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Sranan Art Xposed

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Marieke Visser looks back, looks ahead and takes a moment to reflect on *Paramaribo SPAN*

Jennifer Smit about *Paramaribo SPAN*

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Cassandra Gummels-Relyveld about the selection by Paul Woei

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Marleen de Bruijn, untitled, ceramic, 2010
(Photo: Courtesy Stichting Kokriki/Kunst- en Kijkroute 2010)

Liming, after hours
(Photo: Sirano Zalman with cooperation from PLU de la Fuente, 2010)

Cover Blak on Blak-editie *Artlink*

George Struikelblok on Curaçao
(Photo: Courtesy George Struikelblok, 2010)

Increasingly we notice: The visual art scene is changing. When we talk about visual art in this day and age, a flat canvas with a beautiful landscape is no longer the first thing that comes to mind. The exhibition *Paramaribo SPAN* has caused a breakthrough in that area and it has been a pioneering project in more ways than one. The *Nationale Kunstbeurs (National Art Fair)* as well, is a place where in recent years the public is increasingly introduced to other, less traditional forms of art. Every year for example George Struikelblok presents yet another installation and also from Kurt Nahar we have grown to depend on something quite different. More and more galleries and/or artists surprise us with original initiatives: *Art in Motion*; live painting at Royal House of Art by Carlos Blaaker. Gallery Singh who has a boat sailing through the air in the Hermitage Mall: George Ramjiawansing is the artist who constructed the metal sculpture of the Lalla Rookh. The Marriot Hotel provided the space for an exceptional exhibition by Anand Dwarka and Roshan Mahabir, at which especially the innovative sculptures of Mahabir were received with great enthusiasm by the public. The one-day exhibition in the middle of the Combé-market where students from the Nola Hatterman Art Academy exhibited numerous creative works of art. In the past few months there have also been many activities with regards to photography. Then there was also the opening of De Hal which opens up new perspectives for artists who need a LÓT of space ...

As art changes, it is crucial that the public gets the chance to grow along with it. In this regard the evenings that are regularly organized by the AHKCO are of great importance. Whether it's an improvised guest lecture by Rob Perrée alongside the pool during *Paramaribo SPAN*, or an interesting discourse by Petra Hu: they offer new points of view. That is exactly what we also hope to contribute to with *Sranan Art Xposed*. The previous *Sranan Art Xposed* included an interview with Ricardo Burgzorg who with his initiative *My first Art Collection*, wants to teach people to look critically at art. Then, this time around a good example of a fresh look: art of the day, in the column 'Connected'.

Enjoy, and pry your eyes open!



Marieke, Cassandra, Priscilla & Sabine

While searching for a leading article for this new edition of *Sranan Art Xposed* during our editorial-deliberations, we keep coming back to *Paramaribo SPAN*. An event of significant meaning to Surinamese visual art with an endless array of aspects, sidelines, themes, subjects of discussion, alternative paths, insights, questions et cetera. So much that it moves me to silence. Where to begin ...

"And how do you look back on it all?" people ask of me. I feel as though I have finally surfaced after a long journey under water, and now as I stand once again on dry land, I just don't have any cut-and-dried answers ready. What did I think of it? Every answer seems to fall short of the intensity and the magnitude of the experience that *Paramaribo SPAN* has been. Maybe I just need to take a deep breath, let it all sink in first.

It started out with a number of clear cut ingredients: the conclusion of the ArtRoPa-project (an exchange project in the area of visual arts between Rotterdam and Paramaribo), the anniversary of De Surinaamsche Bank N.V., the cooperation with KIT Publishers. Subsequently Thomas Meijer zu Schlochtern of the Centrum Beeldende Kunst Rotterdam decided to include a Caribbean curator in the project: Christopher Cozier. The latter then suggested to let Nicholas Laughlin set up a blog. The names of the participating artists from the Netherlands had been known for some time already: all 'Rotterdamers' who had been to Suriname within the framework of the ArtRoPa-project. The Surinamese participants were selected in a later stage by Cozier and Meijer zu Schlochtern. Once the Surinamese artists had been chosen the 'mise en place' was complete: all the ingredients for a delicious and - SPANtastic - moksi patu were present.

As I mentioned previously in my opening lines under 'Dear reader': the visual arts scene in Suriname is changing. That has consequences for artists, for working methods and for exhibition possibilities, but also for the public and for the people behind the scenes. It is from this position that I write this reflection. For the Surinamese artists, *Paramaribo SPAN* was in the first place an opportunity to make non-commercial, non-traditional art. But also for us, the folks from the 'orga' (organization), this was just as much of a voyage of discovery, a challenge to work on such an exceptional project. That is what this text is all about.

Together with Chandra van Binnendijk, I contributed to the publication *Paramaribo SPAN . Hedendaagse beeldende kunst in Suriname (Contemporary visual art in Suriname)*. Both of us and Ann Hermelijn then also provided artistic, organizational, technical and other miscellaneous assistance to the curators who after all, were not present here in Suriname: Christopher Cozier being in Trinidad and Thomas Meijer zu Schlochtern in The Netherlands. Finally Chandra and I were also commissioned by the bank to handle promotions for the event. All in all a rather varied position within this project during which there was a continuous exchange and/or change of ideas, which brought with it the necessary challenges: sometimes we ended up throwing all ideas into the proverbial magician's high hat hoping to ultimately pull out one or another great trick. A unique experience: behind the scenes the three of us rediscovered the wheel many times over and while doing so we developed a whole new way of organizing: the 'alakondre fasi' in order to, as creatively and as fast as possible, steer things in the right direction.

It was an extraordinary experience to notice that with such an exhibition so much more than just the 29 artists and two curators who ultimately participated is touched, changed, transformed and stimulated. This was noticeable for example from the cooperation with the bank, which so generously opened her doors and welcomed such an inspirational yet different art project on her premises. It was wonderful to see how the bank personnel totally went up in the entire process of the exhibition coming about. From the guards up to the management, on some level everybody was personally involved.

Still, an exhibition for the occasion of an anniversary is definitely different than an exhibition which is organized strictly for 'art-reasons'. Although the bank initially allowed a significant measure of artistic freedom, there was for example still an incident concerning a work of art which was not accepted in its original form (it included a text which the bank considered to be compromising) and for which the artist was required to make some concessions. An incident of such nature brings with it much food for thought and discussion. All of a sudden it became very clear that a somewhat firmer theoretical framework in the area of art is lacking in our country. What is artistic freedom, how far does that freedom extend, when do you compromise the integrity of the artist, who do the copyrights belong to and is there even such a thing as exclusive copyrights, what are the boundaries that determine the scope of the curator: all questions to which no unequivocal answer as yet exists, and which indicates that the formulation of theories in our country is currently still in its very early, sometimes embryonic stage.

Also just bringing together the work of the two groups of artists: the 10 from the Netherlands and 19 from Suriname, something that initially seemed so logical and self-explanatory, was ultimately accomplished in fits and starts. After the conclusion a substantial discussion came about on the blog [Trendbeheer](#), and also on the group page of *Paramaribo SPAN* on Facebook. Speaking for myself: I expected more of the communication and the interaction between the artists. Naturally, in a much earlier stage, there had indeed already been communication between the ArtRoPa-artists from both countries. But a large number of Surinamese *SPAN*-artists entered into the scene at much later phase. There was also amongst the participants from the Netherlands, a lack of clarity concerning the role of Christopher Cozier. For the 'Srananmans' (Surinamese) the Caribbean connection definitely represented an added value; but for the Dutch constituents amongst the *SPAN*-artists Cozier's input was for the most part, mildly put, unclear, and this occasionally brought an unpleasant tension with it. With my, not always modern-worldly, hippie-heart I had expected that during the exhibition a dialogue would ensue which would lead to some kind of unified grand finale. By now I realize that an art project is by no means a romantic feelgood-production with a guaranteed happy ending. It is all about the process and that is what all the preparations are for, the exhibition itself, the aftermath. This was for Suriname, an immense – and in many ways an exceptionally successful - process of unequalled proportions and intensity. Close to 5000 visitors, unprecedented media coverage, art as we have never seen it before, a location with a unique atmosphere: the project was very aptly typified by artist Winston van der Bok as an art quake, and the aftershocks will be felt for quite a while yet.

When I look back now, I place *Paramaribo SPAN* as a mark upon a line, a line that connects this exhibition to *Wakaman: drawing lines – connecting dots*: how apt and prophetic this title proves to be time and time again. A line which is again connected to the Readytex Art Gallery, to the Edna Manley College in Jamaica, with the National Art Fair, with the exchange between the Gerrit Rietveld Academie and the Nola Hatterman Art Academy, with the Academie voor Hoger Kunst- en Cultuuronderwijs which was founded by Jules Chin A Foeng, with the FVAS, with Erwin, with Gerrit Schouten, and so on, and so on ... But also, looking onward from February/March 2010, you can see a line leading up to a significant increase of Surinamese artists on Facebook, the opening of De Hal, the Trinidadian version (by [Richard Mark Rawlins](#)) of Roberto Tjon A Meeuws *fatu bangi*. And coming up, *Paramaribo Perspectives*, an exhibition which starts in September in Rotterdam. Later in this edition of SAX more about this exhibition. All are points in space and time, connected to each other with an invisible thread, as in the web of Anansi. That such a project cannot be pinned down to one point in that space and time, is also why I started my ponderings about writing this reflection with the thought: where to begin? It is not even important where I begin, nor where I stop: the beat goes on.

The mutual communication was the aspect that for me personally, was most eye opening. Although I occasionally needed a dictionary for Christopher Cozier's intellectual English with a Caribbean twist, so that I could follow the conversation, it was gratifying for me to behold a kindred spirit. I realized: we speak the same language, and although we may not always understand each other as well literally, on much more elemental- and much more essential – level we do so perfectly. The fact that we speak Dutch in the Netherlands and in Suriname is a sometimes insurmountable stumbling block. After *Paramaribo SPAN* that realization has become much stronger in me. You think that you have been clear to the other person, but still the message did not come across. Unwritten (and thus never articulated) rules and customs are continuously interpreted in the wrong way. My initial disappointment about the not always optimal communication disappeared when it dawned on me that even miscommunication is a form of communication. And in light of looking at a project as a process, each step is exactly that: even the misstep. By falling down and getting back up, trial and error, two steps forward, one step back ... Being under way is growing.

Several links:

- [I-Report](#) -
- [Nataanael Fancois Stamps Designer](#) -
- [Waterkant Video](#) -
- [Power of Culture](#) -
- [Flickr](#) -
- [Facebook](#) -
- [Blog](#) -
- [Website Arnold Schalks](#) -
- [Draconian Switch](#) -

Further down in SAX a critical review by Jennifer Smit, from Curacao. On the Facebook-page of *Paramaribo SPAN* accessible from the photo you can read a copy of the article by Rob Perrée in *Kunstbeeld*. A search for *Paramaribo SPAN* in the online archive of *de Ware Tijd*, also produces a number of read worthy articles. Additionally we will also send, on request, a pdf of a report by Lusetta Verboom which appeared in *Amigoe*.

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Sound of the Maroons

*The sound of the drum
passing through this dark green jungle
carrying stories of our ancestors
whose footsteps have printed this jungle floor*

*The sound ripples the dark water of the river
Shall we dance for our ancestors
who are protecting the jungle?*

*I can hear the stories of how they used to play
Stories of those who passed away, ran away
and those who have fought the great war
visions of the visitors
in dark robes with white collars*

*Shall we dance
For those who are protecting these footsteps
for us to see how they used to dance on this jungle floor
Shall we dance for those who can beat the drum
sending these stories through the jungle*

The sound of the Maroons

Poem on the occasion of *Paramaribo Perspectives*
Ken Doorson, 2010

The "Curacao Group" visits Paramaribo SPAN

Ja, Yes it was a moment and the momentum was there in Paramaribo. After ten years I was back and I felt the enormous energy moving all over the city. *Paramaribo SPAN* is indeed not just an exhibit. It is a process of expanding and exploring what is being experienced in the reign of visual culture in this country of the Caribbean. The exhibit was marvellously set up in the garden of the DSB Bank. And the opening night was an amalgamation of exuberance and creativity in all media. Food and drinks were part of this passage. The dynamics of *Paramaribo SPAN* had a strong impact on me. I felt like being in an incubator where everything is boiling and amalgamating. The Caribbean at its best, I dare say. Boundaries were stretched and the Surinamese artists did that in their own space and environment. In fact they created their own space and that is indeed the strength and power. *Paramaribo SPAN* is without any doubt a refreshing space and statement about the visual culture in Suriname. It is open and inviting and not at all a stiff platform. It keeps on going, even now that the exhibit has closed. Dialogue is inherent in this format where venue and visibility intertwine in a very inviting manner.

