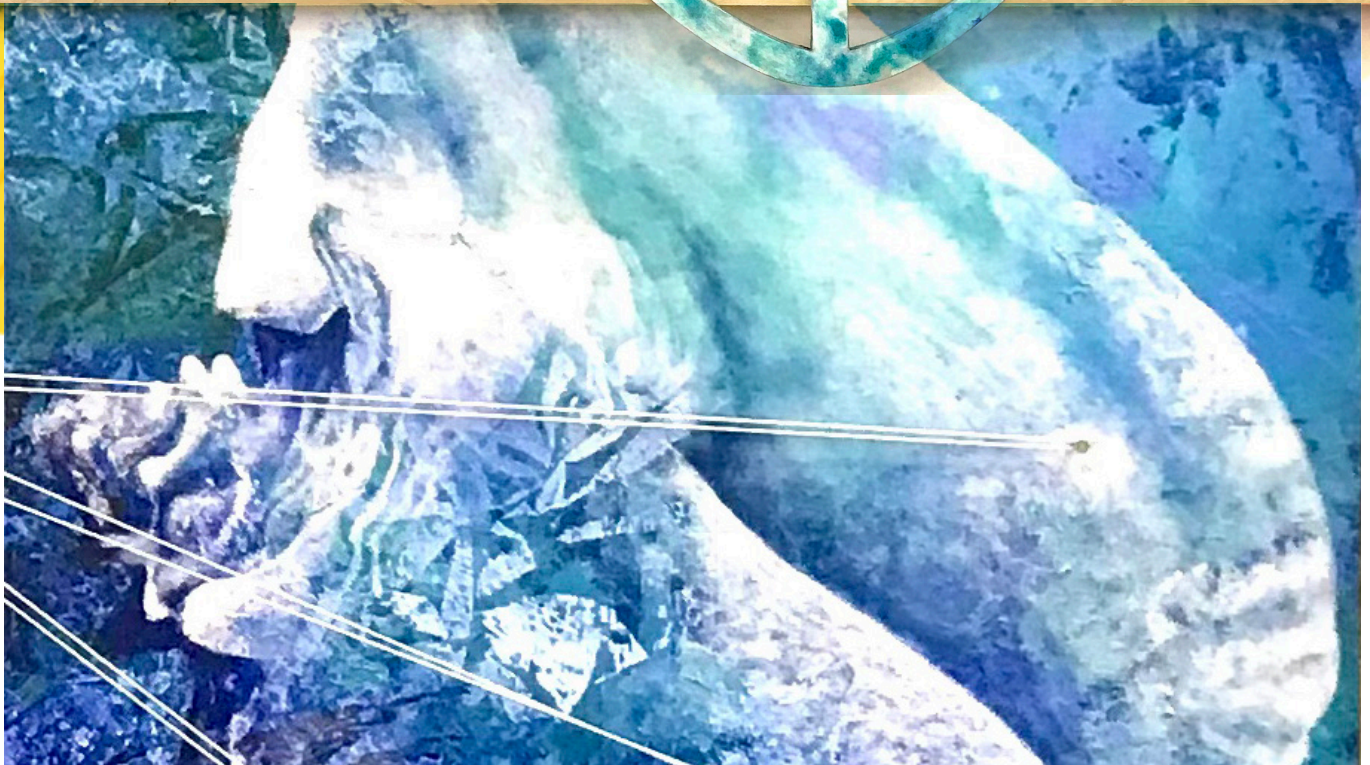
My art work promotes: community resilience, preservation and networking. I wish to bring awareness to the diverse ethnicity, cultures, ingenuity, gifting and how collectively they will form the foundational layer of a healthy nation.

My work is entitled "Anchored of hope" is a mix media three dimensional piece. It features a hibiscus flower, a flamingo, a queen conch shell and a rope with an anchor in the foreground. The background with the segment parts speaks of a partially broken society due to statelessness. The white hibiscus flower speaks of blooming in the midst of a crisis. The flower uses its influence to create beauty, identity and inspiration like a waving flag is to a nation. The hibiscus flower is able to attract with its aroma and aesthetics. The flamingo represents resilience and Grace of the Caribbean people. It has the ability to migrate and adapt to new environments, build and dwell in

unified flocks. The queen conch embodies beauty, durability and innovation.

It's hard shell layers provides resistance and Defence against strong surges and the elements. While experiencing irritation the queen conch has ability to produce precious pearls. The foreground features a ropes with nails symbolizes a healthy community in collaboration networking together creating an anchor of hope that, preserves, stabilizes their nation against statelessness.



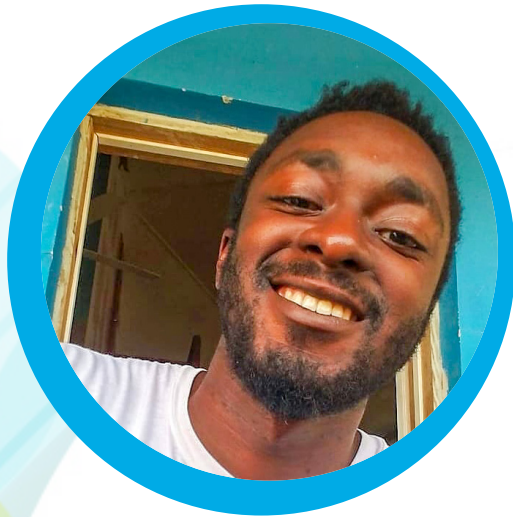




I.C.E Caribbean
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UNCERTAINTY

What does Statelessness
mean to you?



EMMANUEL PRATT-CLARKE



The Bahamas

Emmanuel Pratt-Clarke (Emmanuelaopec) is an artist from Little Exuma. Trained at the University of Illinois, Urbana-Champaign, He primarily makes oil paintings, murals, and mixed media collages with a focus on environment and landscape. He developed the practice of painting outside on location (en plein air) while studying at Marchutz in Aix-en-Provence, France. In his paintings he works to find new ways of mapping and representing the beauty of our world, particularly the islands of the Bahamas. His hope is that when people view his art they recognize the complexity and abstraction of what exists in nature and leave with a greater appreciation of our surroundings. His work is held in private collections in the United States, France, and The Bahamas.







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SONIA FARMER

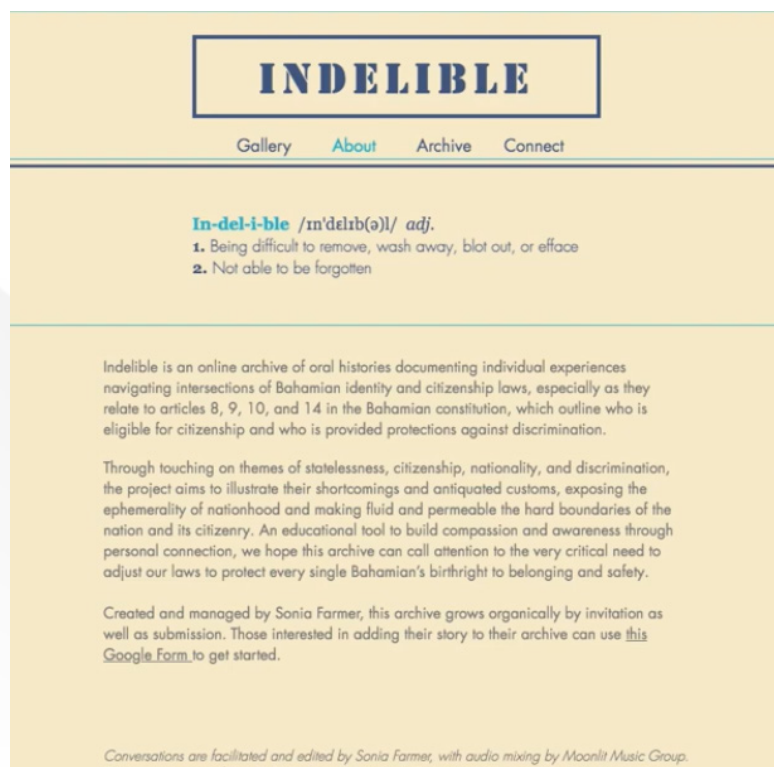


The Bahamas

"Indelible" is an online archive of oral histories documenting individual experiences navigating intersections of Bahamian identity and citizenship laws, especially as they relate to articles 8, 9, 10, and 14 in the Bahamian constitution, which outline who is eligible for citizenship and who is provided protections against discrimination.

Through touching on themes of statelessness, citizenship, nationality, and discrimination, the project aims to illustrate their shortcomings and antiquated customs, exposing the ephemerality of nationhood and making fluid and permeable the hard boundaries of the nation and its citizenry.

