

QUOTES

“Of all lies,
art is the
least untrue.”

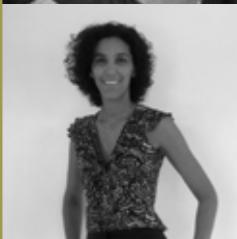
Gustave Flaubert



Sranan Art Xposed

CONTENTS | JULY 2012

Dear reader	02	A word in advance
Outspoken	03	Cassandra Gummels-Relyveld talks with Shaundell Horton
On-sight	05	A selection of past exhibitions
Roadside art	07	A name from the past, Jo Rens
Bits & Pieces	08	A little bit of this and that, in Suriname
From the collection	10	... of Chandra van Binnendijk, by Vanda Koorndijk-Kernizan
Agenda Suriname	11	Activity schedule Suriname
Beyond Borders	12	Priscilla Tosari talks with René Tosari
Beyond Borders	14	Marieke Visser about jewelry artist Pearl Woei
BB On-sight	15	What was presented outside of Suriname? The choice of SAX
BB Bits & Pieces	17	A little bit of this and that ... Beyond borders
BB Agenda	19	What is going on in other places around the world
Good reads	20	Books, magazines, reports: letters regarding art
Connected	23	The virtual world



We owe you a word of apology for the long wait associated with the coming out of this new edition of *SAX*. We hope to make it up to you from here on out by posting extra updates on our other platforms: the [Sranan Art-blog](#) and our [photo-archive on Flickr](#). We have also partnered with several other media which means that *SAX* contributions will appear in *EFM Magazine*, *Suriname HOT* and occasionally in the *AE&L*-section of *de Ware Tijd*.

A lot has happened in the past months. Since the start of the 21st century it seems as though, with regards to visual art in Suriname, we are caught up in a surging rapid which is continuously widening and gaining in strength. The developments are hard to keep up with, which means that we should be even more alert to actually identify the developments, describe them and document them, so that they can be linked to international changes and movements in the field.

One such development is that the number of exhibition venues in Suriname is increasing. New galleries are opening up, but also existing spaces that have never been utilized as exhibition venues before now serve that purpose. People seem to be more willing to think out of the box.

An unfortunate development must also be mentioned on this page. The fact that the current government has expressed the intention to clear Fort Zeelandia and the different buildings on the premises is without a doubt alarming. That this occurs without consultation with (and respect for) the institutions concerned, is not right. The work that was done by for example 'het Surinaams Museum' throughout the years, without significant contribution from the government, has provided in a great need. Several generations of schoolchildren will forever carry with them the memories of their field trips to the museum, which also means that for those children history and culture were brought to life, and their feelings of self-worth, their 'sense of belonging', were strengthened. And this is only a fraction of all that is now potentially going to get lost.

It seems a sign on the wall regarding the mindset of this government with respect to art and culture. Recently I read a text about this era, the 21st century. It talked about how the Maya wise men did not as much predict the end of all time, but more so the end of this era as we now know it, and thus at the same time the beginning of a new period. Their advice: let go of the old and jump into the river, go along with the stream, but keep your head above water and be alert to your surroundings. All hope is now directed towards the individual artists and other creative minds; that they may swim along vigorously in the surging rivers of renewal that will take us further along into the wide world. Keep showing them your support where and however you can and don't stay anchored to the banks, you know, the shore, where the so-called 'best helmsmen' stand. Learn how to swim and trust in your own capabilities.

Free your mind and the rest will follow!

Marieke

P.S. Since I have started quoting song texts anyhow, I gladly share with you another line that keeps resounding in my head, from the King of Pop. "It don't matter if you're black or white".

Colophon *Sranan Art Xposed*

Sranan Art Xposed 6, July 2012

Editor in chief Tabiki Productions/Marieke Visser (Boxel, Suriname)

Editors Cassandra Gummels-Relyveld (Paramaribo, Suriname) & Priscilla Tosari (Amsterdam, the Netherlands)

Contributions Vanda Koorndijk-Kernizan (Paramaribo, Suriname), Rob Perrée (Amsterdam, the Netherlands/New York, USA) & Eline Visser (Arnhem, the Netherlands)

Translation Cassandra Gummels-Relyveld & Vanda Koorndijk-Kernizan

Photography Sranan Art & anderen

Lay-out Moksi Graphics/Wendy Alberts (Dongen, the Netherlands)

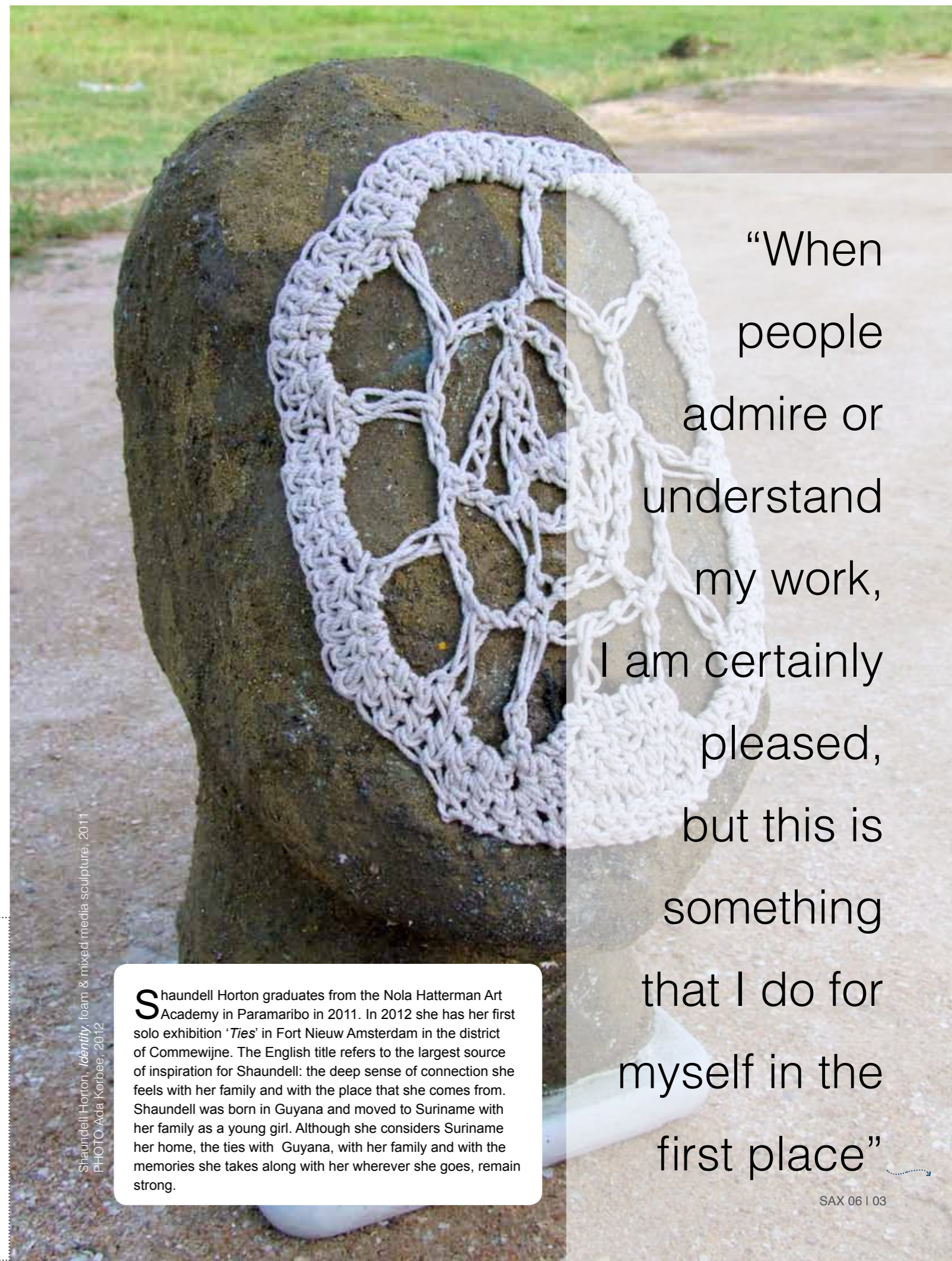
Weblog: <http://srananart.wordpress.com>