The works of art that struck me as extremely powerful are too many to discuss all of them. I would like to mention the huge blazing red work by **Sri Irikodomo** hanging high up there in a tree of the DSB garden (*Ingiwinti*, batik, 2010). Not only as an overpowering visual aesthetic manifestation but because the artwork is a result of a search and quest for what lives in the heart of the artist. And then there are in a very different vein the works of art by **Kurt Nahar** (*when death stares you in the eyes, what can you do?*, installation, 2010). He searches for a dialogue with the bloody past. He digs deep and the confrontation is hard to digest. I saw his work in **Readytex Art Gallery**. The



Sri Irodikromo, *Ingiwinti*, batik | 2010
(Foto: Readytex Art Gallery/William Tsang, 2010)

'Curacao Group' visited this venue on the next day and we were all impressed by the dedication and professional drive of Monique Nohu Chaia, owner and director of the Readytex Art Gallery in the heart of Paramaribo. The gallery has certainly moved on, since ten years ago.

The so called Curacao Group consists of art aficionados and gallery owners from Curacao that travelled together with me to Suriname for this event. I had given a series of lectures on art and visual culture in the Caribbean during the last months of 2009. The group got very enthusiastic when we heard about the upcoming SPAN exhibit in Paramaribo in 2010. So we decided to go. As a preparatory I gave a lecture on Surinamese art a week before we left.

On Friday morning February 27, the Curacao Group had a well guided tour by Chandra van Binnendijk along the collection of the DSB bank. This was a marvellous morning, the beginning of the journey. The DSB Bank's collection of artworks is a well kept and most interesting historical collection of the visual imagery of Suriname. It could not have been a better start of this exploration of Paramaribo. It leads us through history to the opening night just described.



The panel during the discussion in the gardens of the DSB Bank
(Still: Ellen Ligteringen, 2010)

Sunday morning we took a three hour bumpy ride to Moengo to visit **Marcel Pinas'** project. The dedication of this artist to accomplish new impulses to his community is really touching. His efforts are enormous and could be seen and felt by everyone. *Memre Moiwana*, his monumental tribute to those who perished in a bloody mass murder in the jungle is by all means an incredible and invading work of art that still has me without words.

"Paramaribo SPAN keeps on going, even now that the exhibit has closed"



Visit to the recently opened Tembe Art Studio in Moengo
(Photo: Readytex Art Gallery, 2010)

Much less invigorating was the discussion held in the garden of the DSB Bank on Saturday afternoon February 28. It resulted in a boring and cliché repetition of the question of the necessity of a museum of modern art in the Caribbean or elsewhere. The international panellists could not sufficiently express their thoughts about the experience of *Paramaribo SPAN*. That is really a pity. But in terms of networking and making new contacts it was very fruitful. I was glad to hear new voices and new perspectives on the visual culture in the Caribbean region, especially by professionals from outside the region. Caribbean art is not a fashion thing anymore but is taken seriously.

Paramaribo SPAN was launched as a result of the cultural exchange between Rotterdam and Paramaribo. Similar cultural exchange took place between Curacao and the Netherlands at the end of the nineties of the last century. The results then were disappointing for the Curacao arts community. It was a one way stream. Curacao artists never went to Holland because of red tape and lack of funding. If I compare both exchanges I can only marvel about the results in Paramaribo.

Jennifer Smit (1951), born on the island of Curacao, received her doctorate in Art History at the University of Amsterdam and was associated with the NIOD for fifteen years. In 1992 she migrated back to her native island, where she works nowadays as art critic and independent curator. She writes art reviews for the Antillean newspaper *Antilliaans Dagblad* and is currently working on an assignment for didactics on visual art for *Kas di Kultura*. From 2006 until 2009 she taught Caribbean and Western Art History at the Instituto Buena Bista. In 1999 Jennifer was head curator of the major art exhibition "Arte 99" including more than 60 Antillean and Aruban artists. Together with Adi Martis, she published in 2001 the first overview of the history of Antillean and Aruban art: *Arte Dutch Caribbean Art*. In 2003 she received the prestigious Cola Debrot prize for culture from the island of Curacao. Jennifer is vice-president of the *Association Internationale des Critiques d'Art (AICA) Southern Caribbean*. Recently the organizing committee of the International Triennial of the Caribbean in Santo Domingo (TRIC 2010) appointed Smit as curator for the Dutch Caribbean.

A representative of the new Suriname

1. "We no longer need to be ashamed. Things are going well in Suriname." They are the words of André Telting, the president of the Central Bank of Suriname who just recently passed away. In an interview with *De Volkskrant*¹ he talks about how the former colony has changed in ten years, from a "poverty-stricken situation" and "financial chaos" into a country that has managed, even in these difficult times, to be one of the few nations to achieve economic growth.

When I arrive in Suriname for the first time, I am told by insiders that when it comes to art, the country is still in the phase of "the colourful little painting on the wall". That seems to me a rather melancholic interpretation, but during my stay I find out where that melancholy originates from. In part because a lack of adequate schooling and necessary means, most of the artists still work from an outdated Western tradition. The look is for the most part cast within, and when is cast outward at all, it is the former colonizer who automatically comes into focus. That Pavlov-reaction is understandable because the Netherlands still feels the need to tell Suriname how things should be done. This usually well intended urge to interfere, is justified and sweetened with a tempting financial contribution. Why would the Surinamese artist stretch his boundaries when things are being made so easy for him?

Still for many years now there has been a new trend developing, but it is yet on too small a scale to lead to immediate and influential results. Late in the nineties and in early 2000, young artists such as Marcel Pinas, Kurt Nahar and George Struikelblok go to the *Edna Manley College* in Jamaica to continue their art education. There they discover that skills are a valuable asset, but that it is of equal importance to have 'a story' and to search for the most fitting forms of expression to bring that story to the public. At the same time they also realize that there is no reason why they should forego their own rich cultures, because it is therein that the roots of their 'stories' seem to lie. As a result, not only their work changes, but their confidence grows along with that change.

This is abundantly evident in 2009 at the *Wakaman-exhibition* in Fort Zeelandia, the result of a project from the Surinamese artists Remy Jungerman and Gillion Grantsaan, in which three Dutch Surinamese artists (Patricia Kaersenhout, Iris Kensmil, Charl Landvreugd) work together with three Surinamese artists (Kurt Nahar, Marcel Pinas, Ori Plet). A totally Surinamese initiative. The money used is the only thing that is supplied by the Netherlands.

In *Paramaribo SPAN* in 2010 a true breakthrough becomes visible². Even though it is set up as an exchange project between the CBK in Rotterdam and Suriname, it is the Surinamese contribution to the project that is most surprising. Co-curator and artist Christopher Cozier from Trinidad (assisted by Marcel Pinas) aptly senses in which phase Surinamese art is currently situated and also what the cultural climate is that it originates from.

He succeeds in fanning the slumbering self-confidence, so that a larger group of artists manages to free itself from confining paternalistically coloured tradition. *Dhiradj Ramsamoedj* (1986) is exemplary for the recent developments in Surinamese art. Because of this he was able to develop into the greatest surprise of *Paramaribo SPAN*.

2. "I see the world as my workplace and I hope that within about five years I can also tread my footsteps beyond Suriname, and that I can leave my mark elsewhere in the world."³ This is a recent expression from Ramsamoedj. It has taken some time before he had the nerve and the confidence to make such a statement.

He has been trained at the Nola Hatterman Art Academy in Paramaribo. There he gets the opportunity to adequately develop his talent and his skills. Still life, landscapes and portraits: he appears to have no difficulty whatsoever with those. His latest works however, already manifest a slumbering need to expand the boundaries.



Dhiradj Ramsamoedj, segment *Adjie Gilas*-installation, 2010 (Photo: Readytex Art Gallery/Willam Tsang, 2010)

When a year later two Dutch artists - Christiaan Bastiaans and Toon Verhoef - give workshops at Nola Hatterman, he decides to join in. That decision turns out to be crucial to his development. The first one succeeds in making him realize that the goal should not only be to pursue beauty, but that it is important to first develop a concept and to subsequently translate that into a form which does that concept optimal justice. Ugliness may turn out to be more vital than beauty. The second one provides him with insights into art history and introduces him to the work of predecessors such as *Marcel Duchamp* who had the courage to tread onto unfamiliar paths and go up against accepted traditions and customs. From that moment on the paintings and drawings of Ramsamoedj changed. He lets go of the dutiful portrayal of reality. Aside from that he also gives in to his urge to work spatially.⁴ His fantasies, ideas and beliefs find their way out in new forms and new media. In this period he creates two works which clearly break with the past. In one he glues miscellaneous cut up, painted and otherwise manipulated waste on rice bags. The second is a floating sculpture put together from empty plastic bottles. Both are a protest against the way people deal with waste. Too much is too often proclaimed as garbage. Because of carelessness and indifference too much ends up in nature, contributing to worldwide environmental pollution.

Dhiradj Ramsamoedj has a hardly positive opinion of mankind. This is undoubtedly fed in part by his religion. He is disturbed by the growing materialism and egoism. In his eyes people too easily resort to discrimination and violence. Differences of opinion which can be easily resolved, quickly lead to conflicts or even wars. They are driven by their lusts and show little respect for others. The head dominates over the heart. In order to give shape to these notions, he portrays people with large heads of which the eyes, ears and mouths are missing. They thus symbolically become harmless and are protected against evil. Implicitly this is how he comes to the archetype of man, to mankind when life was still uninhibited and unbiased. That he also portrays himself as 'disfigured', proves that he is not averse to self criticism. The sculpture he has made of himself may well be (literally) flexible and assembled from colourful strips of textile and be reminiscent of a happy go lucky Mardi Gras-celebrant, its senses are for the most part put out of use.

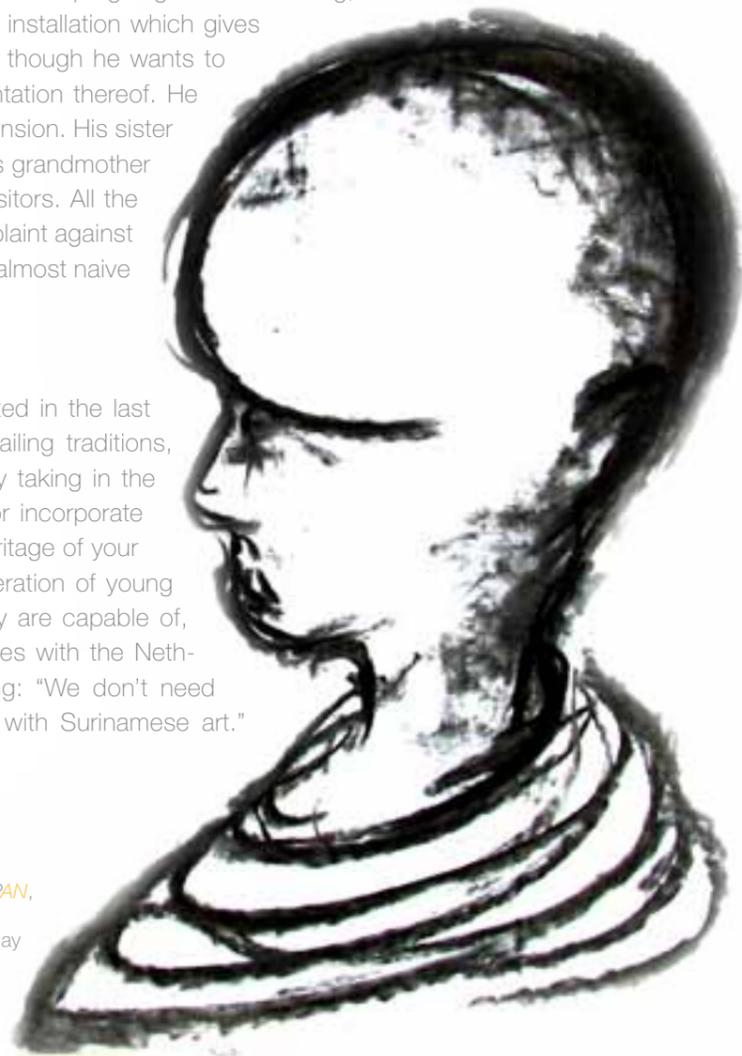
3. After his 'liberation' Ramsamoedj works with any media he thinks he might need; all media the concept requires. That becomes apparent in *Adjie Gilas* the installation he makes for *Paramaribo SPAN*. The work is a multifaceted homage to his grandmother. It is special in more than one respect. In the first place he decides to construct it on the first floor of his grandmother's house. This provides *Adjie Gilas* with a sort of intimacy that it would not have had elsewhere. The visitor is even overcome with a slight hesitation to enter. In the room to the left, in the back, he presents a portrait of his grandmother. He covers the walls with metal drinking cups that she used to rent out in order to provide for her family. The cups are used at Indian celebrations and parties. For this occasion he has printed her image on them. In the living room he positions the previously mentioned colourful version of himself. In the other two rooms he gives a visual interpretation of the world he lives in, or thinks to live in. In one room he does that through visual diaries. Almost daily for a few years now, he has been painting and drawing on the pages of an existing book. By consciously choosing the format of a book page and thus confining himself to the limitations of it and by now and then incorporating printed texts into his images, these diaries can also be considered a tribute to books. "Small, but with great character", as he himself describes them.