Conversations are initiated via invitation and submission, and conducted either in person or online. They are then lightly edited and shared in the online archive. Each interviewee is also invited to complete a blank voter's card however they would like, providing a visual anchor for the project. These altered voter's cards are displayed on the home page as an online gallery—selecting one leads the visitor to the page of the participant containing an audio file of their oral history. These voter's cards are a continuation of a series of pieces I have made in response to two ineffective gender equality referendums using election materials and processes to expose their inherent failure to bring about equality in citizenship and discrimination protections in law.



What does Statelessness mean to you? VULNERABILITY

The name of the project, “Indelible”, draws from the property of the ink used to mark a voter’s thumb after they have cast their vote. Unable to be washed off, it helps to avoid electoral fraud. A tool of order and ritual of democracy, the ink is also an outward mark of constitutional right—a simple signifier for the citizen. A word with concrete implications, “indelible” can also be used to describe abstract or conceptual impressions. It is something unable to be forgotten—committed to memory. Out of sight, not out of mind. In this way it remains ineffaceable. It is in this liminal space I center these stories of citizenship, a concept with both tangible (passports, permits, visas, and other government-issued identifications) and intangible meaning, to probe the complexities of identity and belonging. This is why there are two parts: a tangible object (voter’s card) and a record of the intangible experience (oral history).

I foresee an opportunity to grow this platform into an educational space where free resources can add context to the project in order to more deeply understand the two gender equality referendums and the historical and contemporary impacts of feminist and LGBTQI Bahamians. Ultimately I hope this archive can be an educational tool of compassion and awareness to help its listeners find personal connections, and that it can call attention to the very critical need to adjust our laws to protect every single Bahamian’s birthright to belonging and safety.

INDELIBLE

[Gallery](#) [About](#) [Archive](#) [Connect](#)

In-del-i-ble /ɪnˈdɛlɪb(ə)l/ *adj.*

1. Being difficult to remove, wash away, blot out, or efface
2. Not able to be forgotten

Indelible is an online archive of oral histories documenting individual experiences navigating intersections of Bahamian identity and citizenship laws, especially as they relate to articles 8, 9, 10, and 14 in the Bahamian constitution, which outline who is eligible for citizenship and who is provided protections against discrimination.

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Created and managed by Sonia Farmer, this archive grows organically by invitation as well as submission. Those interested in adding their story to their archive can use [this Google Form](#) to get started.

Conversations are facilitated and edited by Sonia Farmer, with audio mixing by Moonlit Music Group. This project is part of the I.C.E. Caribbean Visual Arts Biennial 2021, coordinated by Anime Caribe.



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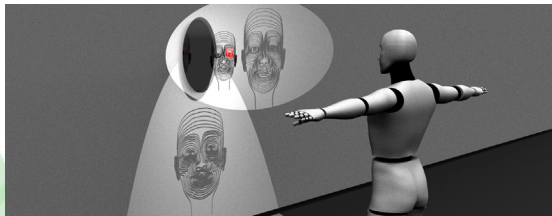
VERNELLE A. A. NOEL



Trinidad &
Tobago

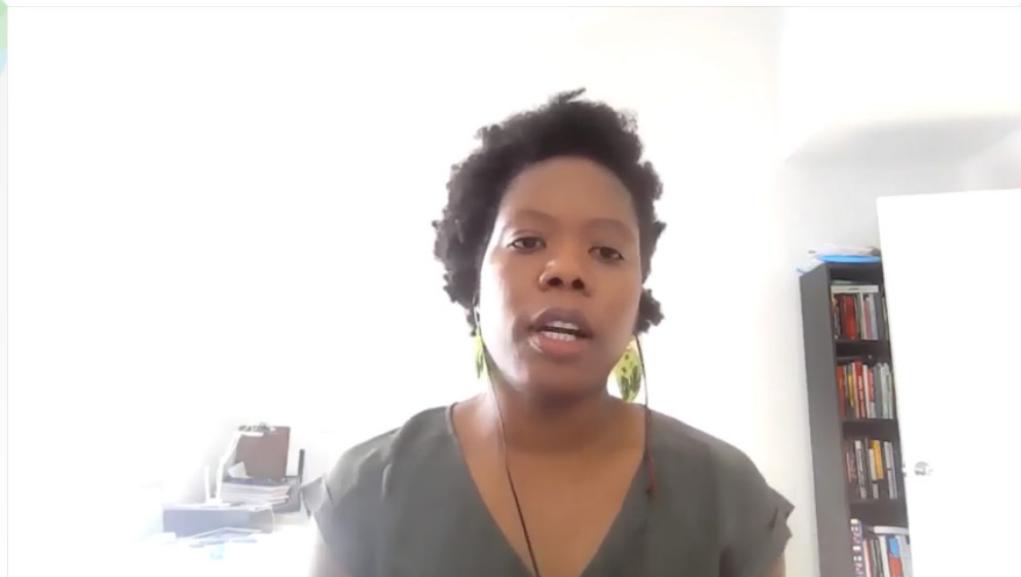
"We Are (In)Visible"

This piece is a wire-bent sculpture of a face with recognizable features. One side of it is partially open and one of the eyes is red and sheds a tear to denote pain and hurt. Pain that we inflict on others, and pain we carry within ourselves. Behind the wire face there is a mirror. Viewers will look at the piece and try to see themselves in the mirror but their view of themselves will be distorted. They will only see themselves by acknowledging the pain of another, i.e. the sculpture. This pain looks directly at them and reflects them. They must search to find a clear reflection of themselves through the



sculpture and cannot turn a blind eye to the pain of violence. It takes work. Viewers will bend, twist, and shift their bodies to find a way to see themselves clearly. They must do the work.

Spotlights cast shadows of faces on the walls. These shadows make visible the invisible pains we inflict on ourselves, others, and our communities because of our violence. These harrowing effects which may appear invisible, are materialized in shadows, they look back at us, asking that we reflect on how we contribute to such violence, and ACT. The reflection of ourselves in victims, and the shadows of pain that we inflict and carry.



SEARCHING

What does Statelessness
mean to you?





**I.C.E Caribbean
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JOHANN MEDFORD & ARNALDO JAMES



Trinidad &
Tobago

This work interrogates the impacts of statelessness on Amerindian and LGBTQI peoples in the Caribbean. Looking at the intersections of exclusion, safety, identity, belief and climates to deepen consciousness about the effects and the drivers.

Encouraging peaceful action from audiences privileged with state safety, North Eleven seeks to empower Caribbean Amerindian peoples and the Lesbian, Gay, Bisexual, Trans, Queer and Intersex (LGBTQI) community. We take this action because these peoples are adversely marginalised and endangered by the climates of miseducation, violence and environmental change permeating the region.

Amerindian people have faced much documented difficulty since their earliest encounters with coloniser forces, matters of wellbeing; political participation; and land

access remain disadvantageous. Additionally, as climate change threatens the prosperity of this community - largely fuelled by the same nation-states of coloniser forces - we continue the work of Amerindian visibility, opposing falsehoods and effecting support.

Recognising the Caribbean LGBTQI community experiences forced migration due to targeted violence. That targeted violence is experienced on journeys to safety within and out of the Caribbean. That this violence takes forms including and not limited to: inadequate state protection from physical, emotional, economic and political harm; social environments of discrimination; and the negative impact of climate change on this community's wellbeing. We at North Eleven work on expanding solidarity to make the Caribbean safe for all who traverse and reside here.



The process was to manipulate key words

CORRECTABLE

What does Statelessness mean to you?

Our artwork is multidisciplinary combining animation; video; installation structures; digital projection; and interactivity mechanisms. We invite the public into a participatory environment that nurtures ally-ship for impacted persons and communities.

Arnaldo James, Johann Medford, Samantha Farmer, Aleem Baksh and Mathew Mungal are the artists creating via the name North Eleven.



VULNERABILITY



FITZROY HOYTE



Trinidad &
Tobago

Fitzroy Hoyte is a Visual Artist and Mentor born in Trinidad in 1978. His connection and exploration with art commenced at the primary level at Newtown Boys' R.C School. Subsequently, Mr. Hoyte then continued his formal institutional education at the Belmont Boys' Secondary School during the years 1991-1996. Mr. Hoyte completed his secondary education with the acquisition of a Distinction in Art.