Photo's: <http://www.flickr.com/photos/srananart/>

Reactions: srananart@gmail.com

SAX is made possible by

Gran tangi!



“When people admire or understand my work, I am certainly pleased, but this is something that I do for myself in the first place”

Shaundell Horton, *Identity*, foam & mixed media sculpture, 2011
PHOTO: Ada Korbee, 2012

Shaundell Horton graduates from the Nola Hatterman Art Academy in Paramaribo in 2011. In 2012 she has her first solo exhibition '*Ties*' in Fort Nieuw Amsterdam in the district of Commewijne. The English title refers to the largest source of inspiration for Shaundell: the deep sense of connection she feels with her family and with the place that she comes from. Shaundell was born in Guyana and moved to Suriname with her family as a young girl. Although she considers Suriname her home, the ties with Guyana, with her family and with the memories she takes along with her wherever she goes, remain strong.

For those who pay close attention to the work of Shaundell, it quickly becomes obvious – even if the viewer is not previously aware of her main theme – that the artist has a special interest in Guyana. The photocopies of old Guyanese postage stamps which appear consistently throughout her work clearly allude to some sort of relationship. At the same time they also refer to the bond with her mother, because it is she who collected and provided the stamps. The same is true for the crocheted doilies the artist used in two of her sculptures. She sees them all as pieces from her own identity, as elements that have helped shape her into the person she is today. And it is exactly that message that she tries to incorporate in her work. “People, and especially young people from these modern times, should learn to appreciate who they are, where they come from. Because your heritage, your past and your family have all contributed to who, to what and

to where you are now in your life”.

The earthy brown hues of the used teabags which she attaches to her work, the dripping ink and the natural tones of the acrylic paint which she usually applies with a pallet knife, transmit a feeling of warmth. A painting in which that feeling is especially emphasized is *Sunflower*. The cheerful yellow sunflowers in the foreground and the tops of the typical ‘white picket fence’ that seem to peek out from the bottom of the painting undeniably emanate a happy sense of home. “Sunflowers remind me of my grandmother, because she used to have a lot of big sunflowers in her yard.” Incorporated in the top part of the painting is an enlarged postage stamp featuring an image of a historical Guyanese street scene, including an old insurance building and a donkey cart. The combination of imagery and material, the historically and

personally charged atmosphere as well as the striking visual of the bright sunflowers against the neutral backdrop, create a strong sense of nostalgia and an interesting composition.

Shaundell uses a combination of materials and techniques in her work. She has developed her own style and eagerly experiments with it. She aspires to continue to grow in the arts and plans to make more mixed media sculptures in the future. Is it important to her that people appreciate and understand her work? Shaundell: “If I can make people happy with my work, then that is fantastic. But this is something that I do for myself in the first place. I do hope that people at least understand the message within my work. The message is important.”



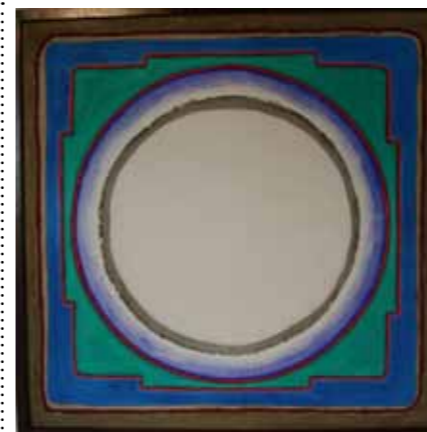
1. Shaundell Horton, *Ties 2*, mixed media on canvas, 2011
2. Shaundell Horton, *Sunflower*, mixed media on canvas, 2011
3. Shaundell Horton and EdKe during the set-up of the exhibition *Ties* in Fort Nieuw Amsterdam
4. Shaundell Horton presents her work during the Artist Meeting in De Hal on May 6th 2012 where artists were given the opportunity to introduce their work to Holly Bynoe and Nadia Huggins of *ARC Magazine: ART RECOGNITION CULTURE*

PHOTOS Ada Korbee, 2012

From July 6th thru July 10th of 2012 Shaundell Horton will participate in the group exhibition *Together*, with Fabian de Randamie, Raimen Bijlhout, Jeanet Oord and Finestra Landveld, in Fort Zeelandia, Building 4, Paramaribo. Open: 10:00-13:00 hrs & 17:00-20:00 hrs.

Cassandra Gummels-Relyveld is a freelance writer. Aside from her work for *Sranan Art Xposed*, she writes primarily for the *Readytex Art Gallery* in Paramaribo, Suriname. She writes press releases, website texts and takes care of the publicity materials surrounding the exhibitions and other activities of the gallery.

This edition of the article ‘Outspoken’ also appeared in a slightly different form, and with other images, in the first edition *EFM Magazine*, which is sold at several outlets in Suriname.



Lilian de Vries-Abegg

Although it was a while ago, this exhibition is definitely well worth mentioning. Lilian de Vries-Abegg had an exhibition of her work – paintings, work on paper and ceramics – from December 4 – 7, 2011 in Fort Zeelandia. Her work is strongly influenced by geometry and symbolism. Her work is also reminiscent of **mandalas**: circular shaped drawings filled with patterns and colors, which have ritual and spiritual values in Hinduism as well as in Buddhism. For a visual presentation you can take a look on the **Sranan Art Flickr-account**.

Geometry

The language of the universe
 The drawing of sound
 Sound is consciousness
 Consciousness is experience
 Every experience is a journey

Humans

as
 light travelers



Boipili Jewelry

The presentation of the jewelry line of Marcel Pinas was extraordinary: Boipili Jewelry. This new collection was presented on the 28th of January 2012 in **Readytex Art Gallery** in rather striking way. Models painted black with white Afaka symbols and dressed in black and white pangi cloths, showed a selection of the jewelry to the public as living statues. Photos are available **here**.