Dhiradj Ramsamoedj, *Flexible man*, 2009 (Photo: Readytex Art Gallery/Willam Tsang, 2010)

The last room is a junk room, where in between all the mess a primitive wooden figurine is displayed walking, symbolic for the pollution which keeps going on. Also striking, is that he uses spotlights in different parts of the installation which gives the objects a second life upon the walls. It is as though he wants to differentiate between the reality and the representation thereof. He also gives the medium of performance a new dimension. His sister is quite solemnly turning the pages of his diary, his grandmother walks around to every now and then serve the visitors. All the personal elements together also represent a complaint against the increasing estrangement between people; an almost naive plea for close family ties.

4. The work that Dhiradj Ramsamoedj has created in the last years proves that it is possible to surpass prevailing traditions, by opening yourself up for outside influences, by taking in the outside world and not being afraid to combine or incorporate the acquired insights together with the cultural heritage of your country. Ramsamoedj is representative of a generation of young artists who knows what they want and what they are capable of, and who can and want to forego the historical ties with the Netherlands. Paraphrasing the words of André Telling: "We don't need to be ashamed anymore, things are going well with Surinamese art."



1. *De Volkskrant*, Maart 23, 2010;
2. For a review of that exhibition: *Kunstbeeld*, April 2010;
3. This quote was taken from the publication at *Paramaribo SPAN*, KIT Publishers, Amsterdam 2010, p. 151;
4. In a mail written to me, he tells of how as a child he used to play with wood scraps and pieces of concrete. This is where according to him, his urge to work spatially originates from.

Rob Perrée works as freelance writer, art critic and curator, specialized in contemporary (Afro) American art, African art and art in which new media are incorporated. His work has appeared in countless catalogues, books, magazines and newspapers. He is editor of the Dutch art magazine *Kunstbeeld*.

Readers tip!

In May 2010
Nicholas Laughlin
published this
report about
the *Adjie Gilas*-
project in
*Caribbean
Review of
Books*.

Sneak Preview: *Ordinary People Reloaded*,

the upcoming solo-exhibition of Dhiradj Ramsamoedj October 19 – 23 2010, in De Hal at the Grote Combéweg 45, Paramaribo.

Upstairs in his grandmother's house is where he currently has his studio. Every room, every wall, every nook and cranny, is being put to use by **Dhiradj Ramsamoedj** who is diligently and passionately at work on the art for his new collection which is to be presented to the public in his 2nd solo exhibition in October this year. During the *Paramaribo SPAN*-exhibition earlier this year, he utilized this same space to display his *Adjie Gilas*-project and then managed to stand out for his unique and highly conceptual works of art. The old house was given new life with his art, but at the same time it was in and of itself an inextricable part of the art that it harboured within.

With his new exhibition Dhiradj vehemently expands upon ideas and reactions which evolved from his contribution to *Paramaribo SPAN*. Aside from that, or maybe within that context, he takes the theme from his first solo exhibition *Ordinary People* in 2006 and delves even further into the subject matter. The result is *Ordinary People Reloaded*.

With new vigour, great exuberance and an increased artistic maturity and also freedom, the artist gives free reign to his expressive urges in this collection. "Ordinary people" are still what it's all about. The ordinary man and woman, in daily situations and circumstances, but looked at from different perspectives and sources of inspiration, determine the look of the collection. It is safe to say however, that the style is totally "reloaded". His work is no longer smooth and precise and finished in mostly dark hues. Bright, lively colours and a clear preference for a striking interplay of lines that is incorporated as added detail in and on the figures themselves, or as an extra dimension in the background, now dominate. Dhiradj has always been meticulous about his details and finishes and every subject, every composition, is thoroughly, almost analytically even, argued, conceived and executed. But now it seems as though his emotions and his intuition as an artist are released from all constraints. The recognizable elements which have in the past few years co-determined his artistic signature still play an important role. The mysterious look of the strangely shaped heads, which for longer than two years now characterize the work of Dhiradj and his special bond with his adjie (grandmother), her home and the memories from the past, are still essential in his work. The paintings are framed with old pieces of wooden moulding and window frames which were actual parts of the original structure of the house, hereby contributing significantly to the nostalgic character of the work. The pictures displayed within are inspired by books, religious narratives, newspaper articles, experiences and memories, daily incidents, events and observations, which together with self conceived symbolisms take shape in his art in a way that is uniquely his own.

One can only marvel at the discipline, the motivation, the systematic forming of concepts and the genuine creative urge of this young artist. He is as yet in the very early stages of his promising art career, but he knows what he wants, how he wants it and he does exactly what he wants. The invitations for his upcoming exhibition for example, are all one by one, screen printed by hand according to his own design. He paints large and medium sized canvases in oil and in acrylic paint and also installations won't be lacking at the exhibition. Sculptures constructed from wooden sticks, life sized figures made from thousands of colourful strips of textile, books with sketches and notes which offer a glimpse into the seemingly inexhaustible source of ideas which come forth from the analytical brain of this artistic soul, promise to make this exhibition into an intriguing event.

An absolute must see!



Dhiradj Ramsamoedj, *Memorial of the past*, 2010
(Photo's: Sranan Art Exposed/Cassandra Gummels)



Ruben Cabenda, cardboard slippers at the Combé market, 2010
(Photo: Sranan Art Xposed/Cassandra Gummels, 2010)

Combé here we come, an interesting exhibition by 16 students from the Nola Hatterman Art Academy (NHAA), in conclusion of a special project under the supervision of the guest lecturer Erik Wong and the soon to graduate Neil Fortune, both from the Gerrit Rietveld Academy in Rotterdam. The assignment was a new challenge for the students. The trusted and protective walls of the NHAA were left behind for this project and the students were directed towards a bustling and lively place in Paramaribo to find their inspiration. The object of the study was the well known Combé market and the students had to choose a department or component thereof, immerse themselves in its daily operations, and subsequently use it as inspiration to create a work of art. The result was a highly varied and creative collection of primarily three dimensional works of art in various media and techniques.



Dhrishti, an exhibition of work by artists **Anand Binda**, George Ramjiawansing and Krisnapersad Khedoe in celebration of 137 years West-Indian immigration. This varied exhibition was on display in Building 9 at Fort Zeelandia from June 3rd until June 7th. Anand Binda exhibited a collection of paintings in his typical style which lends a unique dreamy quality to its subjects, George Ramjiawansing showed a number of paintings and his well known metal sculptures which abound with character, Krisnapersad Khedoe was present with a collection of realistic sculptures of primarily heads and human figures made from aluminium cement.

Anand Binda, Boten [Boats], 2009
(Photo: Sranan Art Xposed/Cassandra Gummels, 2010)



Soeki Irodikromo, *Kembar*, 2010
(Photo: Readytex Art Gallery/William Tsang)

The mini feature of father and daughter artists duo, Soeki and Sri Irodikromo from June 21st until July 5th in the Readytex Art Gallery. Exuberant and colourful compositions with graceful details and obvious ties with the rich cultural background of Suriname are visible in the work of both **Soeki** and **Sri**. But in style and technique the work of father and daughter are distinctly different. The work of Soeki is colourful, exuberant and full of movement. Dance and other typical cultural manifestations, with all their corresponding symbolisms, attributes and objects, are undoubtedly at the core of his work. The unique style of his daughter Sri lends a distinctive quality to her work. Realistic images (of mostly women) in soft contours, an impulsive and bold use of colour, torn canvases, hidden as well as clear symbolisms and painstakingly applied details in various techniques are combined to create fascinating compositions. Women in traditional Surinamese clothing and symbols from different cultures are predominant themes in the art of Sri.



Sri Irodikromo, *Toekomst*, 2010
(Photo: Readytex Art Gallery/William Tsang)



Anand Dwarka, *Waterlelie 2*, 2009
(Photo: Sranan Art Xposed/Cassandra Gummels, 2010)

Globetrotter, an exhibition by visual artist **Anand Dwarka**. In his typical style of richly textured compositions built up with a pallet knife, Dwarka shares the experiences and adventures of his recent travels abroad. Especially the impressions of his bus trip through a large part of South America are well represented in this exhibition. From snow-capped mountains and majestic condors, to provocative nudes in tropical scenery, picturesque lily's and even an idyllic portrait of ducks on a Dutch pond. This highly varied exhibition by Anand Dwarka was on display at the Surinamese Museum at Fort Zeelandia from July 14 - 23.



Sunil Puljhun, *Daredevil*, 2008
(Photo: Sranan Art Xposed/Cassandra Gummels, 2010)

What do you choose for? The title of a new type of mini feature in the Readytex Art Gallery. According to the new concept different artists are asked by the gallery to act as guest curator. He or she then puts together the feature according to a theme of their own choosing. This, the first mini feature of this kind was the responsibility of artist **Kurt Nahar**. His theme is based upon contrasts and on the different tastes and choices of every person. What do you choose for? This is what it comes down to according to the artist. Do you choose for something pretty or ugly, do you choose for the positive or the negative, good or evil?? In this regard Nahar places among other things a predominantly realistic portrait of a beautiful woman, painted by **Ron Flu** next to a totally different looking, strongly abstracted depiction of also a woman, painted by Ilene Themen. A painting by **Kenneth Flijders** with an obviously positive, colourful and romantic vibe is placed next to an ominous black work of art by **Sunil Puljun** in which a bloody dagger takes centre stage. This mini feature was on display at the Readytex Art gallery from July 12 - 26



Robbert Enfield, *Playing*, 2010
(Photo: Collectie Robbert Enfield, 2010)

Timeless Childhood, is the latest solo exhibition by **Robbert Enfield** that was on display in the Surinamese museum at Fort Zeelandia from July 30th until August 4th. The work of Enfield has become highly recognizable by his signature portrayal of abstract, simplified human beings or parts thereof, which appear repeatedly in his art. With the collection in this exhibition the artist reflects upon his own youth and those fond as well as less fond memories that forever remain with him, and are thus 'timeless'. His own children also play an important part in his inspiration. The colourful, abstract compositions, of which certain elements indeed have a marked childlike quality and appearance, speak volumes about the childhood memories and imagination of Robbert Enfield. Enfield also presents a number of paintings in which geometric shapes, lines and colours are combined to create modern abstract compositions on his canvas.



Scale model of a village by O.S.R.A. Tammenga, *Celebration in the village*, 2010
(Photo: Sranan Art Xposed/Cassandra Gummels, 2010)

The *ACT expo* which included artwork by Paul Woei, in De Hal at the Grote Combéweg from August 7 - 9. In this exhibition the **Amazone Conservation Team (ACT)** presents the results of a school project which she executed in cooperation with the Dutch embassy. Students from several technical schools and elementary schools built replicas of traditional huts and village scale models based on the indigenous Trio and Wayana-communities of Southern Suriname. The exhibition is visually complemented by blown up photographs of Charles Chang and works of art by visual artist **Paul Woei**. Paul Woei, who has managed to capture like no other, the many elements from indigenous culture with works of art in various media, is present at the exhibition with a specially selected collection of fine art.



Kenneth Flijders, *Watra Se*, 2009
(Photo: Readytex Art Gallery/William Tsang)



Paul Woei, *Human Sacrifice*, 1971-1974
(Photo: Sranan Art Xposed/Cassandra Gummels, 2010)

A selection by Paul Woei

Much has already been written and told about Paul Woei and indeed, as one of the first great art masters from Surinamese art history, there are very few people who don't know who Paul Woei is. His oeuvre is well known to all of us, but still, when I visit him for the first time in his studio for an interview about his participation in the exhibition of **Amazone Conservation Team (ACT)** in relation to the Day of the Indigenous, the strong connection the artist feels with his work makes a lasting impression on me. While talking with him I start to notice that behind every work of art, lies a personal story, an experience, a memory, a perception and often also a critical, outspoken opinion that as an artist he can best express, not with words, but through visual images. It starts to dawn on me that with almost every creation, with some perhaps a bit more than with others, he shares a special bond. That bond can in some instances be so strong that he refuses attractive offers because certain specific pieces, mostly because of the inspiration they were born from, have come to mean quite a lot to him. This is why on my next visit to Paul Woei I decide not to focus on his much talked about career, his achievements, his style or technique, but I do want to hear more about the stories behind a few works of his own choosing.