Additionally, Mr. Hoyte also studied Drawing & Painting at the John S. Donaldson Technical Institute, tutored by now-deceased artists Pat and Lisa Henry Choo Foon. Hoyte was also involved in the Art Development Programme at Studio 66 Art Support Community, tutored by Makemba Kunle. For a seven-year period, he worked and learned as an apprentice to Artist Leroy Clarke, while simultaneously continuing his training at the Dunross Advertising Training and

Recruitment Centre. Hoyte graduated, receiving a certificate of achievement in recognition of successful completion of Communication Design and an Advanced Certification in Computer Graphic Art.

Over the years he has enhanced, perfected, and developed his fundamental painting skills and has exhibited works both regionally and internationally. January 2017 launched THINKARTWORKTT Studio @63 Carlos Street Woodbrook POS. The initial intention was to focus on the needs of the local artist, the vision expands into the development of an international residency programme. THINKARTWORKTT Studio has blossomed into a creative interactive environment providing artistic, educational and gallery services to the population of Trinidad and Tobago, located #11 Cipriani Boulevard, POS.

What does Statelessness
mean to you?



Who am I is intended to serve as a prototype for a grander series which can evolve into a three dimensional installation or interactive mural. The vision is for the work to be three dimensional as I believe that individuals must have the opportunity to interact with the piece on a more intimate/personal level as opposed to viewing a two dimensional piece on a wall. I believe that this method of presentation both artistically and psychologically stimulates change and cultivates purposive conversations which aim at seeking resolutions for issues which we experience. In terms of the materials utilized within the piece it's all mixed media yet everything has its respective purpose and source. The process of obtaining the stones, sea glass bottles is a natural process which usually happens when I venture to the beach or the river with my son. We share a moment where we collect these objects as I believe they are gems and therefore serve a useful purpose. The idea of repurposing is important to me as I believe that there are many things which people discard which can be recycled and reused. Thus, I am constantly challenging myself to repurpose what someone may consider as trash or waste into a piece of art. I see

this process as a metaphor which parallels us as humans and our personalities. There are traits of our countenance which may be deemed as 'trash' or 'bad' but we can use these same characteristics or feelings to create good out of it.

Hoyte states:

If you are not protecting the Art you are not protecting the future

Creativity is key....

Knowledge is key.....

Creativity heals us

Painting is a visual language

Language of lines: drawing can set you Free

I use my art to fight for what I believe in

Every piece of art has a story and every artist has a name.



ALANA BROOKS

The I.C.E. Biennial has been an awakening and invigorating experience.

As a participant I was exposed to issues and information which I had not as yet been exposed to which such breadth and depth. The workshops were enlightening and engaging, and the coordinators put together a really impressive set of individuals who approached the topic of climate crises from a range of diverse but interconnected angles. I was able to hear many concerns and aspects of the climate crises which I had not yet considered or given much thought to. The material in the workshops provoked some ideas that gave more girth to what my initial proposal was for this Biennial, but it also provoked ideas for other works which I will attempt for other projects.

Furthermore, I learnt of some of the organizations such as schools, businesses and 'creative' hubs in the Caribbean outside of my home-country Barbados and this was especially exciting for me. Despite the sobering affect of the information gathered on Climate Change Crises, my participation in the Biennial infused me with sincere optimism about the opportunities for creatives to connect and contribute extensively in the Caribbean. I am extremely hopeful that there will be more of these projects and initiatives, and I am truly grateful to have been given the opportunity to participate in this one.

JARYD NILES-MORRIS

The process for this project for me was to create an image that would captivate the emotions of the viewer, make them feel something, and to be somewhat confused since that is how this issue sometimes makes me feel, confused by human behavior.

The workshops were very informative and helped give me idea on how this concept could be pushed further to benefit those in the situation and educate the rest of us.

JUSTIN JEFFERS

I think the Biennial is a good idea and it has a lot of potential and space to grow into something that could have a greater impact on the region. It is important that a greater effort and exposure is given to the artist of the Caribbean. Using a creative approach to problem-solving may result in ideas and solutions which help push the region and culture forward.

I found the workshops were informative, but I often found myself wishing we were in the same space and had more time to explore each topic. And had more time to build with the other artist. I am aware given all that is going on with the pandemic that this was out of the question. But I do believe that bringing artists from around the Caribbean from different disciplines can be an interesting excise that results in some creative collaborations and approaches to the problems presented.

Things such as the initial tight timeline and then delay in the money and the pushbacks affected the workflow. But, I think this is something that can be improved upon for the next time around. All in all, I would like to say thank you for the experience. Thanks to all the presenters and those who put it together. Hopefully, this is something that can be improved upon to create a better product for all involved.

DAVID DANIEL SMITH

I am super grateful for the opportunity to have been a part of the Animae Caribe Biennial. To be honest, I was a bit skeptic going into the workshops. I looked at the topics for the and wondered how could any of them that were listed relate to artists and what could I gain from attending. I'm thankful that I still chose to attend because I gained so much knowledge from the workshops.

Hearing the presenters speak on the various topics reestablished the idea that my art form can have an impact on society. I appreciated not only the knowledge shared by the presenters but also those attending; many had great insights on the various topics shared.

What I am also thankful for is the connection and the community of the artists. Being in Belize we mostly get grouped with central American countries for programs so this was the first time I got to connect with other artists from the Caribbean. I again say that I am thankful to have been a part of the biennial.

A circular portrait of Vanessa Lissa Winston, a Black woman with a yellow and orange patterned headwrap and a red jacket, smiling. The background of the portrait is a warm, textured orange.

VANESSA LISSA WINSTON

Arts has been identified as the Non-Traditional sector or should I say the Stateless sector. Having gone through this workshop has opened my mind even more. For years I have seek to use my artistic expressions to positively impact and change the lives of others. Also using my Art as healing for me from stresses of life, and at the same time a great parenting tool. I have seen the Arts used to overcome symptoms of dyslexia and contribute to great family time and communication.

Advocating for more artistic expressions in school to help with unemployment in youth. Setting up workshops for 'at risk youths' that they would channel some of their broken energy into expressing themselves through Art and feeling lifted and powerful.

Volunteering with many youth related organization was more about skills develop. Now this workshop have shown me there is much more that can be done within the Arts to develop and create ideal citizens. I am now inspired to inspire not just the artists but also all, on how important the creative sector can enhance advocacy in many other areas than just the Arts.

A sectors dominated by women mostly mothers. From preparing of the raw materials all through the value chain to the sales both offline and online are dominated by women. Women often go through economic abuse and turn to their creativity. In this light, which sector is best positioned for creating advocacy? Many have used Art to foster local ownership and develop leadership qualities, as Art play a key role in facilitating community engagement in developing creative solutions "Activists and human rights defenders uses Art to break taboos, address inequalities and send political messages" (Arab Weekly)

Most importantly, the workshop created a platform for connections and collaboration within the Caribbean and my only wish is that the fire never dies out.

Human connections are no coincidence but in fact divine order. When three young women came together in a breakout room, a scalene triangle connection was born. "Embracing Caribbean Connection through feminine empowerment in the Arts" became their new purpose. With Allia to the far north and Precious to the far south and Vanessa in the central region of the Caribbean. With different disciplines and mediums of the art forms and expression, they were able to find that pivot point, to collaborate across the Caribbean community. This collaboration will allow our expression to be a platform for advocacy, awareness and raising funds for persons impacted by statelessness with a primary focus on the youths - eradicating the negative connotation of the phrase, "triangular trade" among Caribbean people going forward to a positive one. This concept of our project will be expressed through a line of products, which will be packaged and sold as one. A percentage of the **proceeds will** be donated towards a positive change in the lives of those affected and to carry out various awareness campaign.

A circular portrait of Christopher Roger Williams, a Black man with a beard, wearing a black shirt, smiling. The background of the portrait is a warm, textured orange.

CHRISTOPHER ROGER WILLIAMS

From the ouverture, one discovered the value of exploration within one's process noting that the mirror effect unplugs additional value for the artist. Conclusively, documenting one's process/work is invaluable. Moreover, greater appreciation and added value is found through networking and collaboration. It is important to note that even greater value is discovered in cultural and multicultural promulgation, amidst authentic Caribbean expressions. Furthermore, the workshop epitomized statelessness through multiple angles spotlighting climate induced movements. The psychological implications therein were mentioned through artistic expression as one explored the therapeutic benefit of creative arts as well as the unravelling of innovative approaches through the arts to combat gender based violence in the Caribbean. **THIS WAS INDEED, A UNIFYING WORKSHOP** that validated my mixed media approach to creating!

A circular portrait of Precious Barrow, a Black woman with long braids, wearing a green top, smiling. The background of the portrait is a warm, textured orange.

PRECIOUS BARROW

This Biennial was intended to bring awareness and create change for persons experiencing statelessness as a result of climate change, migration, natural disasters and the Covid-19 pandemic, but I believe the Biennial achieved much more than expected.