Soso Oso in Sukru Oso

Patricia Ma Ajong is no stranger to the SAX-readers. Previously in 2010, the artist already exhibited her paintings of typical Surinamese wooden houses, at that time in Royal House of Art. We wrote about this on our **Sranan Art blog**. Now, around the beginning of 2012, she once again featured ‘her’ houses in an exhibition. This time she chose the pleasant atmosphere of the new location Sukru Oso, for her exhibition *Soso Oso*. “I am so happy that my houses have come home”, Ma Ajong said at the opening. With her paintings Ma Ajong wants to raise awareness about the importance of preserving this part of our cultural heritage. She has therefore given a significant part of the proceeds from the exhibition to the cause of preserving these houses.

Houses are novelgenic.

Their walls breathe history.

Their floors have swallowed LOVE,
 blood, sweat and tears.

Time swirls past each home, thrashes the
 façade, kisses the windows.

Houses are like people.

They have a story.



Waterland Art Garden

Nowadays the supply of exhibition spaces is continuously increasing. It is not just the amount of physical locations that is increasing, but there are different ways in which people are now thinking out of the box when it comes to art. One example thereof is Waterland Art Garden, just past Domburg, in the direction of Paranam. Early this year owner/initiator Myrza Axwijk opened **the first exhibition** there in her yard and by her home, with work from sculptor **Iwan Verwey**, paintings of **Ro Heilbron** and two large vases painted by Ray Daal.

In March the Foundation for People with a Visual Impairment visited the exhibition and the visitors were given the opportunity to 'look' at the sculptures of Verwey with their hands. This was a very special experience and *SAX* hopes that other art-minded people will get inspired by this wonderful initiative.

Myrza Axwijk: waterland.sr@gmail.com.

PHOTO TOP RIGHT Courtesy Waterland Art Garden, 2012

Revealing our stored treasures

In February Readytex Art Gallery organized the first edition of *Revealing our stored treasures – a choice from the collection* in De Hal at the Grote Combéweg. No solo exhibition with new artworks from one artist, but an exhibition in which diversity is the main idea: something for everybody. The concept: a 'wall to wall' art feast, an exhibition in which the visitor is served a small, yet delectable taste of Suriname's artistic creations from the past several years. The exhibition drew many visitors and the reaction of the public was enthusiastic. People were delighted that there was such variety on display. With an exhibition of this nature, selecting and hanging the work is much more challenging than usual. Ada Korbee and Monique NouhChaia SookdewSing did a fantastic job. On the [Sranan Art-blog](#) there is a slideshow which gives a good idea of the atmosphere.

Although the gallery aims to hold similar exhibitions twice each year, it is still being studied whether that is possible. But the public will be able to enjoy an exhibition with a new selection from the collection at least once every year. And who knows, the next one might be in November of this year. And just to be clear: the works are and will be for sale!

Craft in De Hal

With the mention of the word exhibition we almost immediately think of visual art. In March of this year however, **Readytex Crafts** organized for the first time ever, a large solo craft exhibition of work from traditional woodcarving craftsman **Danasion 'Dona' Akobe**, in **De Hal**. In the first edition of *Suriname HOT* there is a short article from Sranan Art with some explanations on the symbolism. On the Sranan Art-blog there is also a post about *Da mi wan maun*, or: give me a hand.

Water Dragon

I am a dragon
A water dragon
But they gave me
The name of a flower

I am a dragon
A water dragon
Because of the water element
I forgot about the dragon



Expo Kit-Ling Tjon Pian Gi *Short Stories*

In May artist Kit-Ling Tjon Pian Gi had a solo exhibition *Short Stories* in Fort Zeelandia within the cultural program of the regional literary conference that was held in Suriname, the 13th International Conference of the Association of Caribbean Women Writers and Scholars (ACWWS): *The Caribbean, The Land and The People. Women's Efforts, Women's Lives*. On our [Flickr-page](#) there is a photo report and also a post with slideshow on the [blog](#). With *Short Stories* a small, beautiful publication was produced. Later on in this *SAX*, in the section 'Good reads' more about this.

A name which was almost forgotten: Jo Rens

Several sculptures that are a familiar sight around town, and one Brokopoondo, remind us of Jo Rens. A name which has almost been forgotten. In *Cultureel Mozaïek* Albert Helman says the following about Jo Rens: "The now deceased Jo Rens attempted to make a living in his country as a sculptor, but just like others he gave up and left". And: "Of Jo Rens, who may be considered to be a pioneer amongst indigenous city sculptors, there are several sculptures, hewn out of granite, in front of the Technische School".

We know that he was a teacher around the same time as **Nola Hatterman**. One of his students was the well known sculptor **Johan Pinas**. We also know that he was one of the founders of Wie Eegie Sanie, in 1951, in Amsterdam. This association had as its goal 'to preserve and ennoble that which belongs to the Surinamese people, because it knows, that a people that fails to value and bond with that which is their own, is a nation adrift'. Yet another nice quote: 'We [Wie Eegie Sanie] do not fight against something, but for something, not against overvaluing the Dutch culture, but for upgrading the Surinamese culture'. Several other famous members were Eddy Bruma, Walther Donner, Hein Eersel and Jules Sedney.

In the 'dikke Van Kempen', *A history of the Surinamese literature*, it is written that in 1958 the CCS held an exhibition on Jo Rens, 'the first professional artist from native soil, as sculptor'. Several years later Rens left for the Netherlands to work there as a set designer. According to Van Kempen, this clearly indicates that it was not easy for visual artists to make a living off their work in Suriname.

In the town of Brokopoondo there is a granite monument, made by Jo Rens. It portrays two men: one standing (with oar) and one sitting (with writing board) who symbolize the past and the future. In Paramaribo there is a beautiful sculpture from his hand of a kotomisi, in front of Hotel Torarica. At the entrance of the Academisch Ziekenhuis Paramaribo there is a head sculpture of Sophie Redmond, the famous physician/playwright. And in front of the first Surinamese Technical School two statues: two men, of whom one is holding a book and one a tool: mind & body are both necessary in life.

In a critical text in 1962, author Jo Löffel suggests that Jo Rens did not receive any feedback, that his work was not considered critically. It is not entirely clear whether Löffel refers to the sculptures of Jo Rens or to his literary work.

"I can immediately agree with the man who claims that one must evaluate folk art differently than the so-called Art, that the work of amateurs (and unfortunately most Surinamese artists are amateurs) should be looked at differently than that

Marieke Visser (Bennekom, the Netherlands, 1962) studied journalism and language and literature in the Netherlands. As publicist she writes a lot about art, culture, history and tourism from her own news agency Swamp Fish Press. Three large art projects to which she has recently contributed are: *Wakaman* *Drawing lines, connecting dots*, *Paramaribo SPAN* and *Kibii Wi Koni Marcel Pinas The Event*. She is currently editor in chief of *Sranan Art Xposed*.