Woman with golden chicken, a painting which dates from 1961, when he was a student in the Netherlands, is one such work that will always be of special value to the artist. It features a Surinamese kotomisi (Creole woman in traditional garb) with bared breasts, with one hand in a tight grip around the neck of a golden chicken. This work was painted by Woei after he witnessed how a political delegation from Suriname came to the Netherlands to ask for money. This piece is a symbolic representation of the less than favourable impression that the visit and the behaviour of the delegation left behind on the young, yet perceptive artist. "The golden chicken was indeed obtained, but instead of using it wisely and waiting for the golden egg it could have produced, they almost immediately wrung its neck. "In my tiny student dorm room this work of art took shape spontaneously and only after I was done I realized what it was that I had symbolically portrayed in it."



Paul Woei, *Woman with golden chicken*, 1961
(Photo: Courtesy Paul Woei)

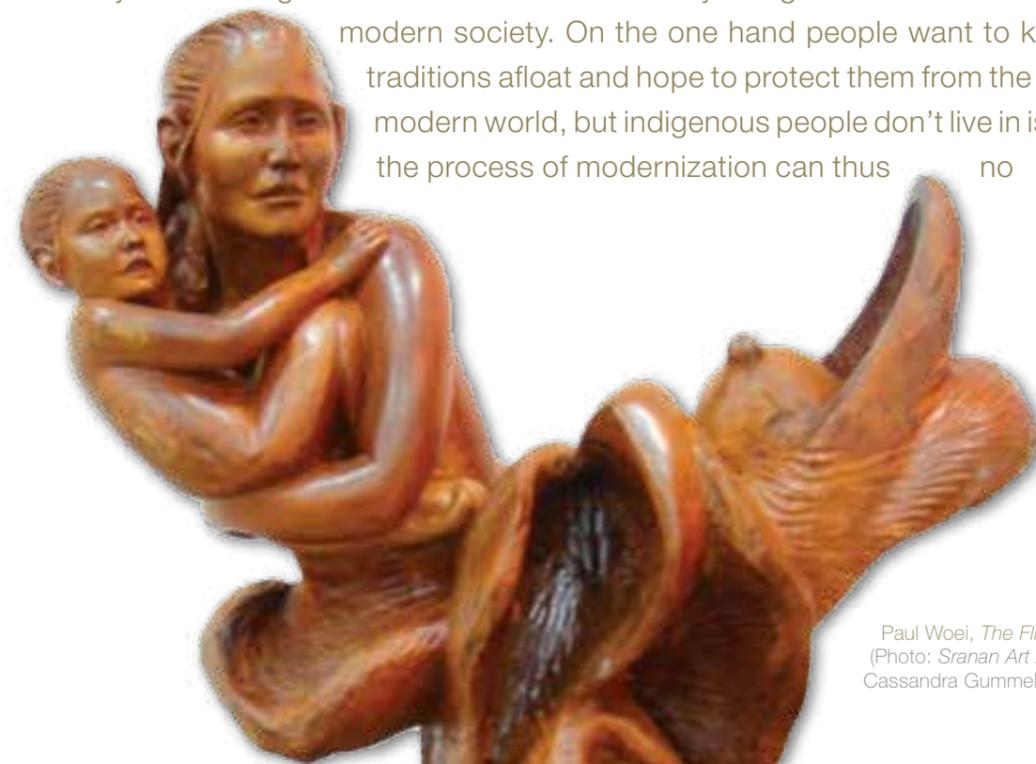
Preparing for Ceremony

From a colourful collection of feathers, an indigenous woman who is assisted by her children, creates a spectacular headdress which is to be worn in a traditional ceremony. As he begins talking about this painting, Paul Woei first makes this interesting statement: "The civilization of mankind has originated from women; that is something I have always said." This painting is one example of what he means by this. The man hunts for game and takes, in this case the birds, home to the woman so that she can prepare a meal. He wants food, but she thinks a bit further. Time and time again she meticulously collects the feathers so that they can be used for some other purpose. From other animals she preserves and collects the hide, the teeth and any other parts that may be of use. With them she creates headdresses, clothing, bedding, mats and other useful or decorative products and utensils and thus, according to Paul Woei, a civilization comes into existence. Quite right, isn't he?



Paul Woei, *Preparing for Ceremony*, 2009-2010
(Photo: Sranan Art Xposed/Cassandra Gummels, 2010)

The Flight, is a mahogany sculpture of an indigenous mother and child in a dugout canoe which is threatening to be capsized by the turbulent waters of the river. The waves pound against the boat and gradually transform into roots and liana which grow along the river's edge, while the round calabash in the back of the boat will have to serve as a life buoy if they do end up in the water. Tense and afraid, mother and child await their fate. According to Paul Woei a similar fate currently awaits indigenous cultures which are slowly being lost because of increased contact with modern society. On the one hand people want to keep the cultures and traditions afloat and hope to protect them from the invasive waves of the modern world, but indigenous people don't live in isolation anymore and the process of modernization can thus no longer be stopped.

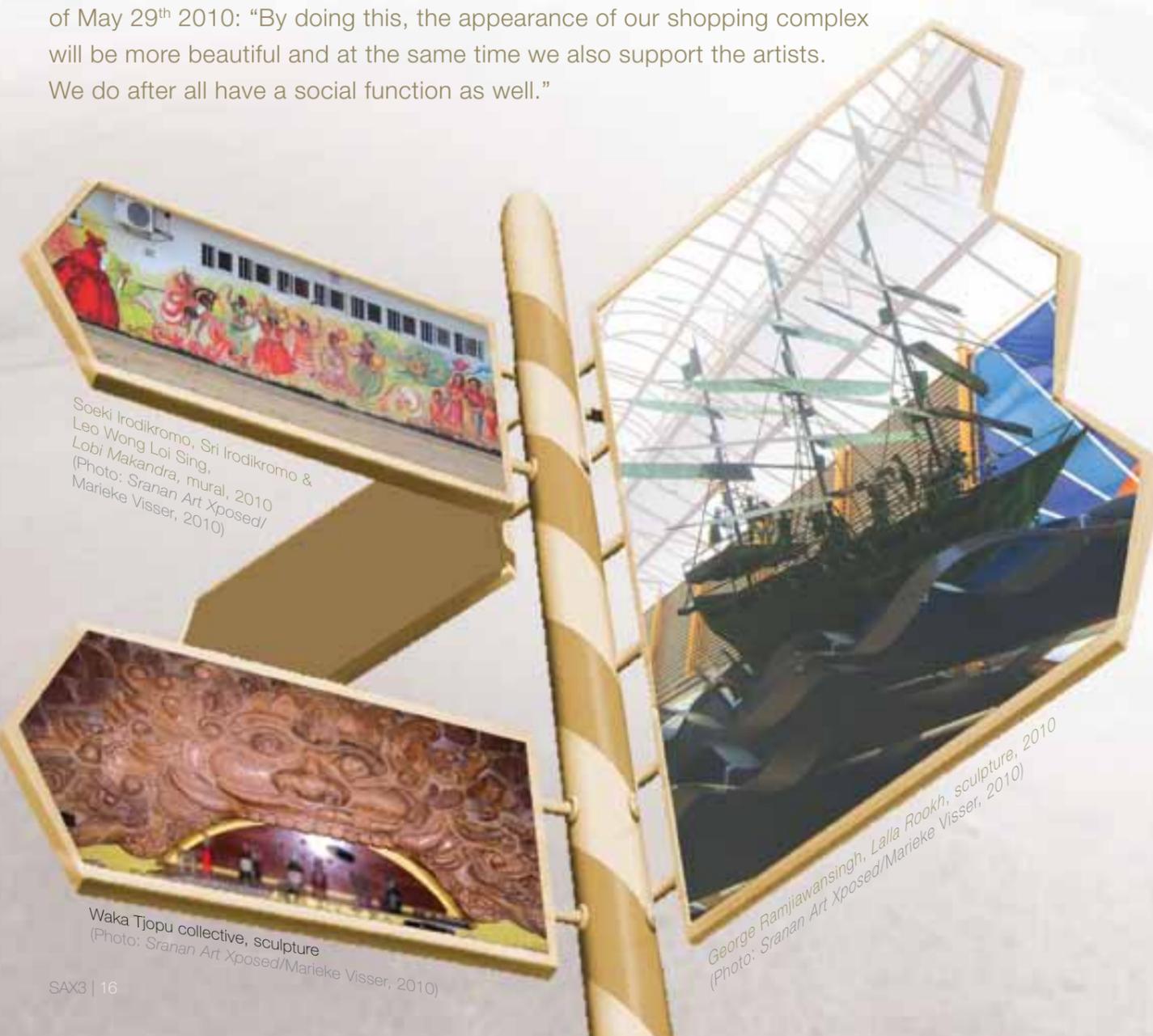


Paul Woei, *The Flight*, 2007-2010
(Photo: Sranan Art Xposed/
Cassandra Gummels, 2010)

Roadside art

text Marieke Visser

- Late in April the renovated CCS-building at Ma-Retraite was decorated with a beautiful mural, which has been painted on the wall that borders the Onyx street. *Lobi Makandra* is created by Soeki Irodikromo, Sri Irodikromo and Leo Wong Loi Sing.
- In the eighties the artist's collective Waka Tjopu made its mark all over Suriname. Some projects have been conserved only in photographs and in the memories of people. But this sculpture for example, behind the bar of the Coffee shop of Hotel Torarica is still a striking piece of work.
- Since a few weeks now there is a large ship sailing through the air in the Hermitage Mall. It is a replica of the ship on which the first contracted labourers from India came to Suriname, the *Lalla Rookh*. This artistic interpretation, executed in galvanized steel, is made by George Ramjiawansingh. The initiative to bring more art into the mall comes from the owner of the shopping centre, the Fatum-insurance company. Wim Lalbiharie, director of the Fatum says in *de Ware Tijd* of May 29th 2010: "By doing this, the appearance of our shopping complex will be more beautiful and at the same time we also support the artists. We do after all have a social function as well."



Soeki Irodikromo, Sri Irodikromo & Leo Wong Loi Sing, *Lobi Makandra*, mural, 2010 (Photo: Sranan Art Xposed/Marieke Visser, 2010)

George Ramjiawansingh, *Lalla Rookh*, sculpture, 2010 (Photo: Sranan Art Xposed/Marieke Visser, 2010)

Waka Tjopu collective, sculpture (Photo: Sranan Art Xposed/Marieke Visser, 2010)

Bits & Pieces

- The nomination of artist **Marcel Pinas** for a privileged position in the Forum for **Young Global Leaders**, a community of remarkable Young leaders within the World Economic Forum in Geneva, was officially honoured on February 27th 2010. The artist stood out because of his exceptional social work and efforts for the youth in his birth district Marowijne and for his worldwide artistic achievements which serve to promote his cultural message. In May Marcel visited his first YGL-meeting. This large Young Global Leaders Annual Summit took place in Dar es Salaam, Tanzania, from May 2 – 7, 2010 and offered the opportunity to communicate with local and international leaders and organizations active in several areas on which YGL also concentrates worldwide. As Young Global Leader Pinas is now part of an influential worldwide network. Pinas was extremely enthusiastic about the information shared and the new contacts he was able to make during the Summit.



Marcel Pinas at the Annual Summit in Dar es Salaam, Tanzania, May 2010. (Photo: Courtesy Marcel Pinas)

- In March George Struikelblok won a Tommy at The One Minute (TOM) Awards in Shanghai. The name of his film is *Portretten* and sheds a light on Surinamese culture by focusing on the painted images of celebrities on buses.
- On April 3rd sculptor Obe Pansa, better known as Obe, passed away. This artistic Saramaccaner was born on June 17th of 1942 and was raised in the village Dahomey. He was 67 years old. Initially Obe was committed to creating traditional woodcarvings, but inspired by colleagues such as Johan Pinas, Stuart Robles de Medina and George Barron he started to work more freely and thus established his reputation as an artist. In *de Ware Tijd* of April 26, 2010 Carla Tuinfort writes this about Pansa: "His work was largely produced based upon spiritual dreams he had about man, society and the development of Suriname. (...) Obe Pansa also served as a role model for other maa-roon artists who made the transition from woodcarving to sculpting. Some are Osini Pansa, Linga and Adingiwatra."
- The first *Kunst- en Kijkroute Paramaribo* (Art and Viewing route Paramaribo) was held from April 6 to 11 2010, in (and around) the gardens of the Royal Torarica hotel. Visitors were able to look at art in the Torarica gardens but also on some other everyday locations. The theme of this first *Kunst- en Kijkroute* was 'De Future. Kokriki Foundation, organizer of this project, aims to introduce a larger public to visual art. At the same time the route offers artists a podium to come into contact with viewers.