Participating in Project I.C.E was a fun and truly enlightening experience. Topics that I may not have considered before or given in-depth thought were addressed at the workshops and opinions were either changed or further reinforced as a result. I entered into the workshops desiring to be an animator and left desiring to be, do and create so much more.

Each of the Workshops, in one way or the other, added essence to what once was a simple idea that we created. The workshop with Ms. Camille Abrahams on Intersectionality and Cultural identity was the most impactful workshop I had to date as it allowed me to stop viewing my work in isolation and start incorporating more cultural additives to the initial idea. I learned how to utilize stereotypes to my advantage when animating and how to use ongoing world issues as elements in character design. Ms. Camille's workshop was great and it's structure allowed for open discussion between participants and the trainer herself.

My favourite workshop from the entire Incubator was the workshop with Mr. Roger Allan Jack. This workshop sparked a genuine interest in engineering for me. Until that point, I never considered blending engineering with art. It's as if my entire world view had expanded and suddenly there was so much more that I could do with my talent.

The video game I plan to create is definitely going to feature what the workshops taught. I am happy to be a part of the Incubator and I sincerely hope to participate in the next Biennial. Thank you.



REGINALD SENATUS

The speech visually mediated, the will oppressed. Ideas, custom and social behavior. Daily life and its characteristic features in a place or time shared by people. By thinking about our position in time (past, future). Stereotypes, this tendency to systematically keep the same attitudes, to reproduce the same words, to do the same things over and over again, this calls into question: it questions our senses and also the propaganda linked to modern visual media to know if there is a place, but without forgetting the cultural invasion is possible and it is a form of soft power which is a bridge between the different cultural tendencies in the world.

The workshops and the biennial allowed me to highlight a minority of Dominicans of Haitian origin who face statelessness. And the Haitian diaspora living in the Dominican Republic which contributes to the economic and cultural prosperity of the country. Among them will be based a good part of my research and collections of stories. I would like to mount performance and interactive facility programs for the stateless community in the Dominican Republic. I want to create "talk corners" and will host talks and events aimed at facilitating expression of the experiences of containment and other challenges related to the pandemic.

This opportunity helps me by engaging in art as a form of conceptual communication, exchange of knowledge of philosophy and altruism. This is the type of artistic education that the majority of young Haitian artists do not have access to and which therefore constitutes an invaluable advance in my artistic life.

The Workshop influences my practice, and it has allowed me to free myself from a psychological weight that prevents us from creating as artists; and at the same time free up a political weight where I will have no barriers that would prevent me from manifesting what bothers me. to feel myself as a person, who has only one right that has not yet been trampled on, which will remain forever for all artists, is to create and need to keep moving forward.

Now I can share my experiences with my colleagues in Haiti.

ESTHER CHIN

The overall workshop was informative and valuable for my artistic repertoire.

I liked the use of technology each session; videos, zoom breakout rooms, power point and use of webpage showing presenters works of art and others. They allow me to understand what was presented better. However, a few videos were too small to view properly.

I am thankful to have been selected to participate in the I.C.E Caribbean Visual Arts Biennial 2021 coordinated by Animae Caribe. , what was presented has influence me to delve deeper into gender violence and its causes. Computational art was an interesting workshop since I am a more tactile and hands on artist. Even the stories from fellow participants, though heart breaking sometimes, lend their voices to the roles we can play. Due to what seem like an up-rise in domestic violence against females in Jamaica and the corresponding two workshops was about gender violence. It did stir some anxiety in my person and bring back memories and feelings of long ago.

Art is a way to communicate, has an artist I feel I can use my work to express the emotions of loss, trauma and healing through my Installations. The process is meditative and an important conclusion.

JULISSA LAYNE

This has been a very eye opening and unique experience for me on a number of levels. I enjoyed the workshops found the discussions to be very insightful and will no doubt take what I have learnt in that week along with me in my career. It was also very refreshing to speak to so many artists from different disciplines and walks of life to get their input on the topics we discussed.

TUKULA NTAMA

I have appreciated this initiative. I have loved the gentle nudge into active participation, a way away from a settling and stagnant state. The workshops were stimulating, and offered new information that did influence my work. I appreciated the efforts. I feel that the sessions were designed by artists to stimulate artists. I was uplifted, informed and excited by the information offered. I'm pleased and honored to be included in this project. I have loved the process, and loved creating new work. This initiative will influence my way forward in the creation of our Art House. I am truly giving thanks.



KEN DOORSON

In general, the workshop was important to connect with other artists from other Caribbean states. The theme Stateless was approached broadly, the work sessions through numerous topics that were discussed. It also reflect the common social issues the Caribbean states faces. The big question is how can we represent these social issues in an innovative way?

A conceptual approach.

The the discussion rooms were helpful for sharing vision. Discussing the feasibility of ideas and also exchanging ideas about the concept Stateless. I think some interim room sessions can be kept on during the project for a continuous exchange of thoughts. It turned out that more time was needed with the participation of various rooms.

Stateless concept Working from an environmental point of view.

The glowing polder has his based idea on innovation in agriculture how to reclaim land.

Agriculture practices shape our we of living from the early beginning of human settlement it has shape our identity. The shape has its basis of isosceles triangles. The basic form in nature. If we explain this in several forms side by side, the idea of land reclamation arises. Starting with the idea of floating farm that we can link to adapting our cultivation method due to climate change reflects the idea of Glowing polder. We are reshaping our identity. This artpiece will expand by replicating the shape and and terracotta head floating on water to exhibit as an instillation in open space.



ROBERT ENFIELD

Workshop feedback

I have experienced and have a better idea of participating with the workshop overall. The thought of statelessness is clear and has developed a much more and better understanding. Looking around I see that there are a lot of people who are lonely, just because of this cruel treatment. My painting represents attack and shows the statelessness of a person.

Hopefully will my body of work express the nature of statelessness and impress this feeling to the public.



DWIGHT FERGUSON

My overall thoughts on the workshops and the Biennial.

I think that the workshops were enlightening but they did not affect my creative process. I also feel that the conversation on Statelessness can be awaken through the arts and the viewers can be prompted to have a deeper conversation and a proactive stance to address the issues. The stipend delay was a minor setback but my creative flow was greater than the stipend and I already knew I was over the allotment for the project. Eagerly looking forward to expanding the theme.



LEMERO WRIGHT

Listening and observing on what was said in the workshop has opened up discussions on what is meant to be stateless. When looking at the state we are in during this pandemic, we can say that we are stateless in a way of the lockdowns where we are restricted of our privilege.

Migration and environment was a topic that was well presented by our presenter. We talked about social issues that we face as a caribbean nation where persons flee from their country looking for a better way of life. One may argue, that looking for better way of life comes with alot of situations where you can just bite the bullet and struggle hoping for a brighter tomorrow.

We touched on mental abuse and harrassement at the workplace.this was a sticky topic where we discuss harrassment on the job dealing with job promotions and sexual exploitations.The presenter really explore this topic. This will help my art alot when it comes to subject matter. My work speaks about migration and our environment.



MOYA STRACHAN

The Voice and Artistic Expressions of Statelessness In The Bahamas By Moya Strachan

The Workshops:

The workshops were inspiring, and very stimulating. Each one was motivational. The topics in most cases were thought provoking. Statelessness was clearly defined. The art therapy, the session on gender violence, culture, film, animation, computational art were presented well. They definitely helped to inspire all the various artists involved in ways to produce a piece. The discussions with the Caribbean artists was an opportunity to meet fellow artists in the Caribbean. I will definitely be using most of what I have learned into my work of art. The Voices and Expressions of Statelessness will be heard and seen. What is statelessness? The image below that I had the opportunity to sketch during the workshop. This is a drawing of an island, this image explains my meaning of statelessness. It displays a community on an island. The unity and togetherness of the people, 'islanders', as they go to worship is shown by the fact that the people are holding hands. However, the island is surrounded by water, which is an open gateway to others, who sometimes lose their lives to try to be a part of a much safer environment. The faces on the outer sides of the picture reflect the images of the people that are made to feel like onlookers, strangers, outsiders who are not allowed to belong to the people of the island. Therefore while they make it on the island, they are not given the opportunity to become an 'islander', a citizen. "Stateless".

The workshops gave insights in so many ways of how people are affected.

ALLIA DEAN

To the entire team of the 1st edition of a Caribbean Visual Arts Biennial, I say thank you. It gives me great joy and humility to be selected as a participant in this historically groundbreaking initiative.