1 The sculpture of the two men in Brokopoondo
PHOTO Michael Hermelijn, 2012

2 The two sculptures in front of the Surinaamse Technische School
PHOTO Marieke Visser, 2012

3 Kotomisi, in front of Hotel Torarica
PHOTO Marieke Visser, 2011

Sculpture project SAO

The 'Stichting Arbeidsmobilisatie en Ontwikkeling' -SAO (Foundation for Labor Mobilization and Development) has implemented a project in which art in public spaces is being cleaned and restored. The sculpture of Barnet Lyon, that of Johan Adolf Pengel and that of 'The deceased son' of Jozef Klas have already been restored to their old glory, thanks to this project.

of professional artists. But I refuse to state a priori that the Surinamese artist should be given milder criticisms than the artists from the big world.

But often this is not necessary: I know for certain of Surinamese artists for whom that is not necessary: Albert Helman, E. de Vries, S. Robles de Medina, R. Getrouw, Trefossa, M. Slory, E. Vervuurt. There are undoubtedly more (Helstone, Snijders) but I am not familiar with their work. And it is not always true that there are no experts who can write reviews: Wasn't Lou Lichtveld in Suriname and couldn't he have given a sound judgment about the work of Jo Rens? The question is whether people were not afraid of that judgment, whether they would not have criticized Lichtveld if his judgment had been unfavorable."

An interesting question that is still relevant to the 21st century. To what extent is it possible in our small community where everybody knows everybody, to give sincere unadulterated criticism?

Contemporary Art Museum Moengo (CAMM) gets ready for the second round of renovations

When as part of the event *Kibii Wi Koni Marcel Pinas The Event* of artist **Marcel Pinas** the doors of Suriname's first **Contemporary Art Museum 'CAMM' in Moengo** opened on July 30th of 2011, the first phase of renovations of the former EBS-building had just been completed. The museum was opened under great public interest and the traveling overview exhibition of the three dimensional artworks of Marcel Pinas was the opening exhibition. Suralco the company that had financed the majority of the renovations then, is also prepared to help out with a large part of the funds necessary for the rest of the renovations now in 2012. According to Pinas the current part of CAMM will remain in use for exhibitions of contemporary art, while the new section will be focused on educational displays of the history and culture of the surrounding area, and eventually also of other parts of Suriname. Just like all of the other projects that Marcel Pinas implements from his **Tembe Art Studio (TAS)** in Moengo, after this new renovation CAMM will have to further contribute to the socio-economic development of the area. Aside from the historical section, there will also be a museum store and a museum café where the local population will be able to offer homemade products and foods for sale. The plans also include a conference/presentation space. The renovation is planned for the latter half of 2012. CAMM is located at the Abraham Crijnsenweg in Moengo, in the district Marowijne.

This week's presentation

Readytex Art Gallery has started a while back with a new initiative called *'this week's presentation'*. Every Monday the main hall of the gallery is decorated with the work of a different artist. Photos of the new 'décor' as well as the artist's statement are then mailed to everyone in the gallery's e-mail database. Not yet included in the mailing list of Readytex Art Gallery? Send your request to be included to info@readytexartgallery.com, so that you as well can be kept up to date on all of the activities of the gallery and all of her partner artists.

Artist meeting

On Sunday the 6th of May Readytex Art Gallery organized an 'artist meet' for **Holly Bynoe** and **Nadia Huggins** of **ARC magazine**, who were in Suriname to launch the 5th issue of their Caribbean art magazine. Thus they were able to meet various Surinamese artists at one time and could get a better idea of all that is going on with regards to visual arts in Suriname. To the invitation that was circulated by e-mail, more than 20 artists responded and it turned out to be an interesting and informative afternoon. Most of the artists brought a work of art along with them and were able through this, to talk about their work. Holly and Nadia were especially interested to hear if any among the Surinamese artists were interested to enter into dialogue or collaborate with other artists from the region. Through their extensive networks they will then see if they can facilitate the desired contact.

Bronze head sculpture of historian André Hendrik Loor made by visual artist Erwin de Vries
PHOTO Sranan Art/Cassandra Gummels-Relyveld, 2012

Presentation ARC 5

On Wednesday May 9th, as part of the cultural program of the 13th ACWWS (Association of Caribbean Women Writers and Scholars) International conference, the official launch of **ARC magazine** issue 5 took place in Fort Zeelandia. In her speech editor Holly Bynoe elaborated upon the history and the purpose of the magazine and the corresponding website. Aside from a large number of other Caribbean artists **ARC** issue 5 also features work from the contemporary Surinamese artists **Charl Landvreugd** and Nicolaas Porter **Nicolaas Porter**.

André Loor in bronze

On May 10th, the minister of Interior Affairs Soewarto Moestadja and representatives from the 'Stichting Sranan Buru', unveiled a bronze head sculpture of the famous Surinamese historian Dr. André Hendrik Loor, in front of the new building of the National Archive at the Jaggernath Lachmonstraat. The sculpture is from the hand of well known Surinamese visual artist **Erwin de Vries**. It is particularly exceptional that this special honor to André Loor, given for his extensive accomplishments in the field of Surinamese history, was bestowed upon him during his life and in his presence.

Recently another bronze head sculpture, that of the great poet Trefossa, was also unveiled, also from the hand of Erwin de Vries. As it seems, De Vries has also already made a head sculpture of writer Clark Accord and funds are now being sought.



Newsletters

With regards to (digital) newsletters there is also a lot going on. Three initiatives we would like to mention here are the newsletters of the (African-) Surinamese organization NAKS, of the Culture Directorate and that of Tembe Art Studio. For more information you can take a look at cultorgnaks@yahoo.com or call 499 033 (NAKS kantoor) for *NAKS Tori*; juvic1506@yahoo.com and/or karysembrani@yahoo.com or call 472 306 for *Cultuur Belicht* and tembeart@yahoo.com for *tembe tori*.

A study of cultural exchange

On November 3rd Anne-Marie Hermelijn successfully presented her thesis in order to acquire the degree of Bachelor of Science in Sociology at the Anton de Kom University of Suriname. For this she scored a very high grade: 8.75. The title of her thesis was 'Let's organize our own events and invite the Dutch to be part'. A study of cultural exchange in the visual art sector between Suriname and the Netherlands in the period 2000-2010, looked at from the viewpoint of the Surinamese visual art sector. Thesis supervisor and co assessor was Mr. Drs. H. Jap A. Joe. The assessment committee furthermore consisted of Ms. Drs. L. Monsels, direction coordinator Sociology, and chair of the exam committee, Ms. Drs. H. Yngard and Ms. M. NohChaia SookdewSing, MBA.

The study involved qualitative research for a sociological analysis of the experiences of the Surinamese visual art sector during seven exchanges between Suriname and the Netherlands in the form of visual art projects. Although the projects were functionally-rationally (according to the theory **Zijderveld**) deemed successful, it turned out that substantially-rationally they were not. The conclusion of the research was that the difficulties of the Surinamese visual art counterparts towards the Dutch counterparts

will eventually lead to a shift in the cooperation between Suriname and the Netherlands in the area of visual art. Surinamese participants have indicated that they would like to have control over future projects. At this moment Anne-Marie Hermelijn is in Trinidad where she continues her studies in this field at the **University of the West Indies**. A very important development for Suriname since it also means that a step is being made towards starting a more theoretical school of thought about art and culture.