Work by Trudy Koene (Photo: Courtesy Stichting Kokriki, 2010)

The locations were: the gardens of hotel Royal Torarica, the Nola Hatterman Art Academy (NHAA), the Academy for Higher Art and Culture education (AHKCO), the Church museum and Café Lindeboom. Participating artists were: Oscar Adogo, Marleen de Bruijn, Carry Hirasing, Betty Mijlof, Trudy Koene and Marion Heesakkers. In the Church museum there was work of Leo Wong Loi Sing on display, while in Grand Café Lindeboom there was an exhibition of photographer Theo Tjong A Tjoe. Despite good publicity the attendance this first time, was minimal: About 150 people walked the route. The reactions however were very positive and the organization is convinced that the project will keep growing in the following years.

Opening speeches (Photo: Courtesy Stichting Kokriki, 2010)



- On May 5th the Suriname Design Network was launched. The first item in the mission statement of the network is as follows: "The Suriname Design Network serves as a platform for design in the broadest sense of the word. It has to be a beacon, a strong home front in the necessary globalisation process."

It is all about the bundling of organisational and individual designers in the broadest sense: visual artists, craft-producers, graphical designers, interior-designers, fashion-designers, jewellers, architects, etcetera. There was a fascinating presentation by Erik Wong, guest lecturer of the Gerrit Rietveld Academie, with the title: 'Design climate in the Netherlands'. Kit-Ling Tjon Pian Gi also gave an interesting presentation 'The Caribbean perspective', with a short account of the Caribbean Design Network, Second Meeting in Santo Domingo. For the time being the network can be reached through the FVAS: info@suriname-fvas.org and www.suriname-fvas.org.

- On June 26th a solo exhibition of visual artist EdKe (Miguel Keerveld) was opened in the Open air museum Fort Nieuw Amsterdam. The new works of Edke presented under the title *NEGERWIT identiteit en imago (NEGROWHITE identity and image)*, was displayed in the former jailhouse. The purpose of the exhibition was: making people conscious that showing mutual respect enriches 'Being'. With his works EdKe challenges the viewer to see him/herself in contrast to the image others have of him/her. A person's self-image is strengthened by positioning oneself positively in that contrast. Identity and image together shape ones 'Being'. Quote from EdKe, from the website of [Fort Nieuw Amsterdam](#): "Suriname, a young nation, is a developing country with chances and opportunities. This dynamic environment stimulates me to grasp those chances and to follow my dreams. With self confidence will I achieve what I want. My works are an invitation to those who want to take the effort to look at the world through my eyes."



Work by EdKe at the *Negerwit* exhibition. (Photo: Courtesy Edke, 2010)

- On July 1st Jean-Pierre de Keyzer started in his position as director of [Fort Nieuw Amsterdam](#). He follows in the footsteps of Evert Middelbeek, who in the past few years, together with his wife, was responsible for a tremendous upsurge and facelift of the museum. De Keyzer describes symbolically how he sees the task that lies ahead of him: "The foundation has been set; now my team and I will take care of pulling up the walls." *Sranan Art Xposed* wishes De Keyzer and his team a great deal of success, and would like to thank Mr and Mrs Middelbeek!



- At the opening of the exhibition *Van immigratie tot integratie (From immigration to integration)* the Folk academy on the premises of Sana Budaya was renamed in honour of its deviser and co-founder [Soeki Irodikromo](#). The artist was totally surprised and felt highly honoured by this gesture of the [VHJI](#). From July 14th the new name of the academy is thus officially: Soeki Irodikromo Volksacademie voor Kunst en Cultuur.

- Earlier this year visual artist Dhiradj Ramsamoedj is approached by Michiel van Kempen of the Werkgroep Caraibische Letteren (Working group Caribbean Letters) with a special request. The group was searching for a Surinamese artist to create, on the occasion of the 75th birthday of Michaël Slory, a work of art to honour the literary achievements of this great Surinamese poet. Whether he accepts this assignment, depends for Dhiradj on his first meeting with the poet and on whether a good rapport is achieved between the two. But the first meeting transpires pleasantly. Slory seems very friendly to Dhiradj and he decides to accept this new challenge. He decides to create a portrait of Slory in the form of a book. The black cover symbolizes the



Dhiradj Ramsamoedj, overview of the writer's portrait of Michaël Slory, 2010 (Photo: Courtesy Dhiradj Ramsamoedj, 2010)



Dhiradj Ramsamoedj, segment of the writer's portrait of Michaël Slory, 2010 (Photo: Courtesy Dhiradj Ramsamoedj, 2010)

loneliness and sober constitution of Slory, while the back and first page in pangi material, refer to his roots and his pride to be Surinamese. Every page, every illustration, every colour, in short every choice regarding the book, is as is customary for Ramsamoedj, a conscious decision based upon a carefully worked out notion or concept. He lets Michaël Slory himself write poems and other short texts in the book. On August 3rd the artwork is presented to Slory during a small birthday celebration held for him in Fort Zeelandia. For an extensive description and photographs of the project please visit the [blog of Caraibische letteren](#).

- Group exhibition Gihon River Collective & Rinaldo Klas | September 9 - October 3, 2010 | COPY0909 Gallery in London, UK [Rinaldo Klas](#) is part of an exhibition in London as part of the [Gihon River Collective](#), a collection of artists and writers who were all present at the [Vermont Studio Center \(VSC\)](#) in the USA in September of 2009 as artist in residence. The exhibition will be held in the COPY0909 Gallery in London, UK in collaboration with the University of the Arts London. With this exhibition the group wishes to share the positive experience of the residency at the VSC with the public, in the form of an exhibition. Aside from his painting *Little talk* which he initially submitted, Rinaldo Klas, who is also particularly involved with themes concerning nature and the environment, will also take with him a specially created series of paintings which deal with the large oil spill catastrophe of British Petroleum (BP) in the Gulf of Mexico.



Rinaldo Klas, *Troubled Waters II*, 2010 (Photo: Readytex Art Gallery/William Tsang)

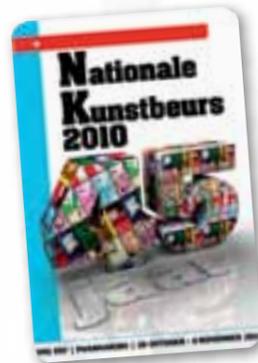
Sranan Art Xposed is the name of the web magazine that is delivered digitally four times each year. Would you like to register for receipt of your own copy? You can do this at srananart@gmail.com. Please specify whether you would like to receive the Dutch or the English version. There is also an English weblog where you can find all the information: <http://srananart.wordpress.com>. Watch our photographs here: <http://www.flickr.com/photos/srananart/>. And of course there is also the website of Readytex Art Gallery: www.readytexartgallery.com. Twice a year there is also a richly illustrated short version of *Sranan Art Xposed* which appears as a special feature in *United Magazine*.



Ordinary People Reloaded

solo exhibition Dhiradj Ramsamoedj
October 19 - 23, 2010 | De Hal
Grote Combéweg 45, Paramaribo
(organization Readytex Art Gallery)

Ordinary People Reloaded is the second large solo-exhibition of **Dhiradj Ramsamoedj** in collaboration with **Readytex Art Gallery**. With his participation in *Paramaribo SPAN* this young artist made quite an impression on visitors and the work of his next exhibition is hence much anticipated. On Thursday the 21st of October at 19:30 hrs there will be a presentation by the artist about his work and on the 23rd of October the exhibition will be festively concluded: once again a finissage ... The plans of the artist for his new exhibition can also be followed on his Facebook page.



National Art Fair 2010

October 29 - November 6, 2010
Open: 9:00-13:00 and 18:00-21:00 hrs
Ons Erf, Prins Hendrikstraat 17a, Paramaribo
Entrance: free

The National Art Fair Foundation aims for constant renewal and professionalization in order to progress to the next phase in the development of the Art Fair (NK) within the Surinamese art scene. This year a special exhibition will be set up by a curator with a 'curatorial thesis'. The curator for 2010 is Patrick Tjon Jaw Chong and the theme of the exhibit is 'Green'.

The organization is also working towards a well functioning artist café: a gathering spot for artists to meet with one another and with the public.

The educational program, which is geared towards high school students, consists of, among other things, a 'Kijkwijzer', a helpful booklet which can be used by teachers to prepare their students for a visit to the NK.

Readytex Art Gallery will be present with art by: Reinier Asmoredjo, Kenneth Flijders, Ron Flu, Rinaldo Klas, Marcel Pinas, Wilgo Vijfhoven, Fineke van der Veen, Dhiradj Ramsamoedj and Henry Kartotaroen (Soeka). Some individual RAG-artists will have their own booth: John Lie A Fo, René Tosari, Kurt Nahar, Kit-ling Tjon Pian Gi, Sri Irodikromo, Roddney Tjon Poen Gie, Sunil Puljhun, Humphrey Tawjoeram and Hanka Wolterstorff.

Kunst is kracht (Art is boundless)

De Hal, Grote Combéweg 45, Paramaribo
October 29 - November 6, 2010

Simultaneously with the National Art Fair, Readytex Art Gallery presents an exhibition at which a beautiful selection of paintings and sculptures from her collection will be shown.

Coronie-expo

group exhibition | November 23 -27, 2010
De Hal, Grote Combéweg 45, Paramaribo

The Coronie-expo is a combined effort of artist Fineke van der Veen and the **Readytex Art Gallery**, with contributions from several other artists. During this exhibition special attention is given to the old buildings of the district and the stories and history they keep hidden within.

Lob' Makandra

solo exhibition George Struikelblok
October 29 - November 5, 2010
Opening hours: 16:00-20:00 hrs
Atelier Struikelblok, Amsoistraat 49, Paramaribo
Entrance: free
After November: 0851-0525 / 0865-2005
Website: www.i-museum.nl/struikelgeo

A visit to Vince's studio

He takes pictures of people who touch him in one way or another. They are not allowed to laugh or think about anything specific. The pictures are taken 'en face'. He then paints his portraits based on the photograph and the model. Emotion is rendered unto the face by way of colour and adornment. The adornments are motives which symbolize for example the birth country of the subject in the portrait. He paints with extremely smooth brushstrokes. Sometimes he achieves this smoothness by letting the paint drip unto the canvas. Every now and then there are splotches of paint on his canvas, but he doesn't work any thicker than that. While painting he uses shadows to accentuate the human musculature. Thus he portrays the anatomy of his subjects in various colours.

Emotions are rendered onto the face by way of colour and adornments



Vince in his atelier
(Photo: Priscilla Tosari, 2010)

The studio of **Vincent 'Vince' Jong Tjien Fa** (1970) is by Amsterdam standards, a rather large space which he shares with three other artists. He points out his own little space where except for his painting supplies I also see his latest work on an easel. Right across from that few canvases stand against a wall. Against yet another wall, an uncompleted canvas which he is not yet satisfied with.

Vince's mother is from St. Maarten, his father is from Surinamese Chinese descent. He was born in Suriname, raised in St. Maarten and Curaçao and studied in the Netherlands. He likes to be around people from various origins, and they are also the ones he prefers to paint. He tells me that it is through his mother that he came into contact with visual arts. She was an artist and art teacher on St. Maarten. As far as he remembers he was always drawing. It is something he kept doing even while studying in medical school. Aside from being an artist, Vince is also a general practitioner. The way in which he paints has a lot to do with his career as a doctor. Whereas as a doctor he has to concentrate in depth on people, that is something he does not do while painting. The process of painting is much more organic; he goes to work intuitively.

In 2003 Vince had his debut exhibition *Rond in Kleur* (Round in Colour) on Curaçao. He exhibited mainly canvases of unrecognizable people which he painted in a circular manner. Since his first exhibition Vince has developed strongly as an artist. He focused more on painting realistic portraits. At first his still style was still somewhat free and easy, which then ultimately developed into a more detailed way of working.

This past year he has been busy with several exhibitions nationally as well as internationally. Last year in November he had an exhibition in **Gallery Alma Blou** on Curaçao and he had a successful exhibition in **Galerie 23** in Amsterdam. But Vince does not focus only on his artistic calling. It is after all through the combination with his medical practice that these intimate portraits originate.



Priscilla Tosari (Paramaribo, 1978) is art historian. Aside from her work at **Stichting Beeldende Kunst Amsterdam**, she is also freelance writer of art related articles. She lives and works in Amsterdam.

Invitation exhibition Vincent Jong Tjien Fa, *Kara d'orná*, Gallery Alma Blou, November 21 - December 5, 2009

Sara Blokland: photographs as medium to tell a story

In April the **Centrum Beeldende Kunst Zuidoost (CBK)** opened its new location in Amsterdam with an exhibition about the police band in Suriname. Initiated by Afra Jonker (filmmaker), visual artist and photographer **Sara Blokland** (1969) went to Suriname for two weeks to make a photographic record of the police band. At the exhibition the book which carries the same name, was also presented: *De politiekapel van Suriname*, Sara Blokland, production: Boa Producties, publisher: Van Zoetendaal, ISBN 978-90-72532-06-0, Euro 39,95. The book has been set up as an archive. A conscious choice of Blokland, whose work always closely relates to herself. "I am not going to take pictures, I am going to archive, archive things, archive the performances. This is how the book has been put together. It starts with the heads and ends with the performances. In between, multiple collections appear which have been set up in a rather structured manner. By doing so I attempt to approach the subject a bit more closely, try to enter my way of looking at it into it. I am conceptual, but I need to have a close connection o the subject."