Initially, my response to this project spoke to a national level utilizing the recently discarded Bahamian Penny in the form of a jewelry campaign to promote awareness of the various forms of statelessness. However, as I participated in the seven day workshop something magical began to happen. It was through participation in day 2 breakout session, where myself, Precious Barrow and Vanessa Winston found ourselves sharing in the animation room. Through Vanessa's positively sharing our time with Mr. Antonius Roberts, Mr. Roberts suggested the idea to collaborate as our interests were similar. Powerful. We formed a WhatsApp group and got on a call. It began! We would later be mentored by Mr. Roberts.

Simultaneously, thanks to the mentorship of Mr. Roberts, after sharing my thought processes, I was connected to Mr. Ulrich Voges, Curator of Art, Central Bank of The Bahamas. After meeting with Mr. Voges and discussing my thoughts and ideas around STATELESSNESS and campaign involving the Bahamian Penny I gained the support of the Central Bank of the Bahamas. The pennies and shredded money materials for my project was supplied by The Central Bank of the Bahamas.

As the workshop continued, as we discussed and delved into the perspectives and plateaus of Statelessness I felt a greater tug to take on more responsibility as a participating artist, more so, a participating female artist to use my voice to create an impactful contribution to positive change through the region and then the world.

Today, I stand more matured and more sensitive to the work I produce as a Caribbean Woman first and a Caribbean artist. I stand inspired having participated in the workshop and the 1st edition of a Caribbean Visual Arts Biennial. As a result, I am hopeful that my collaborative contribution to the 1st Caribbean visual Arts Biennial has the power to historically eradicate the negative implications of the middle passage to a positive triangular trade reference addressing statelessness and empowering Caribbean women.

KEVIN ROLLE

The Biennial workshop has help to broaden my mindset and perspective to the state of culture and society acceptance of immigration, geological changes etc. As an artist my work before was confined and selfish. The workshop has given me a trust to speak and express. My work has now become one of advocating and to alarm others of threats and conditions that has dwarfed a community progress and resilience. I am truly thankful for the opportunity to have sat under great minds that has equipped me for a new season in my art works.



EMMANUEL PRATT-CLARKE

This subject of statelessness is something I certainly feel will be a continuing thread in my work. The relation of this subject to climate change and its ties to travel and migration lends itself to really strong symbolism that I enjoyed working with. I appreciated how open ended the prompt and lessons on this subject were, especially preceding the creation of the artwork. This project led me to source materials from such a wide range of places that really made me interact with this subject in a more active way by going into the community and talking with people about what I was working on.



SONIA FARMER

The I.C.E. Caribbean Visual Arts Biennial gave me the opportunity to begin a project I had been thinking about for many years, something that would continue one aspect of my personal artistic practice of interrogating the limitations of Bahamian citizenship and discrimination laws, and also expand it beyond the scope of my experience. My online oral history archive, “Indelible” allows us to measure the impact of these laws on real, everyday people, and how they shape perceptions of Bahamian-ness, nationhood, citizenship, and belonging. I believe that we all have stories to share, and that by sharing these stories through honest, vulnerable, and self-aware reflections in culturally-safe spaces of conversation, we can facilitate personal connections with others to raise awareness of the violence and trauma perpetuated by discrimination. Everyone has a right to belonging and safety, and my hope is that this project contributes the push for progressive and compassionate shifts in both personal and political arenas.

Though I had a good idea of how I would spend my time during this biennial, the various workshops that kicked off the exercise allowed me to consider various resources to support how the project would live in the world, as well as center my practice in a wider regional community of practicing artists who interests intersected with my own. I found the workshops on gender-based violence especially useful, even with my foundation of knowledge and awareness on the topic, because through its statistics presented as well as the participant response, it pointed to the critical need to make visible the violence and trauma of such discrimination, and how, especially in the Caribbean region, this misogyny, xenophobia, and homophobia is supported and perpetuated by our laws.

My personal creative practice as an artist and writer intersects with my practice as a publisher—I enjoy collaborating through the process publishing, whether I am making content alongside a co-creator, or using their content to create how the project lives in its published form. I utilize a variety of book arts techniques (letterpress, hand-binding, printmaking methods, and handmade paper) as well as digital tools to publish, and as such, I consider digital platforms such as websites a great way to publish work, especially to share work by multiple contributors, on an ongoing basis, in an accessible way. It is here that “indelible” lives as a published project within my practice, and I am grateful to have experienced this opportunity and support to bring it forth and advance my practice.

Due to the short notice of my acceptance into the biennial, I was not able to completely dedicate my time to this project and had a hard time developing it while balancing my freelance commitments to various clients over the past two months, even with the extensions. However, I am pleased with the initial design of the website, and the content generated from my first four conversations. I invited 15 people to speak with me but received only four affirmative responses, and a few who expressed interest but have not yet committed to an interview—thus is the nature of collaborations, with which I am familiar. Nevertheless, I don’t feel that the website can be released yet to the public. I would like to feature at least one dozen stories before launching, sharing a wide range of experiences with citizenship and identity expression so that the expansive core of the project is evident at its inception. This range would also illustrate to potential participants—either through invitation or submission via the Google Form linked to the website—the scope and drive of the project. I am really grateful to the four participants who agreed to share such vulnerable and honest experiences about such controversial topics with me without a concrete end product. Going forward following up on direct invitations, I can now show the in-progress project (and eventually published product) to give potential participants and understanding of its mission and value.

Another element I would like to work toward incorporating on this website is a crowd-sourced syllabus, which would provide context for understanding the history and analysis of Bahamian constitutional laws and their applications and the history and analysis of the two gender equality referendums. Increasing in popularity over the past five years, a crowd-sourced syllabus addresses emergent situations of crises via providing frameworks, tools, and resources as living materials that provide timely meaning and context to our current realities. Their organic ever-changing nature makes them perfect to live in online spaces such as websites or open-source Google documents. This too would be a collaborative endeavor, soliciting invitations from local lawmakers, educators, advocates, and artists to provide a critical framework within which to center the Indelible oral histories.

The reality is that the project requires funding—for me to take time off from my freelance work, to compensate collaborators, to compensate audio technology and support, and even to expand the project in really exciting ways, such as bringing on an interviewer who can hold conversations with participants in Haitian Creole so that we can specifically examine the realities of statelessness, discrimination, and violence created by our laws on the Haitian-Bahamian population. So as I work to build this resource and archive as best I can in the time and with the resources I have with an eye on an end-of-summer launch, the next steps for me are to seek continuing support for the project to grow and live and make its intended impact contributing to a critical discussion about Bahamian identity.



VERNELLE A. A. NOEL

Comments on the Biennial

The Presenters and Organizers

The Biennial was inspiring, informative, and something I would like to continue being a part of. Not only were there fantastic presentations and discussions on issues, and what the goal of the program is, but it lit a fire in me to really make art that speaks to and gives voice to issues and be the voice of issues. I was most impacted by presentations of Tonni Ann Brodber-Hemans, Denise Demming, Martyn Forde, and Camille Selvon. Tonni's presentation touched me deeply and was the motivation behind my choice to address gender-based violence. I learned so much, had enlightening discussions and was privy to other participants' views, experiences, and emotions around this topic.

Fellow Participants

Fellow participants in the Biennial were amazing! The discussions we had in break out rooms were good. The conversations we had everyday around topics were stimulating, honest, and it felt so good to not only SEE us (the Caribbean) and our ideas, our work, meet each other, and get to know others in ways that I never got the opportunity to before. Having this in a ZOOM format has in some ways opened access and communications across the boundaries of waters, flights, and transportation, while we are still able to be transported into each other's minds. I hope there will always be an online version of this program. It was one of the best art cohorts I have been a part of – the people, the topics, the discussions.

Feedback

The program was carried out in a very efficient manner with quick email responses, timely starts for the day, and facilitation. My conversation with Antonius Roberts was also beautiful. His feedback and comments on my ideas helped push it forward in ways I did not imagine before.

Congratulations on this program and I look forward to many more! I am here to support you all whenever you wish.



JOHANN MEDFORD & ARNALDO JAMES (NORTH ELEVEN)

Simply put, the Bahamas Biennial accelerator has been extremely beneficial to North Eleven, we hope this initiative continues for generations to come. It comes at a critical time where lives within the Caribbean are impacted by the COVID-19 pandemic, the La Soufriere eruption and a myriad of environmental conditions including Sahara dust and the approaching hurricane season.

Statelessness, the biennial theme, is meaningful for us to interrogate, the formation of nation-states created exclusion issues for peoples. Across the Caribbean, we have been navigating the complexities of the state's inclusion, exclusion, protection and safety. Building from this awareness, the accelerator sharpened North Eleven's concepts with timely and diverse insights from well-equipped facilitators over seven impressive sessions.