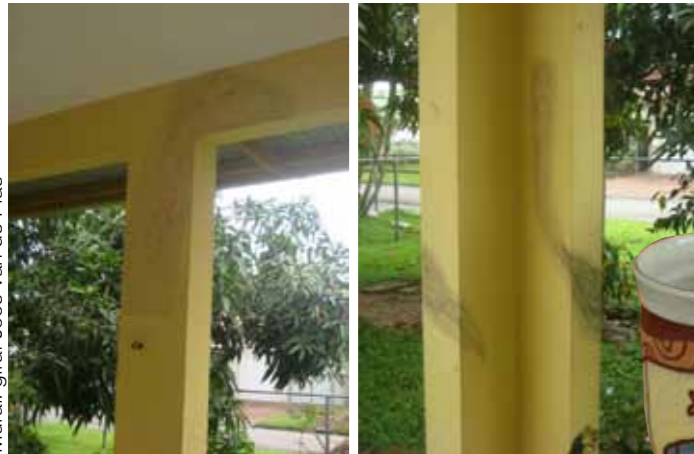
Switi Rauw!

Early in May Ramon Kuster, Ernesto Saldi, Tiara Spalburg and Priya Jewan created several murals in the Jessurunstraat. This was done as part of the Switi Rauw-project of Kevin Headley and Hedy Tjin. This project has three goals. First: city beautification. The "raw" walls of the city are a perfect surface upon which to apply different types of paintings. The second purpose is to lower the threshold people seem to experience with regards to art. And third, to give the public the opportunity to get to know a number of artists better. Switi Rauw is working towards Carifesta 2013 in Suriname, where they will be able to present internationally. The paint company Varossieu believes in the project and supports its first steps. The group is searching for the next location so that a number of new works can be created. The motto is: "Art does not sit still; it is a continuous process". For more information mail to: switirauw@gmail.com. On **Vimeo** you can watch a film.



The artists behind the Switi Rauw-project. From left to right: Ramon Kuster, Tiara Spalburg, Priya Jewan and Ernesto Saldi
PHOTO Kevin Headley, 2012

Mural: giraf Joos van de Plas



The giraffes of Chandra van Binnendijk



When you take a seat on the patio of writer/publicist Chandra van Binnendijk and allow your eyes to roam over the tropical garden with her beautiful mango tree, then your sight is automatically caught by one of the patio-pillars with an intriguing painting done upon it. Upon closer inspection it appears to be a drawing of the tail of a giraffe, whereby the head and neck of this striking animal have been drawn a few meters further down on the yellow wall. "This mural was done by the Dutch visual artist **Joos van de Plas**," tells Chandra. "I got it from her as a present to remind me of the wonderful times we had together during her stay in Suriname a few years ago."

Chandra talks about how the artist didn't have the time to complete the mural before she left for the Netherlands and that it was the intention to have another artist complete the painting. After some consideration however, she chose for the suggestion and the illusion and left the work as it is.

Van der Plas did not randomly choose a giraffe for her gift. After a quick look in Chandra's home it becomes quite clear that she has 'a thing' for this long legged animal. The giraffe appears in several places throughout her house: there are paintings, sculptures from wood and papier-maché, wooden serving dishes and even earrings of this animal! "I think that my fascination for the giraffe started about twenty years ago when I purchased my first painting," says Chandra, while she shows me the painting in question. It is a painting from the well-known Surinamese artist **René Tosari**, in which a giraffe takes up a large part of the canvas. "Tosari had

an exhibition at that time and I helped him by writing the text for his brochure," says Chandra. "In exchange for that I could choose a painting and my eyes were caught by a small one. An hour before the closing of the exhibition I took another look around and suddenly noticed this painting ... Boing! This did something to me! It is a large artwork and was not at all in proportion to the text that I had written for him. We then agreed that I could pay for it in installments and it has been hanging in my home ever since. It is very special to me."

Chandra sees the giraffe as a 'totem animal', an animal that to her symbolizes protection. "The giraffe gives me a safe feeling," she adds. Thus it is probably no coincidence that a beautiful portrait of a giraffe's head, painted by **Anita Hartmann**, adorns her bedroom wall. The friendly giraffe-eyes that stare at you from the canvas, stimulate you to start the day with confidence.

Information about René Tosari is, aside from on his own [website](#), also available on the website of [Readytex Art Gallery](#). The same applies to Anita Hartmann. She has her own [website](#) but there is also some information on the website of [Readytex Art Gallery](#).



Painting giraffe: René Tosari
Painting giraffe head: Anita Hartmann
PHOTOS Sranan Art/Marieke Visser, 2012

Vanda Koorndijk-Kernizan is social-marketer and part of the editorial team of the Surinamese parenting magazine *KidzTori*. As freelance writer for *Sranan Art Xposed* she combines her recently discovered passion for writing with her interest in art and culture. She lives and works in Suriname since the latter part of 2003.

Atelier Struikelblok Amsoistraat 49, Nieuw Charlesburg, Paramaribo, +597 (0)851 0525 / 547 090, [e-mail](#), [website](#) | By appointment

Contemporary Art Museum Moengo (CAMM) Abraham Crijnsenlaan, Moengo, Marowijne | Open (subject to change!): Saturday & Sunday 9:00-13:00 and 16:00-19:00

Fort Nieuw Amsterdam Wilhelminastraat, Nieuw-Amsterdam, Commewijne, +597 (0)32 2225, [website](#) | Open: Tuesday - Friday 09:00-14:00 and Saturday, Sunday and holidays 10:00-14:00 | The new director of the Open air museum is Gerard Alberga. SAX wishes him much success! | Until the 14th of August there is a photo exhibition of **Nicolaas Porter** at the museum. Another website with work by Nicolaas Porter can be found [here](#). There are also a number of design benches at the exhibition, on loan from [galerie De Kus](#) at the Frederik Derbystraat

Galerie Egi Du (Carla Tuinfort), SMS-Pier, Waterkant, Paramaribo

Gallery Singh Koningstraat 63, Paramaribo, Tel.: +597 492608, [e-mail](#)

Gudu Oso, koto- en angisa-museum Paltan Tewariweg 8, Livorno, Paramaribo, Open: 10:00-17:00 | Christine van Russel-Henar, the misi of the museum, says: "It should give visitors the feeling that they are stepping into a house from the past"

De Hal Grote Combéweg 45, Paramaribo | July 03-08 2012, 19:00-21:00, solo exhibition **Rinaldo Klas**, org: [Readytex Art Gallery](#) | August 07-12 2012, 19:00-21:00, solo exhibition **Wilgo Vijfhoven**, org: [Readytex Art Gallery](#)

Marronmuseum Samaaka Pikin Slee, Boven-Suriname River, Sipaliwini, +597 (0)716 1446 / (0)712 4404

Mini museum SMS pier Waterkant 5, Paramaribo, +597 (0)820 9210 and (0)854 0558

Museum of Fine Arts Paramaribo Zwartenhovenbrugstraat 107 -109, Paramaribo, +597 (0)813 0521 | Open: Wednesday - Friday 11:00-16:00 hrs (Note! Often closed after all, it is best to call first!)