"I am conceptual, but I need to have a close connection to the subject."

Fam. was one of Blokland's first exhibitions. Here she showed a collection of Polaroid's taken of her parents, sister and aunt. The result consisted of vulnerable pictures which were deliberately set into scene, carefully thought out and were far removed from the traditional family photograph. Ever since then Blokland creates works in which she uses not only her own photographs, but also those from archives (*Home*, 2004), those from fans of her sister Linda who was a pop idol in the nineties (*Linda*, 2006) and those from her father, Iwan Blokland (*Father's Paradise*, 2006). These pictures are used in her installations as a wall paper-like background. "This is something that appears frequently in my work: I think it's beautiful, because it removes the heaviness from the photo. People accept the pictures much easier as image and are taken with the idea that it's art. That sort of experiment with photography, trying to see not the photograph in itself as art, but rather as a means to tell a story, that is indeed a most essential aspect of my work." By using photographs from others, the story is relayed from different points of view. A good example is *Father's Paradise*.

Over a period of ten years Iwan Blokland took pictures of his transforming garden. That which he photographs is something that Sara herself will never photograph: the pictures tell the story from two perspectives, both stories are true. "He photographs from a sort of openness which is something I just can't do. Thus his photographs deliver images which I could never capture.



Photo from the book *De politiekapel van Suriname* (Photo: Sara Blokland, 2009)



Photo from the book *De politiekapel van Suriname*
(Photo: Sara Blokland, 2009)

Not because I am not a good photographer, but because his way of looking at things and his motivation are things that exist only within himself. And that is precisely what I want to put into the story, that other way of looking at things. And because I did not take the picture, the story expands. I try to be a producer who also collects different ways.”

In 2007/2008 Blokland made a *Reproduction of Family Part 1 & 2*. “One of the most important works I have ever created. It reflects quite

closely the anthropological, colonial history and how non-western people were often shown as objects, and how their images and their belongings are currently in the possession of countless museums.” Pictures of her family members were therefore printed on daily utensils such as china and dinnerware and exhibited in a china cabinet. In June 2010 Blokland made *Reproduction of Family Part 3: butterflies don't exist* for the exhibition *Sideways* in the Museum for modern Art in Arnhem. An installation consisting of texts and images made by and about her family, altogether tells a story. The back of the installation is wallpapered with the nature photographs of Iwan Blokland. In addition to the installation she also wrote an essay in the publication of *Sideways*. It is a travel account, but in abstract form. Together with her father Blokland visited Suriname: “I was in my father's country. I always thought of Suriname as being present in the background. Now that I've been there, I have noticed that I can also look at it differently and that I can actually do something with it. The people in Suriname are so far removed from the Netherlands. There is a bond, but I was also surprised by the large contrasts. You speak the same language, use the same words, but they have a different meaning; the 'pretence understanding'. I found that inspiring. There is more distance than I initially thought.”

At the moment Blokland is curator of *Unfixed*: a project with six international artists who will reflect, especially through photography, on the Diaspora and the colonial history. Several symposia will be held surrounding this project and also an exhibition which will be opened in October 2010.

Sara Blokland graduated from the *Gerrit Rietveld Academie for photography* in 1999 and received her Master in Fine Arts at the *Sandberg Instituut* in 2001. She is currently completing her Masters degree in Photographic Sciences in Leiden.

Websites:

www.sarablokland.com, www.unfixedprojects.org and there is a Facebook Sara Blokland-page.

Engaged Surinamese art as warning and reflection for the parliamentary elections

A fascinating, but confrontational exhibition about current and historical wrongs and injustices in Suriname and in fact even far beyond. Raising awareness through art. *Sribi switi. San e psa* (Sleep well. What's going on): engaged Surinamese art as warning.

In *Pulchri Studio* in The Hague, *Bodega de Posthoorn* and exhibition venue Lily's, Festival *Boekids* organized an exhibition which offers room to tell a story. The exhibiting artists want to point out numerous social problems to the general public. So close to the Surinamese elections it is essential to reach the younger generations, because a significant number of them blindly believe in the charismatic Desi Bouterse.

In recent years a certain amount of economic and social stability has been achieved, tourism is growing, but everything is still vulnerable. Many have (consciously) forgotten the injustices and the poverty of the eighties and the nineties. Here Patricia Kaersenhout, Rinaldo Klas, Kurt Nahar and Marcel Pinas are the ones trying to wake people up to these and other social and also ecological problems. They strive for awareness through art and tell stories from the turbulent recent and distant (mostly common) history. With their art they also touch upon the universal themes of neglected minorities, endangered cultures, environmental and social problems.

Dada and December murders

Kurt Nahar often refers to Dadaism in his combination of poetry, paintings, collages and installations.

Another theme is sex. Sexuality is in many instances still considered taboo and problems amongst the youth which stem from it, are something that Kurt Nahar tries to expose. In addition to the December murders and the war in the interior, the exhibited installations and paintings also deal with these issues. He works in a raw style which is fitting to his theme. It is occasionally somewhat reminiscent of the expressive *Jean-Michel Basquiat*. He often makes use of art-historical image quotations such as prints by *Francisco Goya*. Nahar does not however lose sight of (ironic) humour. There is for example a subtle collage with Lucky Luke and the Daltons whose heads have been replaced by that of Bouterse and companions. Still the uncomfortable, yet overwhelming atmosphere of death, violence, sorrow and powerlessness is predominantly present. The empty picture frames as metaphor for the persons lost are somewhat predictable; more exiting are the empty clothes hangers and the slaughtered chickens. Nahar's work comes well into its own because his and Klas' work are presented separately. Because of this a sense of harmony is achieved between the more closely related form and technique of the work by Pinas and Kaersenhout. Regrettably however, they have put too much work into the space. Less is more should have served as a guideline in this case. A somewhat missed opportunity.

Mercury and politics threaten the Indigenous

The artist who is creating a furore internationally, **Marcel Pinas**, is this time demanding attention for the Indians, or indigenous as they are now called in Suriname. There are large cassava presses with small TV's. An elderly tribal chief talks about the current and lingering territorial problems of his people. The indigenous are entangled in a process against the government about the territory that has been theirs since ancient times, but politicians seem to hardly concern themselves with this. Another video shows how frequently and abundantly mercury is used by the for the most part illegal gold diggers and the detrimental health problems it causes for the population and the rainforest environment. These dangerous practices threaten the unique cultures in the Surinamese interior.

South-American joi de vivre

Patricia Kaersenhout refers to the colonial history. She uses cheerful colours and friendly looking patchworks ... with it she puts you on a wrong course however. It is a statement against all that has happened under the Dutch rule. Kaersenhout works with text fragments from literature. The sown together pieces of cloth show crying men, with which she raises socio-historical questions. Interesting is the film, shown in a space covered with drawings and collages, in which Creole women tell slave stories which have been handed down through generations. For example, about the amputated breast of a beautiful female slave, served to the master by his jealous wife.

In conclusion **Rinaldo Klas**, teacher of Nahar and Pinas, painter of the Surinamese joi de vivre. His monumental pieces exhibit bright colours, tropical birds, women and flowers. He has more in common with the others than is initially apparent. Because the community is small and in the end people just have to deal with one another, the Surinamese have achieved something that few others have: despite everything they have reconciled with one another. The South -American zest for life is stronger than spite and Klas manages to portray this as none other.

Seen in Pulchri Studio, Bodega de Posthoorn and exhibition space Lily's, The Hague March 14 – April 24, 2010. Websites: www.pulchri.nl and on [YouTube](https://www.youtube.com).



Patricia Kaersenhout at *Sribi switi. San e psa*
(Photo: Dan Dickhof, 2010)

The South -American zest for life is stronger than spite.

Dan Dickhof writes about old, modern and contemporary art for several media –amongst which *8WEEKLY*, *kM* and *Atelier*, used to work in the auction industry and assists in setting up exhibitions. He studied at the art academy in The Hague and now works as a young **artist**. He is currently still studying art history at the University in Leiden.

Doktor Faustus | February 1 may 30 2010 | W139, Amsterdam

On the occasion of the farewell of director **Gijs Frieling** from **W139**, a project was organized in which Frieling asked nine artists to paint, within a period of three months, murals with scenes from his favourite book *Doktor Faustus* by Thomas Mann. During the three months the venue remained open to the public which could then watch the artists at work. The end result is impressive. The book from Thomas Mann is visualized in several styles: The walls are painted upon from the ground up to the ceiling. Other than Gijs Frieling, who makes several crucial scenes himself, one of the artists who was given the opportunity to paint in the space, is an artist who originates from Suriname, **Natasja Kensmil**. Kensmil's work is immediately recognizable. In a highly illustrative manner she paints one of the most important scenes out of Mann's story. In six sections that read as a comic strip, the de central figure of Mann's book, Adrian Leverkühn, is seen in conversation with the devil who is continually taking on other forms. In contrast to the colourful scenes from other artists, Kensmil chooses to paint in black and white. This choice is fitting for the strength that emanates from Mann's scenes. Kensmil succeeds in portraying the ominous fate of Adrians life. Websites: <http://w139.nl/> and an extensive image report on Trendbeheer.com.



Work by Natasja Kensmil
(Photo: Priscilla Tosari, 2010)

Amsterdam in Suriname. Exhibition with photographs of Horacio Stjeward

March 30 - May 3, 2010 | Amstelkerk, Amsterdam

During the book presentation of *Architectuur en Bouwcultuur in Suriname (Architecture and building culture in Suriname)*, written by Michel Bakker and Olga van der Klooster and published by KIT Publishers, there was also a picture exhibition of Horacio Stjeward on display in de Amstelkerk in Amsterdam. Commissioned by de Dienst Maatschappelijke Ontwikkeling en Stadsherstel Amsterdam (the department of Social Development and Urban renewal Amsterdam) Stjeward took pictures which offered a good view of Suriname. Not only did Stjeward photograph the buildings that were restored by the project of the City of Amsterdam, but he also photographed the people who contributed in a very special way.



Happy Room from the series
'Slaves of Holland', Nardo Brudet
(Photo: Courtesy Nardo Brudet)

Slaves of Holland. Work of Nardo Brudet | June 4 – August 19, 2010 | CBK Zuidoost, Amsterdam

Nardo Brudet (1968) was struck by the fact that slavery was hardly ever talked about in the Netherlands. He wanted to raise the subject and decided to use it as inspiration. The series of photographs *Slaves of Holland* are compositions from familiar images that typify slavery: the image from J.G. Stedman of a slave hanging by his waist from the gallows, or a colonist family with in the background the house slave. In his photographs Brudet reversed the roles. The slaves become Caucasian and their masters are

African. The compositions are made such that they closely resemble reality. "In my pictures I want to expose the harshness and the degrading character of slavery. By reversing the roles, a new space is perhaps created for reflection upon this period from our history. I often work from a controversial perspective. Not to provoke, but out of curiosity. That gets discussions and emotions going." Websites <http://cbkkunst.nl> and www.signedbynardo.nl

Schaafjys en Wilde Bussen | June 4 - August 21, 2010 | CBK Zuidoost, Amsterdam

This exhibition that was first on display in the Open-air museum Fort Nieuw Amsterdam in Suriname is now travelling through the Netherlands. Together with Paul Faber and Chandra van Binnendijk, Tammo Schuringa wrote the corresponding **book** of the same name, which includes a summary of the decorations that many (street) artists have painted on bill boards, busses and snow cone vending carts. In the exhibition a selection of these works are displayed. Two of the street artists from Suriname have also visited the Netherlands. Websites: **CBK** and on **YouTube** there is a film by artist Mayura Subhedar.