The initial session was introductory with participants meeting each other, the organisers and the Bahamas Biennial curator Antonius Roberts. Roberts brought community engagement to the discourse, i.e. involvement of the public in our artwork objectives; centred participants as resources to each other; and articulated the impetus for the biennial theme. The following session, Camille Selvon presented about the Other. She positioned everyone's story as valuable, enforced that the perspectives from Caribbean: environments; gender expression; ethnicities; sexualities; and other cultural distinctions make meaningful contributions to storytelling and international art production.

The discussion about environmental sustainability; climate change and resilience; immigration and engaging communities led by Martin Forde was a rich combination of facts, terminology and ethical frameworks. He provided many examples that illustrated relevant concepts effectively guiding participants through, what could be seen as very complex subject matter. The following day, art educator at the University of the West Indies, Roger Allan Jackson, shared his research on the perceptions of art students about STEM subjects. Jackson presented his work; a combination of electronics, robotics and computer programming focused on stimulating audience engagement. He got the biennial artists to experiment with web-coding, ultimately exposing many to artistic expression unconventional to mainstream Caribbean art practice.

Satori Hassanalí followed Jackson, grounded in his expertise as an art therapist, Hassanalí's session unpacked the fundamentals of healing with visual art. The workshop consisted of a variety of mental health definitions and expanded on theories by Freud and Jung. In the concluding sessions, Dennise Demming and Tonni-Ann Brodber-Hemans each facilitated conversations that unpacked violence with a gender-based focus on harm elimination and safety. Overall, the mentorship provided the focus, language, insights and encouragement to refine North Eleven's exhibition development. As a result, we are confident that within our work the accelerator's expansive consciousness will be evident.




FITZROY HOYTE

The I.C.E Caribbean Visual Arts Biennial has facilitated the opportunity for me to work, interact, and network with a group of creatives from divergent Caribbean-based backgrounds. The workshops essentially created a space whereby we were able to exchange thoughts, ideas and concepts in a creatively supportive environment. The theme of statelessness initiated a series of introspection whereby I considered my journey as both an individual and an artist as well as the impact of 'my voice'. Hearing the thoughts of the other participants regarding their creative process and medium usage I experienced a creative renewal which in turn motivated me to further my exploration and experimentation with the mediums available to me.

Additionally, the presenters also played a role in providing new perspectives on important social issues ex. Gender-Based Violence. Particularly as a man, the fact that this issue was discussed not only in regards to violence towards women but also in terms of the implications for men was particularly significant. Moreover, the points which highlighted the inability for certain men to communicate and its underlying link to poor socialization which in turn results in a higher occurrence of acts of violence. To me these issues stress the importance and impact of communication as our actions and thoughts are interconnected. I felt that the communication aspect resonates with creatives as we seek to provide a voice through our artwork which highlights, discusses and attempts to resolve these issues.

Furthermore, the Biennial prompted me to revisit a series which I have been working on over a period of time entitled, "Distant Relatives". The piece in particular, 'Who am I', aligns solely with the concepts of statelessness, understanding the journey of life and the evolutionary perception of self. The materials that I used are what are innate to my environment such as sea glass, sand, stones, shells and mirrors. The mirrors particularly allow the viewer to see themselves within the piece, establishing the idea of understanding oneself, one's purpose and becoming aware of our own human consciousness. I do look forward to future creative endeavors like this which facilitate fruitful exchange and development. I believe that these exchanges allow us as Caribbean nationals to reconnect not only to our creative roots but also to each other which is essential for solidarity and creative sustainability. Thus, I am truly grateful to have been afforded the opportunity to participate in this endeavor.





Notes on Statelessness:

The Caribbean Visual Arts Biennial

Peer Reviewed Essay



Essayist, Chasitie G. Brown | Peer Editor, Mia U. Kozlovsky

Statelessness. The word conjures associations of mobility, liminality, and fugitivity. As the curatorial theme of the Caribbean Visual Arts Biennial, the term signifies the transnational and collaborative nature of the project. Transcending geographical boundaries, the exhibition features twenty-five artists from twelve different countries across the Caribbean. The organization of the Biennial itself is instituted from a series of partnerships with renowned Caribbean organizations. Leading the project is Animae Caribe based in Trinidad and Tobago, in collaboration with the Incubator for Collaborative Expression (ICE) Caribbean from the Bahamas, and Future in Nature Synergies Inc. from Barbados. Support from the project derives from the Caribbean Development Bank's Cultural and Creative Industries Innovation Fund(CIIF).

Taking statelessness as praxis, each artists' commissioned works propose innovative solutions to various issues gripping the twenty-first century: climate change, notions of citizenship, and queer community-building among others. Works range from

installations to animated designs to mixed-media assemblages. Collectively, these diverse submissions elucidate the ways in which the arts might serve as a critical agent or intervention toward our current concerns of the contemporary period. For example, how can we design temporary architectural structures to withstand damage brought upon by ecological disasters through animation and installation? How can we raise awareness for gender-based violence through portraiture and self-representation that encourages empathy? Further, how can we employ collaborative artistic practices as a methodology for confronting shared challenges that face the Caribbean?

These are the queries that the participating artists in the Caribbean Visual Arts Biennial confront. Emblematic of these interventions are the works by the Biennial's five prize grants winners: Alana Brooks (Barbados), Tukula Ntama (Jamaica), Sonia Farmer (The Bahamas), Vernelle A. A. Noel (Trinidad and Tobago), and Johann Medford & Arnaldo James (Trinidad and Tobago). Pitches from 12 finalists were reviewed and these 5 selected by a panel of judges for the Biennial. The winners are granted cash prizes for the completion of the proposed interventions.

This essay considers the broad contours of the Caribbean Visual Arts Biennial through a guided reading of the five winners projects. The works represent the multiple valences of statelessness as they relate to the Caribbean: ecological justice; citizenship and selfhood; and queer Indigenous community building. Moreover, this essay seeks to situate the Biennial itself within the broader artistic and exhibition landscape of the Caribbean. That is, how can we begin to historicize the Visual Arts Biennial and position its accomplishments within a larger genealogy of exhibiting practices in the region? Echoing the collaborative nature that animates much of the participants creative works, the Biennial format itself provides a critical discursive forum for the facilitation of dialogue and exchange among its diverse participants. Thus, through the

cross-fertilization of ideas, perspectives, and theories as encouraged in this open model, the Biennial works towards ideologies of statelessness.

Exhibiting Practices in the Caribbean:

A Brief Overview

Collaboration and transnational exchange are a defining feature of the contemporary Caribbean artistic and exhibition landscape. Yielding a greater sense of regional identity, the cross-fertilization of culture, ideas, and perspectives remains a critical practice for Caribbean artists working in the region. The 1970s marks a significant moment for the proliferation of these methods. During this decade, numerous Caribbean countries gained their independence from the colonial rule of Europe. Ideologies of regionalism, emphasizing pan-Caribbean alliances, were not only born from this period, but also served as a viable decolonial strategy toward cultural identity-making. By focusing on inter-regional collaborations, Caribbean artists, politicians, and intellectuals sought to undue the violent effects of fragmentation brought upon by colonialization.

A foundational case study into this history is the formation of the Caribbean Community (CARICOM) as well as CARICOM's relationship to the Caribbean Festival of the Arts (CARIFESTA). Established in 1973, CARICOM is an organizational body that seeks to facilitate regional integration throughout the Caribbean in a variety of fields: politics, economics, education, and culture. The initiative was founded at the Seventh Heads of Government Conference of Commonwealth Caribbean Countries held in Trinidad and Tobago in 1972.

¹ The various Caribbean delegates present at this meeting agreed upon transforming the existing Caribbean Free Trade Association (CARIFTA) (1965) into a larger initiative, CARICOM.

CARICOM formally came into existence the following year in 1973 with the signing of the Treaty of Chaguaramas by Prime Ministers of Guyana (Forbes Burnham), Barbados (Errol Barrows), Jamaica (Michael Manley), and Trinidad and Tobago (Eric Williams).

Another salient initiative emerged from the Seventh Heads of Government Conference of Commonwealth Caribbean Countries which led to the creation of CARICOM: the founding of the regional Caribbean Festival of Arts, CARIFESTA. The nascent CARICOM was designated to be one of the festival's sponsors. Although not formally established until 1972, discussions for CARIFESTA emerged as early as 1970 at the Writers and Artists Convention in Guyana. ² The event was held in celebration of the country's announcement of its Co-Operative Republic status, a Guyanese version of socialism that emphasized communal practices. The convention brought together cultural practitioners from across the region and the diaspora. Most notable among its participants were poet Kamau Braithwaite from Barbados, artist Aubrey Williams from Guyana and novelist Andrew Salkey from Jamaica.