Museum of Bakkie Reynsdorp, Commewijne River right bank, +597 (0)865 4130

Nola Hatterman Art Academy Abraham Crijnsenweg 6, Fort Zeelandia-premises, Paramaribo, +597 470 800

Numismatisch Museum (Central Bank of Suriname), Mr. F.H.R. Lim A Postraat 7, Paramaribo, +597 520 016, [website](#)

Readytex / Readytex Art Gallery Maagdenstraat 44-48, Paramaribo, +597 421 750 / 474 380, [e-mail](#), [website](#) | For exhibition schedule of Readytex Art Gallery look under De Hal

Royal House of Art Royal Torarica, Kleine Waterstraat 10, Paramaribo, +597 473821 / (0)855 3525

Surinaams museum Fort Zeelandia, Paramaribo, +597 425871, [e-mail](#), [website](#) | Open: Tuesday- Friday 09:00-14:00 & Sunday 10:00-14:00| Every Sunday free guided tours are given at 11:00 and 12:30 hrs. Until December there are two exhibitions on display at the Museum which celebrates its 50th anniversary this year. An exhibition about the 'Kordonpad', for which a nice publication was produced, available only at the Surinaams Museum as the fifth edition in the series 'Libri Musei Surinamensis': Het Kordonpad van Suriname, by F.C. Bubberman and R. van Petten. The other exhibition is a semi-permanent exhibition about the Surinamese history. **Taking into account the plans of the current government, these exhibition dates are subject to change!**

Dilla Zapakara premises of Ons Erf, Prins Hendrikstraat 17-b, Paramaribo, +597 422212, [e-mail](#), [website](#) | Ster in de stad (Star in the City), exhibition about life in India and other activities.

June/July Artist in residence Remy Jungerman returns to Tembe Art Studio in Moengo for the realization of a permanent sculpture 'Happyland: Apuku Return - Blue Eye'. Early in 2012 Jungerman spent several weeks in Moengo for orientation. Now he returns to make a permanent sculpture. This will be an installation in which concrete pot-shaped columns and toads are incorporated. The unveiling of the installation will take place on July 29th from 12:00-16:00 hrs. Please look at the article on page 16 for more information. More info about Remy Jungerman: www.remyjungerman.com.



PHOTO Collection Remy Jungerman, 2012

July 6-10 Group exhibition *Together*, with Shaundell Horton, Fabian de Randamie, Raimen Bijlhout, Finestra Landveld and Jeanet Oord, Fort Zeelandia, Building 4, Paramaribo. Open: 10:00-13:00 hrs & 17:00-20:00 hrs. All five artists were students of the Nola Hatterman Art Academy in Paramaribo and 'together' they will now show their work.



| Finestra Landveld, without title, 2012
| Shaundell Horton, Shelter, mixed media on canvas, 67x85cm, 2012
| Raimen Bijlhout, without title, 2012

July 9-24 SUFOV Beginners course photography II, 18:30 hrs, 6 nights, more info: Hoogestraat 98a, phone: 476 333/410 222, sufov2009@gmail.com

July 26-29 2012 4th Suriname Handicraft Festival, Palmentuin, under auspices of the Directorate of Culture, Paramaribo

Beginning of August Pasar Malam at Sana Budaya, Jozef Israëlstraat BR82, Paramaribo

September 3-21 CCS-vacation activities, CCS, Henck Arronstraat, Paramaribo

End of October early November it is once again time for the 47th National Art Fair.

Please note: Dates may be subject to change!

searched for inspiration in an encyclopedia of signs and symbols from ancient times. The use of these symbols directed him back to the source: his personal roots. The inspiration was such that he used the symbols in some of his paintings, which were exhibited in the new exhibition space, *De Hal*, in Paramaribo in 2010. The exhibition was named *Dicht bij de oorspong* (Close to the source).

More significant was the fact that he made the paintings in his parental home in Suriname. Four years after his Bijlmer Parktheater assignment, Tosari is more preoccupied with his roots than ever. Of course the fact that he will turn sixty-five in 2013 and then plans to settle in Suriname permanently, also contributes to this fact. This 'knowledge' is now even more present in his new works. Upon entering his studio, I get to see four of his works that are currently in progress. Again he surprises me with the turn he takes in his art. Remarkable are the portraits: one is a self-portrait and the other one is of Amy Winehouse: the female British singer that died last year. In his entire career Tosari has never been particularly well known for his portraits. The few he painted were commissioned by clients or were portraits of his own children.

He painted the portrait of Amy Winehouse after the news of the tragic death of yet another icon of these modern times, Whitney Houston. Tosari was first and foremost moved by the internal struggle every artist goes through when not being able to create. It is this struggle that touched him personally as it was something he could identify with. Going through a newspaper Tosari saw a portrait of Amy Winehouse.

Touched by her story he decided to capture her image. He portrayed Winehouse in charcoal and surrounded her with an illusion of clouds. In the foreground he wrote her name backwards followed by the word 'Jazz'.

His self-portrait is of a totally different style and painted in his recognizable signature. Tosari placed himself on a dark green background. With his right hand covering his mouth and his glasses in his left hand, he gazes thoughtfully ahead. Just above his head the painting shows a light green section. This light in the dark green obscurity reflects the inspiration he got the moment he was portraying himself. Then and there he decided to really go back to the source: his roots. Tosari started collecting photographs from his youth and decided to reproduce these on other canvasses. We see him on his grandfather's lap as a baby and as a little boy on the back of someone's bicycle. The background is divided in various green sections as yet awaiting things to come.

However, it is not that Tosari has totally distanced himself from the engaged paintings he is well known for. Another painting that he puts on an easel is a close-up of binoculars held by two hands in between which one can just perceive part of a face. More important is the scene which is being played out in the lenses of the binoculars. Fugitives carrying all their earthly belongings, who are looking for a better future. Although this canvas conveys a current topic, it also comprises a part of Tosari himself. Since he can remember he is on the move. Not as a fugitive, like the people in his painting, but always in motion. As a child he often moved from the country side to the city. As a student from Suriname to the Netherlands and back. As an adult, with and without his family, from Suriname to the Netherlands. As a painter he continuously travels between these two countries. Tosari is always on the move.

The four paintings he showed me seem to reflect a process. Tosari is in search of himself. He does this by painting his life on canvas. At this moment his works are still to be completed. The search for his roots is not over yet. Work in progress!