Art by Edgar Cairo (1948-2000). | June 19 - July 17, 2010 | CBK Oost, Amsterdam

Throughout the entire year there will be a **manifestation** about the cultural heritage of **Edgar Cairo** (1948-2000) the Surinamese writer, poet, painter and performer who passed away in Amsterdam in November of 2000. Within this framework 38 paintings of Cairo were exhibited in **CBK Oost**. At the same time the corresponding catalogue *Edgar Cairo: de schrijver als schilder (Edgar Cairo: the writer as painter)* was presented. In Suriname and the Netherlands Cairo is also well known for his literary works and poetry. Only few knew that he also painted. In the last years of his life Cairo had undeniably spent a

great deal of his time painting, creating about 209 works. Cairo's work has a restless quality. Various colours have been passionately applied. He painted in a very pasty manner, which could sometimes make it seem as though you're looking at a palette on which the paint has dried up. No obvious representations, incidentally seas of flowers or contours in which a swarm of birds can be recognized. Compositions that are still searching are completed with a signature applied with a trembling hand, most of the time taking up almost the entire canvas. Since 1988 Cairo had been suffering from a severe psychosis. His mental state was such that he was no longer able to write. That is probably when he decided to take on painting. In his writings Cairo knew no restraint. The same was true for his paintings. Just like the paint and the colours, the excitement just seems to jump off of the work. Websites: <http://caraibisch-eletteren.blogspot.com> and www.cbkamsterdam.nl



Edgar Cairo, untitled, oil on board, 40 x 30 cm, 1994, private collection

The State of L3. Mémoires de la Négritude | June 27 – July 20, 2010 | Galerie 23 Hedendaagse Afrikaanse Kunst, Amsterdam

For this exhibition **Galerie 23** was magically transformed into an impressive installation consisting of photographs, sculptures and video's. During the month of June, the gallery presented the second part of a series of presentations of The State of L3, a project of initiator Antonio Jose Guzman and Organisation Latin American Activities (OLAA). The first series was presented in May during the **Dak' Art Biennale** in Senegal. The next presentations will take place throughout the year at different locations in the Netherlands and Belgium, with every time works by artists from Africa, Europe or South- America.

Websites: www.stateofl3.com and www.de40eurogalerie.nl/galerie23 and there is a group on Facebook by the name of SMART Project Space

Sranan Art Xposed is the name of the web magazine that is delivered digitally four times each year. Would you like to register for receipt of your own copy? You can do this at srananart@gmail.com. Please specify whether you would like to receive the Dutch or the English version. There is also an English weblog where you can find all the information: <http://srananart.wordpress.com>. Watch our photographs here: <http://www.flickr.com/photos/srananart/>. And of course there is also the website of Readytex Art Gallery: www.readytexartgallery.com. Twice a year there is also a richly illustrated short version of Sranan Art Xposed which appears as a special feature in United Magazine.

Framer Framed: debate series in the Netherlands about the western view of non-western art

• **Framer Framed** is the title of a series of debates organized in the Netherlands about the western take on non-western art. What is the role of museums in a multicultural and globalizing community? Artists, curators and scientists talk about the boundaries of art. An interesting series of debates have already taken place:

* *De blik van de kunstenaar (The view of the artist)*. Debate between artists and museum curators - March 27, 2009/ AAMU (Aboriginal Art Museum, Utrecht)

* *De vooringenomen blik (The prejudiced view)* About the practice of western art review and the evaluation criteria of Dutch art establishments - October 22, 2009/ Debatcentrum Lux (Nijmegen)

* *De blik op het oosten. (Looking towards the East)* About the position of Islamic art in Dutch art establishments - November 26, 2009/ Tropenmuseum (Amsterdam)

* *De koloniale blik (The colonial point of view)*. About the historical assumptions which shape our view on art - December 13, 2009/ Centraal Museum (Utrecht)

* *De exotische blik (The exotic view)*. About market processes in the art sector - February 28, 2010/ Wereldmuseum (Rotterdam)

* *De gestuurde blik (The guided view)*. About museological presentations, the construction of the national identity and the historical norm - March 24, 2010/ Debatcentrum Tumult (Utrecht)

* *De eigen blik (The personal view)*. Blak on Blak – Reading Australian Blak Art: myth and reality in perceptions of contemporary indigenous practice - May 30th 2010, 14:00 hrs, AAMU (Aboriginal Art Museum, Utrecht)

As can be seen from the summary above, the debates are not limited to one location. The choice was made for an approach in which several museums and other art institutions in the Netherlands were included. It might be a good idea to also try a similar flexible approach here in our country. Every location will after all bring with it a different public and also a different 'vibe'. For the last debate **Framer Framed** returned to the **Aboriginal Art Museum** in Utrecht. *De eigen blik, Blak on Blak* was a combined initiative with the Australian art magazine *Artlink* and the **National Museum of Australia**, based upon the special *Artlink*-theme edition 'Blak on Blak'. In this edition writers with an Aboriginal background research the current position of Aboriginal art. Despite the substantial contribution of Aboriginals to the Australian art scene, racial classification principles such as the colour of one's skin and geographic descent still play an important role in the reception and assessment of their work. The presentation of this theme-based edition 'Blak on Blak' gives cause to compare it with the Surinamese-Dutch art project *Wakaman*, in which artists researched their own ethnic identity and cultural background in their art. Special *Wakaman*-guests the visual artists **Gillion Grantsaan** and **Marcel Pinas** were both involved with *Wakaman, drawing lines – connecting dots*. Upon the conclusion of the debate series a report appears on the website of *Framer Framed*. Late in 2010 there will also be book. Also take a look at the different videos on the website of the **Fonds voor Beeldende Kunsten Vormgeving & Bouwkunst**.



Risk Hazekamp, *Sisterhood*, 2010
(Photo: Risk Hazekamp, 2010)

• **All My Independent Women. Rereading the New Portuguese Letters**

Casa da Esquina, Coimbra, Portugal | 21st of May until June 18, 2010

Risk Hazekamp, who participated in *Paramaribo SPAN* with the appealing work *Let them talk*, sent us a photograph of her entry for *All My Independent Women*. This project which was organized in Portugal for the fifth time is more than an international group exhibition; it is a platform for feministic thinking and gender theory, inspired by the book *New Portuguese Letters* of Maria Isabel Barreno, Maria Teresa Horta and Maria Velho da Costa. Approximately 40 artists participated in this project. There is also an edition planned of *All My Independent Women* for the future in Vienna, Austria. Risk Hazekamp's 'artist's statement' concerning the picture *Sisterhood*: "Can you see something that you don't know? It is easy to deny the existence

of 'something' when you have no conception of it. But why don't we turn this reasoning around and assume that everything exists?"

She herself says about *Sisterhood*: "For the *AMIW*-project in Portugal I created an image that is at the same time disarming and confrontational. But it is also 'just' a portrait of two women..."

On the website of **Rob Perrée** there is an article about Risk Hazekamp. There is also a new video film on Risks [website](#).

• On June 26th in New York the artists **Iris Kensmil** and **Charl Landvreugd** paid an artistic homage to Elfriede Baarn-Dijksteel, titled *No Sdon Na Bakra Sturu* (Don't sit down on the white man's chair).



Iris Kensmil & Charl Landvreugd,
No Sdon Na Bakra Sturu,
installation, 2010
(Photo: Sasha Dees, 2010)

In the exhibition venue **6 to 8 months** in the heart of Manhattan, the two artists translated the poem *Son ten na mi* by Baarn-Dijksteel and *Blaka rowsoe* by Edgar Cairo into an art installation which placed these culture icons and other cultural heroes in the limelight. On Facebook Landvreugd posted a short summary about the happening. "In his opening speech Charl Landvreugd talked about the struggle of African Surinamese for recognition and appreciation of their historical heritage. (...)

Landvreugd called the work a dedication to Elfriede Baarn-Dijksteel and also a striking contribution to the "liberation revolution" of the African Diaspora. 'By placing her in line with culture icons who went before us, the question arises what our individual responsibility in this struggle for recognition is. How can we, in following of Elfriede, put our mark on future generations?' Landvreugd emphasized that these are important life questions, relevant for everyone regardless of colour or origin."

In February of this year Elfriede Baarn-Dijksteel passed away. She was chair-woman of the cultural organisation NAKS (Na Afrikan Kulturu fu Sranan) and a key social and cultural figure in the Surinamese community. Under the pseudonym *Jenge* she wrote poems that have been bundled in the publication *Son ten na mi*.



Elfriede Baarn-Dijksteel
(Photo: Marieke Visser, 2008)

• Twice this year work by **Kurt Nahar** was shown at exhibitions in Brussels, Belgium. His work was first part of the exhibition *17.912 dagen, geboeid door schoonheid (17.912 days, fascinated by beauty)* from



Kurt Nahar, *Mona Lisa
in Suriname*, 2009
(Photo: Readytex Art Gallery/
William Tsang, 2010)

February 18 - March 12 in VUB-KK Gallery. The works were from a series in which Kurt Nahar used and transformed the famous *Mona Lisa*-image in dramatic collage compositions. In May other work by the artist was part of the open-air exhibition that was part of the *Afri festival* in Brussels, Belgium. A reflection on beauty, inspired by similar work from Kurt Nahar, written by art lover Wim De Pauw who works as lecturer and as department head of the Department of Culture at the Vrije Universiteit in Brussels, Belgium, will soon be posted on the blog of **Srananart**.



Het Lied der Vervreemding (The song of Alienation)

August 28 – October 28, 2010
CBK Zuidoost, Amsterdam

2010 is Edgar Cairo-year. For this occasion four artists have been inspired by one of Suriname's greatest writers, Edgar Cairo. Participating artists are Hamid El Kanbouhi, Judith Leysner who can also be seen on YouTube, Karen Sargsyan and Kathrin Schlegel. Websites: <http://cbkkunst.nl/> and <http://caraibischeletteren.blogspot.com>

About Change

August 2010 - May 2011 | several locations of the World Bank in Washington D.C. and Paris, the Cultural centre of the Inter-American Development Bank (IADB) and the Art Museum of the Americas, Organization of American States (OAS), both in Washington D.C.

Artists from Latin America and the Caribbean were invited to apply for participation in the World Bank Art Program *About Change*. The artists were required to enter works of art that corresponded to the theme and were also required to explain their choices in short texts. A group of artists connected to the Readytex Art Gallery applied and already Dhiradj Ramsamoedj, Sri Irodikromo, Roddney Tjon Poen Gie and Marcel Pinas have been selected to participate.



Roddney Tjon Poen Gie,
Transformation, 2010
(Photo: Readytex Art Gallery/William Tsang)

Triennale Santo Domingo

1 - 30 September | Santo Domingo

Marcel Pinas, *A Libi*, 2008
(Photo: Courtesy Marcel Pinas)

Work by Kurt Nahar, Marcel Pinas and George Struikelblok will be present at the *Triennale* of Santo Domingo. The theme for this *Triennale* is *Art and the Environment* and the artists have submitted work regarding current nature and environment issues. The installation that Marcel Pinas submits, *A Libi* warns for example against the effects of mercury poisoning which as a result of irresponsible gold mining techniques, is currently threatening the lives and health of traditional maroon and indigenous communities along the rivers of Suriname's interior. This piece by Pinas has incidentally also been chosen to appear on several printed materials for the exhibition.

Paramaribo Perspectives

Group exhibition of Surinamese and Dutch artists | September 9 - October 31, 2010
TENT., Rotterdam

The exhibition venue in Rotterdam **TENT.** opens its cultural season on September 9th with *Paramaribo Perspectives*, a large group exhibition in which a self-confident generation of Surinamese and Dutch artists comes together. The exhibition is the conclusion of an intensive cultural exchange between artists from Rotterdam and Paramaribo. *Paramaribo Perspectives* presents young Surinamese art and shows the inspiration that the artists from Rotterdam found in Suriname. In installations, paintings, photographs, sculptures and video's themes such as descent and future, history and politics, cultural identity and social current events are being researched and brought to light from an artistic perspective.

With Ken Doorson, Neil Fortune, Sri Irodikromo, Jeroen Jongeleen, Jurgen Lisse, Kurt Nahar, Bas Princen, Ravi Rajcoomar, Dhiradj Ramsamoedj, Arnold Schalks, Otto Snoek, George Struikelblok, Roberto Tjon A-Meeuw, Hulya Yilmaz and Mels van Zutphen. Several other activities that will take place simultaneously: **Kosmopolis Rotterdam** presents photographs from Otto Snoek on billboard format under the title *SuriNedWerk* in the Rotterdam wijkpark het Oude Westen. For this open-air exhibition Otto Snoek photographed thirteen people in Rotterdam and in Paramaribo, whom privately as well as professionally focus their attention on their Surinamese heritage. Their live and their network are transcultural and international. At the open-air exhibition there will also be a newspaper with photos from Otto Snoek and written portraits of journalist Steven Adolf. The paper will be distributed in the Rotterdamse Oude Westen **Centrum Beeldende Kunst Rotterdam** showcases drawings and paintings made from Surinamese natural materials by Casper Hoogzaad: *Hoe groen denk je dat ik ben?* (*How green do you think I am?*) Painter Casper Hoogzaad makes his own paint. To a base of egg distemper and pigments he adds crystals, minerals, seeds and fruit. He gets those from the soil of the tropical rainforest in Suriname, where he has spent quite a bit of time over the past years. Natives there taught him about plants that can be of use to medical science and showed him possible ingredients for his paintings. This autumn the Centrum Beeldende Kunst Rotterdam will display his Surinamese drawings and paintings. In those one can see how the Surinamese materials give his work an intense colour palette and a mysterious glow. **Heden Den Haag** gives an impression of Surinamese street art, see below. CBK Dordrecht will complete the exhibition series with photography and postcolonial perspectives in contemporary art. Furthermore there are also film evenings put together by Karel Doing and a debate series in collaboration with De Unie and an extensive educational program. Stay up to date through the website of **TENT.**

Schaafijs en Wilde bussen

Sept 11 – Oct. 30, 2010 | Heden Den Haag

Since the seventies a surprising form of street art has developed in Suriname. Paintings and texts were applied to private 'wild' busses and on snow cone vending carts, which have become increasingly lavish over the years. In this same period advertisement painters went through a similar development. Now in 2010 these forms of street art flourish as never before. **Heden Den Haag** showcases an impression of this informal art form and organizes an educational program, lectures, artist-talks and musical performances around the exhibition *Schaafijs en Wilde bussen*.