The inaugural 1972 CARIFESTA, held in the Guyanese capital of Georgetown, was among one of the first mega-art festivals to take place in the region. The occasion followed Guyana's recent independence from Britain in 1966. Nearly 1,200 cultural practitioners from twenty-eight countries across the Caribbean and Latin America gathered at the capital for the duration of three weeks. Collectively, they sought to articulate a pan-Caribbean regional identity through a myriad of creative expressions: dance, theater, music, and the visual arts among others. This roving Caribbean festival continued in three other installments that were staged throughout the region: Jamaica (1976), Cuba (1979), and Barbados (1981). While CARIFESTA still continues today, these earlier four iterations laid the foundation for collaborative exhibiting practices for the facilitation of dialogue and exchange.

¹ "Communiqué Issued at the Conclusion of the Seventh Heads of Government Conference of Commonwealth Caribbean Countries 9-14 October 1972, Chaguaramas, Trinidad and Tobago" CARICOM Caribbean Community accessed November 12, 2021, <https://caricom.org/communique-issued-at-the-conclusion-of-the-seventh-heads-of-government-conference-of-commonwealth-caribbean-countries-9-14-october-1972-chaguaramas-trinidad-and-tobago/>

² See Andrew Salkey, *Georgetown Journal: A Caribbean Writer's Journey from London via Port of Spain to Georgetown, Guyana, 1970* (London and Port of Spain: New Beacon Books Ltd, 1972).



Akin to the festival format employed in CARIFESTA, the biennials' presences in the Caribbean similarly signify and encourage dialogue, exchange, and regional cultural building through its open collaborative practices. The Third Havana Biennial in 1989 was particularly significant in reorienting cultural production from the Global South—Africa, Latin America, and the Caribbean—as the center for the arts.³ Moreover, the Ghetto Biennale, instituted in 2009 by the Haitian artist collective Atis Rezistans, constitutes a viable exhibiting circuit. Held in Lakou Cheri and Ghetto Leanne, the Haitian Ghetto Biennale attracts cultural practitioners throughout the Caribbean and the globe.⁴

Six iterations of the Biennale have taken place with the seventh installment slated to be held in 2022. Participating artist of the Caribbean Visual Arts Biennial, Reginald Sénatus, took part in the 2017 and 2019 installment of the Ghetto Biennale. In the context of famous exhibitions, such as the Venice Biennial, the proliferation of Biennale's within the Caribbean signifies a salient opportunity for artists in the region to have their work showcased to a larger diverse audience.

Statelessness takes part in this larger genealogy of critical exhibiting practices. Employing a biennial format, the exhibition provides a platform for cultural practitioners to engage in critical discourse thus expanding their artistic horizons.

Yet, a distinguishing feature of the Statelessness Biennial is its cutting-edge incorporation of technology. In the era of COVID-19, Zoom and other digital platforms have created veritable online communities with wider accessibility and reach to those individuals with access to reliable internet and technology.

By including a virtual exhibition of the participants' artwork on the website, the

Caribbean Visual Arts Biennial becomes accessible to a wider audience both within the region and abroad. Indeed, this digital approach gestures toward the futurity of statelessness; cutting across geographical and temporal boundaries, the digital landscape reconfigures our notions of community, space, and belonging. Moreover, the online documentation of the Biennial in the form of its website as well as digital catalogue ensures that its digital afterlives continue to live after the former completion of the project.

Ecological Justice:

The Anthropocene in the Caribbean

Caribbean artists have long engaged with themes related to the land and environment in their creative works. Cuban artist Wifredo Lam's surrealist landscapes explore the spiritual mysticism of the forest. Similarly, Haitian-born artist Edouard-Duval Carrié takes the environment as a sacred odyssey for religious exploration. These visual approaches to the Caribbean land evoke Martinican writer Édouard Glissant's theorizations of the Caribbean environment.⁵ Moreover, the shifting ecological landscape of the twenty-first century has yielded new approaches or artistic interventions to these concerns.

The pressing threats of climate change have become increasingly more apparent in the recent decades. Natural disasters such as Hurricane Maria and Irma, which devastated parts of the northeastern Caribbean (Puerto Rico, Dominica, Barbuda, St. Martin, and parts of the Virgin Islands), are evidence of the earth's rapidly deteriorating climate. Evoking these concerns are notions of are notions of the Anthropocene. Coined by chemist Paul Crutzen, the Anthropocene is the geological era in which human activity

³ The Third Havana Biennial radically broke from dominant exhibiting models as codified in the Venice Biennial: artists were not organized or represented by national affiliation and no awarding prizes were granted for national or individual displays. Further, the biennial incorporated a major international conference thus emphasizing the discursive component of the exhibition. See Rachel Weiss ed. *Making Art Global: The Third Havana Biennial 1989* (London: Afterall Books, 2011).

⁴ "Home: Ghetto Biennale", Ghetto Biennale, accessed November 12, 2021, <https://www.ghettobiennale.org>.

⁵ See Édouard Glissant, *La Lézarde* (Paris: Seuil, 1958) and *Une nouvelle région du monde* (Paris: Gallimard, 2006).

has had a dominant impact on the climate. We are currently living in the era of the Anthropocene.⁶ The continuous burning of fossil fuels, from industrial factories that produce goods for a capitalist consumption, has left irreparable damage to the earth's atmosphere.

The effects of climate change take on a particular valence within the Caribbean. The ever-warming Atlantic Ocean and Caribbean Sea place the region within an especially precarious and vulnerable position. Further exacerbating this vulnerability is the Caribbean's tourist industry. Tourism remains one of the chief sources of revenue for many countries in the region. Yet the manufacturing of a picturesque Caribbean for a foreign appetite and consumption has severely altered the land. Art historian Krista Thompson argues the colonial project of tropicalization in the Caribbean altered visual epistemologies of the land.⁷ That is, picturesque renderings of the region's lush vegetation and pristine beachfronts, images of the environment typically distributed on postcards and other ephemera, served to cement an image of the Caribbean as a tropical environment to foreign audiences. Moreover, the incredible amount of energy harvested from natural resources to maintain this tropicalized image contribute to the drastic repercussions for the environment. As the earth's atmosphere warms at an accelerated rate, so too does the proliferation and intensity of natural disasters that leave individuals in a vulnerable position of statelessness through displacement.

Barbadian visual artist and practicing architect Alana Brooks takes up these themes of statelessness as it relates to environmental disasters. Submitted for the exhibition, her project entitled *Instability* serves as a larger architectural intervention in the wake of ecological destruction. The piece proposes a means for which to construct temporary structures in instances of natural disasters wherein one becomes physically displaced or without shelter. As a

solution, Brooks proposes a DIY architectural kit, where one can quickly assemble a structure in the absence of professional help. The architectural set consists of concrete pad foundations, pre-cut PVC panels, suspension rods, and a frame of pre-cut hollow sections.

As the title of the project gestures toward, *Instability* references the transience of natural disasters such as hurricanes, earthquakes, and tornadoes. The consequences of global warming, such as catastrophes uproot and destabilize our ways of being in the world by altering the natural landscape. Skillfully drawing upon the very ephemerality that underpins environmental disasters, Brooks proposes that we respond to these catastrophes with a similar sort of transience. That is, by constructing temporary structures or ephemeral architecture we find means of survival. This concept similarly relates to Brooks' theorizations on resiliency. As the artist states in her project description, "resilience does not necessarily equate with permanence but that to be resilient one must be able to re-build and re-emerge with ease."

⁸ Thus, to be resilient, one must be flexible, dynamic, and able to improvise.

Moreover, Brooks' complex project also showcases the ways in which individuals interact with space and create meaning therein. By creating a physical space for oneself in the onset of displacement from ecological destruction, individuals assert their presence in rather than on the environment. This claim to land differs from notions of individualistic permanence where one drastically alters their surroundings for their comfort (heating, transportation, A/C, etc.) or for capitalist tourist industries. Rather, Brooks' *Instability* emphasizes communal ephemerality by placing focus on temporary structures that rely upon sustainable modes of place-making and construction. The creative capacities that lay within one to design their own space further give individuals a sense of autonomy in the statelessness conditions of the Anthropocene.

⁶ Paul J. Crutzen and Eugene F. Stoermer, "The 'Anthropocene'" in *Global Change Newsletter* no.41 (May 2000), 17-18. For an insightful discussion on the Anthropocene as it relates to the Caribbean see Mimi Sheller, *Island Futures: Caribbean Survival in the Anthropocene* (Durham and London: Duke University Press, 2020).