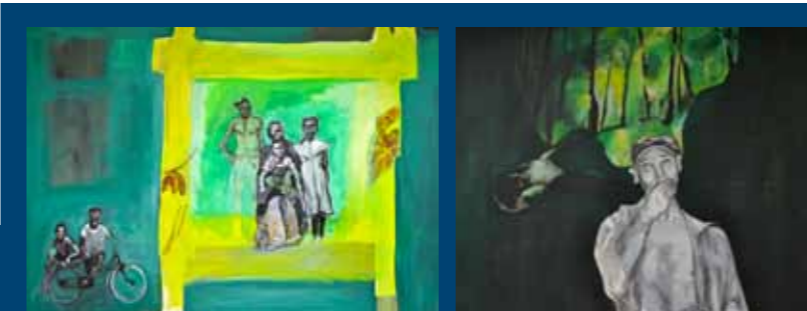
BEYOND BORDERS

TEXT Priscilla Tosari



Work in progress
René Tosari

The Bijlmer Parktheater in South-East Amsterdam asked René Tosari end 2008 to create a design for its floors. Condition was that the diverse population of south-east Amsterdam would be incorporated in the design. This request eventually resulted in Tosari taking on a new approach in his paintings. For his assignment he



Work in progress, the paintings that René Tosari is currently working on
PHOTOS Priscilla Tosari, 2012

Priscilla Tosari (Paramaribo, 1978) is art historian. Aside from her work at *Stichting Beeldende Kunst Amsterdam*, she also does freelance writing of art related articles. She lives in Almere and works in Amsterdam. Recently she started with her own blog spot: <http://priscillatosari.blogspot.com/>

Surinamese 'pearl' is a big hit

Nowadays Surinamese jewelers are also becoming a great hit abroad! Earlier this year jewelry designer **Pearl Woei** exclusive jewelry completed fashion designer **Adrian Alicea's** collection named 'Strange Fruit'. World famous models showed Adrian Alicea's haute couture in combination with Pearl Woei's pieces of jewelry, on the catwalk of New York's Fall/Winter 2012/2013 fashion week. CEO of the SULA NYC INC skincare line, Patricia Reinders, who like Pearl, is from Surinamese origins and lives in New York, introduced the jewelry designer to Alicea. He then asked Pearl Woei to design the accessories for this show especially. Pearl accepted the challenge and in as little as eight weeks she produced thirty unique pieces of jewelry.

Pearl Woei, born in Paramaribo, Suriname in 1975, originates from an artistic family; creativity is in her genes! Pearl currently works in New York at a small business specialized in the resale of up-to-date silver jewelry for women. "I literally do all kinds of things there, from quality control to sales and design of jewelry. So far I like what I am doing. In my spare time I keep developing my own collection. At the moment I am working on a collection for a bathing suit designer from New York".

On her website with the appropriate name - www.pearloftheamazon.com - the various designs can be admired and the jewelry artist can be contacted. People living in Suriname and interested in the Pearl of the Amazon jewelry collection, can contact Pearl's mother Jeanette Woei through the [website](http://www.pearloftheamazon.com) or at tel +597 464 180. She represents Pearl in Suriname.

The new lifestyle glossy *Suriname HOT*, which will be distributed in Suriname for free twice a year, features an elaborate article on Pearl Woei. For distribution points see www.visitsurinameonline.com.

The designer with one of the models.
PHOTOS collection Pearl Woei, 2012.

ON SIGHT | BEYOND BORDERS

Zooming in on Surinamese nature – Casper Hoogzaad

TEXT Priscilla Tosari
PHOTOS Website Natuurhistorisch Museum Rotterdam, 2012

Casper Hoogzaad, untitled, tempera on linnen, 65 x 80 cm



Casper Hoogzaad, untitled, tempera on linnen, 50 x 60 cm



Casper Hoogzaad's (1962) paintings are strongly reminiscent of the drawings of **Maria Sybilla Merian** (1647-1717), artist and entomologist. In the seventeenth century she took a trip into the Surinamese interior, where she studied insects, flowers and plants and made drawings and watercolors. Just like Merian, Hoogzaad zooms in on nature.

Painted in organic lines, the plants and fruits form a composition. Colorful fruit on a dark background or dark seeds on an almost bare canvas.

In 2006 Casper Hoogzaad the artist from Rotterdam traveled to Suriname to settle there for 24 months. He stayed in the jungles of Suriname a number of times in order to experience nature in its purest form. Fascination for nature is something that Hoogzaad has always had. He studied works from old masters and reached the conclusion that the play of light in many old masterpieces was achieved because the artists made their own paint. This is why Hoogzaad left for Suriname, stayed in the interior where he was introduced to the maroon culture and the culture of the indigenous, and where he discovered new raw materials for his paint.

To a base of tempera and pigments Hoogzaad adds crystals and minerals originating from the rainforest. With those paints he created the works which are directly connected to the nature of Suriname: exotic plants, fruits and seeds are portrayed on extremely delicate canvasses which due to the materials used cannot tolerate any varnish.

De exhibition was on display at the **Natuurhistorisch Museum Rotterdam** from January 21 - April 15 2012.

Neil Fortune in TeTo

TEXT Priscilla Tosari

The theme is 'The private and the public'. An apartment in Amsterdam which is used as a gallery. When the space is empty, it's a living space. When there is art inside, you are standing in **TeTo**. As a visitor of the exhibition you are still an intruder who is standing in someone's home.

According to **Neil Fortune** the 'private' and the 'public' continually challenge each other's boundaries. Neil Fortune exhibits together with Ian Carr and Sophia Holst. At the same time last year they graduated from the Gerrit Rietveld Academie in Amsterdam. The intention of the exhibition is to see how the work of the different artists enters into dialogue with each other. Do they create a kinship or only friction?

Fortune plays with spaces. He looks at the space that he will have to use first. Subsequently a process, taking possibly months, starts during which he carefully considers how he wants to utilize the space. He makes sketches, talks with other artists, looks around, does research. For the exhibition in the TeTo he uses mattresses. He spends a great amount of time in making the mattresses, which he sews and fills with kapok, collected from old sofas. The mattresses form a comfort zone in the white, bright space. Fortune makes them in same white color and the same shape as the floor, which makes it appear as though the mattresses and floor are extensions of one another. With bare feet I am allowed to stand on the mattresses and I am surprised by the different textures I feel. From soft enough to comfortably lie down on, to stiff and hard which you'd rather not even stand on. That is indeed Fortune's intention. The visitor should almost become one with work; experience it in all

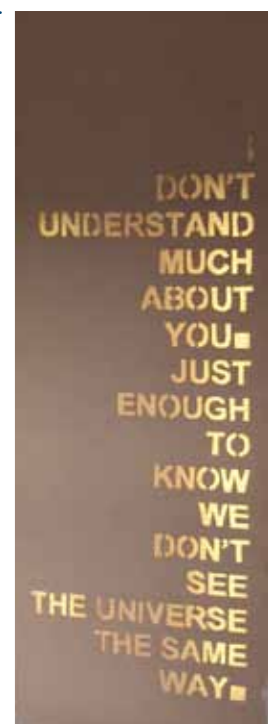
kinds of ways.

As I am standing on top of one artwork, my eyes are drawn to another: A wooden light box from which letters have been cut out. Together they make up the following sentence: "I don't understand much about you. Just enough to know we don't see the universe the same way." The text is from Fortune. While the one artwork can be experienced by touch, the text of the other speaks to the inner self of the viewer.

Fortune has recently been working a lot with texts. He travels to several countries in Europe and randomly asks people to hold up a banner with text. Of this he makes a series of photographs, which he puts on his website. In April of this year he traveled to Oslo where he placed the text "Hi Ellen. Let's talk about my first camera" on a banner. Last year he went to Rome with "What did you expect to see?" and to Greece with "I'm looking for someone to support my addiction".