Exhibition George Struikelblok

September 20 - October 2
l'Encadrier Galerie in Cayenne

In September George Struikelblok travels to French Guyana for an exhibition in the **l'Encadrier galerie** in Cayenne.

7e editie van de Biennale du Marronnage

September 29 - October 3
Matoury, French Guyana

The following Surinamese artists will participate in the **Biennale du Marronnage** in Frans Guyana. Sri Irodikromo, Marcel Pinas, Reinier Asmoredjo, John Lie A Fo and Roddney Tjon Poen Gie.



Exhibition Surinamese art

10 - 30 | Queens Park Gallery, Bridgetown, Barbados

From October 10-30 this year, an exhibition of Surinamese art will be held in Barbados. The initiative for this exhibition came from personal contact between the Surinamese artist and secretary of the FVAS (Federation of Visual Artists in Suriname), **Kit-Ling Tjon Pian Gi** and Janice Whittle, director of Queens Park Gallery in Barbados. Janice Whittle is the curator of this exhibition which will be held in the Queens Park Gallery. The participants have not yet all been announced, but it is already certain that **Kit-Ling Tjon Pian Gi**, **Dorette Kuster-Oehlers**, **Anand Binda**, **George Struikelblok** and **Kim Sontosoemarto** will be going to Barbados. The **Readytex Art gallery** will also be sending in work from the artists **Roddney Tjon Poen Gie**, **Reinier Asmoredjo**, **Sri Irodikromo**, **Soeki Irodikromo**, **Henri Soekarman**, **Kurt Nahar**, **Rinaldo Klas**, **Sunil Puljun**, **Humphrey Tawjoeram**, **Kenneth Flijders**, **Wilgo Vijfhoven** and **RenéTosari**.



UnFixed

October 23 – December 4, 2010 | See the website **UnFixed** for the locations

In the autumn of 2010 the foundation **Stichting Unfixed Projects** organizes, together with CBK Dordrecht, the platform **UnFixed**. **UnFixed** consists of an exhibition, symposium, workshop, website and a publication and will contribute to the relatively young debate in the Netherlands; A debate in which postcolonial themes in relation to visual art are under discussion. Central in **UnFixed** is the work of artists who reflect on colonial histories, migration and the Diaspora, through photography. It concerns in this case work by artists who are personally involved in these complex histories. **Charif Benhelima** (BE 1967), **Otobong Nkanga** (FR 1974), **Keith Piper** (UK 1960), **Naro Snackey** (NL 1980), **Hulleah Tsinhnahjinnie** (USA 1954) and **Hank Willis Thomas** (USA 1976). Curators: **Sara Blokland** (1969 NL) and **Asmara Pelupessy** (1981 USA).

UnFixed

Symposium | November 16, 2010 | Centrum voor Beeldende Kunst (CBK) Dordrecht

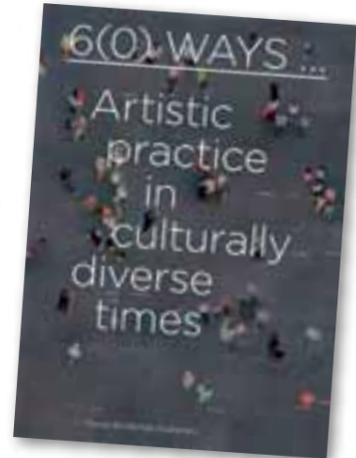
Keynote speaker is **Kobena Mercer** (1960 UK).



6(0) Ways... Artistic practice in culturally diverse times,

Lex ter Braak, Lilet Breddels, Steven van Teeseling, **NAi Publishers** in cooperation with Fonds BKVB, Amsterdam, 2010. ISBN English edition 978-90-5662-684-6, ISBN Dutch edition 978-90-5662-692-1, EURO 30.

Six visual arts projects that have a specific approach/vision regarding the theme cultural diversity are looked at: **Multipistes**, **Freehouse**, **Wakaman**, **Sideways**, **Concept0031** and **Electric Palm Tree**. These six are naturally not the only conceivable points of view; they represent many more: 6(0) ways to look at this subject. As a matter of fact a separate publication appeared for **Sideways**. With contributions by: Lex ter Braak, Lilet Breddels, Özkan Gölpinar, Sara Ahmed, Iftikhar Dadi, Clementine Deliss, Stuart Hall, Sarat Maharaj, Shervin Nekuee and Jeremy Till.



Prisiri Stari/De Pretster. Wan komedi-pré gi pikin! A theatre play for children,

Thea Doelwijt, Paramaribo, Eldorado boek, 1981. ISBN 99914 51 01 3, SRD 10.

A wonderful book for kids and grownups by our great play writer Thea Doelwijt. With beautiful illustrations by Ron Flu. For that reason also a great suggestion for art lovers. Find it at VACO for only SRD 10. Book store VACO is also on facebook so keep track of all new publications there.

Gerrit Schouten (1779 - 1839). Met meesterhand vervaardigd (created by the hand of a master).

Drawings and en dioramas in het Surinaams Museum, Hilde Neus and Laddy van Putten, Foundation Surinaams Museum. Paramaribo, 2008, 43 pp, SRD 40.

A beautiful publication about **Gerrit Schouten**, the first Surinamese artist who was especially well known for the fabulous dioramas he used to make. It is definitely worth your while to pay a visit to the Surinaams Museum to take a look at these dioramas. The **Numismatisch Museum** in the Lim A Postraat also has fine specimen on display. The book appeared as the fourth one in the series 'Libri Musei Surinamensis'. Previously the Surinaams Museum also published the series 'Mededelingen van het museum' (Announcements of the Museum). They were forced to stop those series because of the difficulties in the 80's and 90's and the termination of the Association of Friends, which generally financed the publication. Almost all editions are still for sale at the museum store.

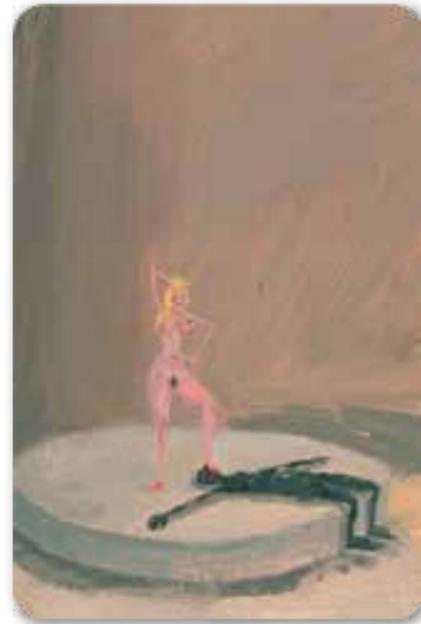


In the series 'Libri Musei Surinamensis' the following appeared:

- *Suriname voor Columbus*, Aad H. Versteeg, Stichting Surinaams Museum, Paramaribo, 2003, 270 pp, SRD 150.
- *Precolumbiana*, Aad H. Versteeg en Stéphen Rostain, Stichting Surinaams Museum, Paramaribo, 2005, 37 pp, SRD 15. N.B. This edition is an exhibition guide in three languages.
- *Augusta Curiel, Fotografe in Suriname 1904 - 1937*, Janneke van Dijk, Hanna van Petten-van Charante en Laddy van Putten, KIT Publishers, Amsterdam, 2007, 192 pp, SRD 150.



- **Kunst van de dag (Art of the day) is a digital publication** from www.galleries.nl & www.kunst.nu. For those who subscribe: every day a mail in your inbox with very clear and concise pieces about a particular work of art. Reading such a piece each day feeds the spirit and trains the eye! Visual artist **Toon Berghahn** Works as museum lecturer for the municipality of Amsterdam. In May 2010 Berghahn is the guest writer responsible for the column *Kunst van de dag (Art of the day)*. His choice for May 2nd 2010 is the artwork *Koloniaal (Colonial)*, a small painting by Paul Nassenstein. Within the framework of the cooperation with the Gerrit Rietveld Academie in Amsterdam, Nassenstein was in Suriname a few months ago as lecturer at the Nola Hatterman Art Academy for a short time.



- **Koloniaal**
Paul Nassenstein
Galerie Lutz, Delft

There are only few pieces of art that make me laugh. Still I can hardly ever suppress a smile when looking at the work of Paul Nassenstein. The small painting Koloniaal (Colonial) shows a large empty space. The fact that the work has the dimensions of a postcard is in and of itself remarkable. On a round disc a naked white woman in red heels flaunts herself. One of her heels has been planted firmly on top of the face of a black man. The scene is reminiscent of the revolving stage in peepshows. Or are we looking at an arena and does the victory in battle refer to the play of the world's history? The suppression of millions of Africans who were, also by our country, traded as slaves and put to work on plantations all over the world?

In the world of Paul Nassenstein the blond woman is victorious over the tall muscular black man. That Nassenstein is capable of conjuring up such a potent imaginary space with only a few strokes of paint upon such a tiny surface, is prove of a great artistic talent. Great concentration is required in order to really admire it all. For a short time you forget the world around you.

I imagine that was how it must have been for Nassenstein as well, when he painted his small pieces. At home, at the kitchen table, with the drapes drawn. Why would you even look out the window when the world inside your head looks like this?

© 2010: **Toon Berghahn**

- **Dhiradj Ramsamoedj** has created a group on Facebook: [Visual Arts Suriname](#). On the page you will read: "Visual Arts in Suriname is developing to a higher level. There is a lot going on and through this page we want to communicate with people about this process to the next level."
- **Paramaribo SPAN** also has its own page on Facebook, where currently the new reports about *Paramaribo Perspectives*, the exhibition which opened in September in TENT, can be read. The blog of *Paramaribo SPAN* is no longer very active though, but it serves as a wonderful archive for those who want to learn more about contemporary visual art in Suriname.
- The **National Gallery of Jamaica** has its own [blog](#). The National Gallery was founded in 1974 and is thus the oldest public gallery in the English speaking Caribbean. The gallery has an extensive collection under her supervision, exhibits regularly and actively, and also offers an extensive array of educational services. In Jamaica this gallery comes under the Institute of Jamaica, Ministry of Youth, Sports & Culture.

- And on the website of **My first Art Collection** an interesting article by Arnold Witte about corporate collections, *Kunst als arbeidsvitamine (Art as work vitamins)*, and especially: documenting the origins and development of such a collection.
- During *Paramaribo SPAN* Leon Wainwright was in Suriname as well. He writes for the magazine *Third Text* on a regular basis. It can also be found on the internet and there we can see that the latest edition is a special one: 'Beyond Negritude: Senghor's Vision for Africa', with as guest editor Denis Epko. From the accompanying text: "*Third Text* is an international scholarly journal providing critical perspectives on art and visual culture. It examines the theoretical and historical ground by which the West legitimizes its position as the ultimate arbiter of what is significant within this field. *Third Text* provides a forum for the discussion and reappraisal of the theory and practice of art, art history and criticism, and the work of artists hitherto marginalized through racial, gender, religious and cultural differences. Dealing with the diversity of art practice within the visual arts. *Third Text* addresses the complex cultural realities that emerge when different world views meet, and the challenge this poses to Eurocentric and ethnocentric aesthetic criteria. *Third Text* develops new discourses and radical interdisciplinary scholarships that go beyond the confines of Eurocentricity."
- Other websites that are certainly worth looking at for those who can see the world's boundaries fade, move, change ... Both have been previously mentioned in SAX: [Framer Framed](#) and [UnFixed](#).

Colophon



Sranan Art Xposed

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artworks, tips, ideas:
the floor is yours!

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A quote from **Marcel Broodthaers** on page 95 of the publication *Paramaribo SPAN – Contemporary visual art in Suriname*. Marcel Broodthaers (Sint-Gillis, 28 January 1924 - Keulen, 28 January 1976) was a Belgian poet, visual artist, critic and movie maker. He is an important exponent of conceptual art in which the idea is more important than the work of art, as object.

***“Every exhibition is an opportunity
surrounded by countless other
opportunities which are worth exploring.”***

“quote”

SAX3