⁷ See Krista A. Thompson, *An Eye for the Tropics: Tourism, Photography, and Framing the Caribbean Picturesque* (Durham and London: Duke University Press, 2006).

⁸ "Participants: Alana Brooks", *Animae Caribe*, accessed November 12, 2021, <https://www.animae Caribe.com/participants/>



Jamaican artist, Tukula Ntama similarly engages with themes of ecological resiliency in her visual works. For Ntama, statelessness relates to displacement, sustainability, and one's right to the land. Representing these notions is her series of works submitted for the Visual Arts Caribbean Biennial: *The Problem and The Cure*. Consisting of recycled found material, "The Problem" conveys the liminality of statelessness. Pieces of fabric, ropes, and metal chains among other objects are affixed to a support board and organized into three panels. For Ntama, assemblage of materials represents, "being without a home, the impermanence of life, lack of land ownership, a lack of representation by the government, and the gentrification of [her] community."⁹ Lacking context, or displaced from their original domestic setting, these found materials metaphorically symbolize the displacement of statelessness. Through this piece, Ntama poses the following question to her audience: how can one find innovative solutions to these problems of being without a home through sustainable practices?

As the counterpart for *The Problem*, *The Cure* offers answers to these queries. It consists of two distinct parts. The first is an eight-foot herb garden arranged in a circular mandala shape. The second part of this piece includes a Mahogany panel that depicts a figural form referencing the Divine Power of trust, faith, and honor. Both the garden and the panel take part in Ntama's collaborative art space named Art House. Coinciding with the Biennial, Ntama founded Art House as a physical community space in which local artists can share and display their works. In addition, the center offers art classes for all age ranges of students. By creating a shared artist space, Ntama suggests that part of the cure relies upon collaborative strategies that emphasize sustainable practices such as gardening and collective spiritual belief philosophies. Thus, Ntama creates communities that transcend official state categories of place and site.

Citizenship and Selfhood

The definition of statelessness encompasses notions of citizenship, selfhood, and notions of belonging. However, these concepts take on new dimensions in an era of rapid migration and global exchange. They prompt new perspectives or, rather, queries on the subject. How can we define citizenship in this current age? Moreover, how can we come up with a more inclusive understanding of citizenship that considers the fluidity of borders and crossings? What are the tensions between belonging and citizenship as defined by the state and individual? Lastly, how can we reclaim our selfhood and individual sense of autonomy on the onset of these issues brought upon by statelessness?

Engaging with these pressing concerns is Bahamian visual artist and writer Sonia Farmer. As part of her submission for the Biennial, Farmer's project *Indelible* represents a concerted effort to critically engage with notions of citizenship as it intersects with the state, policy, and gender. *Indelible* is an active online archive that documents respondents' opinions about such issues of belonging and representation as it relates to The Bahamas. Here, in this virtual space, Farmer is particularly concerned with the Bahamian constitution's articles that outline eligibility requirements for citizenship.

To symbolize the act of voting and political engagement, the participants in the project, local Bahamian residents, receive blank voter cards in which they fill out or complete in their own manner. Afterwards, Farmer then uploads the cards to the project's website where they constitute the archive's visual gallery. Each individual postcard is linked to an audio recording of the participant's oral history. Here, in these sound segments, the project's volunteers discuss various issues related to notions of identity and belonging within Bahamian society. Farmer conducts these interviews with the participants, either in person or online, before lightly editing them before they are uploaded on the projects' website.

⁹ "Participants: Tukula Ntama", Animae Caribe, accessed November 12, 2021, <https://www.animae Caribe.com/participants/>

The title *Indelible* denotes both the physical and metaphorical components of the project's relationship to themes of citizenship. *Indelible*, long-lasting, or hard to get off is the ink used in certain voting practices that require individuals to place ink on their thumb to mark their fingerprint. As such, it becomes a metonym, a marker, for constitutional rights and democracy. Moreover, the term "indelible" may also refer to more non-concrete or abstract impressions. Combining the tangible (voter cards) with the intangible (oral histories, the internet) in this archive, Farmer eloquently works at the liminal intersection of citizenship. That is, *indelible* serves as a larger critique or intervention into notions of belonging that go unrecognized by the state.

Farmer's archival practices engage at the intersection of participatory practices and the interrogation of state politics. The project relies upon participation from the members of the community. Akin to Ntama's Art House, Farmer similarly gestures toward collaborative practices as a strategy for combatting issues of statelessness. Forging new communities, Farmer provides a platform for marginalized voices that are not represented by the state or are disenfranchised. Thus, Farmer's *Indelible* serves as a larger intervention that illuminates the absences within the state's archive as represented in Bahamian legislation regarding citizenship eligibility.

Trinidadian artist and architect Vernelle A. A. Noel similarly shares Farmer's concerns of belonging and representation. Her project *We Are (In)Visible* consists of a wire-sculpture that depicts a face. One of the sculpture's eyes is red and sheds a tear, denoting hardship. Employing participatory modes of engagement, Noel intends for visiting individuals to view her sculpture in front of a mirror. As viewers look upon the object, they also see a reflection of themselves. Yet, their image is interrupted from the irregular shapes produced by the wires of the object. Moreover, the interplay between the mirror and sculpture collapses space between the viewer and these objects. As the viewer gazes upon their reflection in the mirror, their body and the wired sculpture become melded into one. Further, the pain conveyed in the sculpture's eye would metaphorically and literally be casted unto the viewer. Noel seems to suggest how pain, especially that produced by gender violence, might be understood through empathy, by placing oneself in the position of another.

Queer Indigenous Belonging

Powerfully building upon themes related to community, citizenship, and selfhood explored in the Biennial's participant artists' works, is the Trinidadian artist duo from North Eleven, Johann Medford and Arnaldo James project *Compassionate States*. Focusing on Caribbean Amerindian and Lesbian, Gay, Bisexual, Trans, Queer, and Intersex (LGBTQI) communities, *Compassionate States* explores particularly salient queries related to themes of statelessness. The artists investigate the ways in which marginalized identities can evoke concepts of statelessness or even fugitivity, looking at how individuals from these communities can mobilize together to create new meanings of belonging and collective selfhood.

Medford and James approach statelessness from the perspective of marginalized identities that are particularly vulnerable to violence and discrimination. Working with a team of artists including Samantha Farmer, Aleem Baksh, and Matthew Mungal, *Compassionate States* relies upon community engagement to inform its artistic production. The project's artists interview individuals from the Amerindian and LGBTQI community throughout the Caribbean. Snippets or sound clips of these recorded conversations are then translated into animated videos by *Compassionate States*'s team leaders. These digital components serve as a pedagogical tool to educate a public audience on the complexities of these identities and their attendant histories. Indeed, Indigenous sovereignty and land rights remains a continual battle throughout the Caribbean, as does queer subjectivity and identity expression. In their fight towards liberation and justice, Medford and James seek to educate the public audience on such identities to promote allyship, empathy, and understanding.

As in the projects of the other five prize grantee winners, *Compassionate States* works at the intersection of community outreach and radical archival building. By collecting oral histories through participatory means, the artists construct an archive on queer Indigenous belonging in the Caribbean. Yet, unlike a traditionally static and fixed archive, the one created in this project evokes the mobility of statelessness. Its stories are embodied within the project's participants and lived through their experiences and memory.



Conclusion:

Towards a Statelessness Future

The projects displayed in the Caribbean Visual Arts Biennial prompt us to reconsider hegemonic concepts of geographical fixed borders. By employing participatory and collaborative practices, the exhibiting artists create new communities that disrupt static boundaries. Farmer's critical archival practices apply pressure on Bahamian constitutional politics with restrictive eligibility for citizenship. Her Indelible project provides a platform for those marginalized from the state under such policies. Akin to collaborative strategies that build solidarity through collected stories, archives rely upon a similar mode of participation to forge new communities outside of the state. Similarly, Medford and James provide a virtual discursive and creative space for underrepresented individuals within Trinidadian society at the intersection of Amerindian and LGBTQI identities. Moreover, Brooks and Ntama engage with notions of the Anthropocene thus causing us to examine our relationship with the built and natural environment: Brooks through her proposed DIY architectural kits and Ntama through her community garden for Art House.

Looking forward, how can we continue to reimagine Caribbean futurities through perspectives of statelessness? Furthermore, what is the role in technology, the environment, and community engagement toward this reality? The Caribbean Visual Arts Biennial paves the way for such thinking and further sustainment on the topic.

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