Fortune has only recently graduated, but he sees this as just the beginning. In July he goes to Suriname, will teach at the Nola Hatterman Art Academy and might possibly have exhibition. Before that he exhibits together with Angela Tellier in CBK Zuidoost with the exhibition *Face2Face*. He also plans to continue studying and wants to travel through Europe some more. He finds relaxation by painting and writing texts. A way for him to remain mentally balanced.

The exhibition of Neil Fortune and Ian James Carr and Sophia Holst in **The TeTo Projects** was from February 24 – March 24 2012.



Work of Neil Fortune at TeTo
PHOTOS Priscilla Tosari, 2012

BACK TO HIS ROOTS

Remy Jungerman in Galerie 23 Amsterdam

The last exhibition of **Remy Jungerman** in Amsterdam had no opening. The artist was in Suriname at that time in preparation for his artist in residence in Moengo, later this year. His absence seemed innocent, but was in fact typical of the development that he, and with that also his work, has been going through in recent years. Remy Jungerman (1959) was born in Moengo. He spent thirty years of his life in Suriname and also completed the art academy there. It wasn't until 1989 that he decided to move to the Netherlands. His work – mostly paintings – is at that time still figurative and rooted in a traditional, Western tradition. He does have some interest in abstraction, but is as yet only sparsely capable of giving expression to that interest.

In the Netherlands his work changes drastically. It seems to distance itself completely from that which he has seen, learned and done in Suriname. Communication or rather the lack thereof, becomes his main theme. He makes a series in which microphones, antennas and electrical cords, take the place of paint and graphite. Still these works are closer to him than you would actually think. They symbolize the problems of someone who has left his homeland and is trying to find his way in a new, strange environment in which communication requires different skills and in which it is necessary to test your original identity to the different circumstances.

In the installations that follow this series, elements from his homeland are merged with symbols from Western culture. Winti-elements are combined and fused with garden gnomes and rigid forms which are a reference to Mondrian and, more implicitly, to a culture in which straight-lined consistency is a recommendation. A number of events consistently lead him back to his home country Suriname. The death of his father, and the traditional rituals performed as part thereof, is undoubtedly one of the reasons. Another important factor is the **Wakaman-project**. In 2009 he organizes an exhibition

together with **Gillion Grantsaan** for which three Surinamese artists from the Netherlands enter into a collaboration with three Surinamese artists. 'Wakaman' is presented in Fort Zeelandia and turns out to be a success. Remy Jungerman is able to identify effortlessly with both groups of artists. At least for the time being, he shakes his sense of diaspora.

In the exhibition in **Galerie 23** in Amsterdam he presents work in which Suriname is even more strongly reflected. Of course there was also his microphone installation 'Nobody is Protected', which is so typical for his life in the Netherlands. There was also a beautiful collage in which symbols from both countries are placed across from one another. The main part of the exhibition however consisted of a series of screen prints inspired by the patchworks made by the women in the interior at the beginning of the last century. The colors and shapes literally refer to those special subjects. By applying layer upon layer during the printing process he manages to add depth to the work. With these works the suggestion is created that Mondrian took his inspiration from the maroon women. There is hardly a more symbolic way in which Jungerman can portray his own position.

This summer Jungerman will spend several months in Moengo. He will contribute to the comprehensive project that Marcel Pinas has set up there. Together with young people from his birthplace and from the villages that surround it, Jungerman will make a large sculpture, a sculpture that will refer to the wealth of the maroon heritage which has partially been lost. A sculpture that will largely be determined by youngsters who just like him, were born in Moengo or in the surrounding areas. It will become a tribute to his homeland. Remy Jungerman cannot and will not deny the achievements of his diaspora existence, but he increasingly feels the desire to merge them with the cultural achievements of Suriname.

Amsterdam, April 2012, Rob Perrée



Nobody is Protected, edition 2009



Peepina DI, 2011



Peepina CIII, 2011

PHOTOS Collection Remy Jungerman, 2012

The work of Remy Jungerman was on display from February 12 thru March 11 in Galerie 23, KNSM Laan 307-309 in Amsterdam. In October 2011 Jungerman exhibited with **Kurt Nahar** in Paramaribo, in De Hal. That exhibition was called Positions. At this moment there is also work from Remy Jungerman in the exhibition *Who more Sci-Fi than us* in Amersfoort, the Netherlands.

In the months June and July 2012 Jungerman will be in Moengo, for the realization of his permanent sculpture 'Happyland: Apuku Return - Blue Eye'. Early in 2012 Jungerman also spent a few weeks in Moengo for orientation. The permanent sculpture is an installation in which large toads, cast in concrete, and concrete planter pots, stacked as pedestals are incorporated like the **The Endless Column of Brancusi**. The unveiling will be on July 29th from 12:00-16:00 hrs. Earlier that day busses will depart at 09:00 hrs from Zus & Zo across from the Palmentuin, for which reservations must be made.

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

BITS & PIECES | BEYOND BORDERS

Marcel Pinas on the move

Few Surinamese artists spend as much time outside of the country (and when he is in Suriname he is in the interior of the country) as **Marcel Pinas**. In the past months Pinas spent time in among other places **France**, **Belgium**, the Netherlands and Cuba.



At the exhibition in Belgium there was also an existing artwork of Pinas which dealt with the extensive consequences of multinationals in search of oil. **San e psa - What is happening** consists out of a barrel from oil company Shell which is filled with and surrounded by bones. The message here is short but powerful. The consequences of many industrial activities go much further than environmental pollution only, is what Pinas wants to emphasize. People are driven from their traditional habitats, communities are dislocated, urban areas that cannot contain the new influx of population are overwhelmed, as a result of which unemployment and crime become prevalent. This work was inspired by the situation in Suriname, but in fact reflects the reality of countless other countries worldwide.

PHOTO Collection Marcel Pinas, 2012

At the Havana Biennial **Marcel Pinas** participated with his art installation **Sanfika** (What is left behind), which consists of 10,000 aluminum spoons which he usually hangs from a large metal frame by nylon threads. Some improvisation proves to be necessary in Cuba and here a wooden frame must be constructed instead. With this installation he tells the story of the valuable maroon heritage that is threatened with extinction. The aluminum spoons engraved with Afaka symbols (secret script of the maroons that was in use around the beginning of the 20th century) symbolize the individuals from the maroon community who harbor the traditional knowledge within. When the spoons are swayed by the wind, they produce a soft tinkling sound that represents the transferral of this knowledge from person to person, generation to generation. Marcel Pinas who also enjoys international recognition for his social projects based on art- and culture education and development in his home district Marowijne, was a perfect fit to the theme of this 11th edition of the Havana Biennial: 'Artistic Practices and Social Imaginaries'.

The unintended consequences of Dutch colonialism visualized - *The Empire Project*

Kel O'Neill (born in USA) and Eline Jongsma (born in NL) call themselves 'The Sinister Humanists'. Since late 2010 these filmmakers have been working on *The Empire Project*, for which they are documenting the unintended consequences of Dutch colonialism in Asia, Africa and naturally also South-America. In the beginning of May the duo was in Suriname where they documented the stories of various people. Their work can be followed on the **blog** and the **vimeo-account**.

On their blog they describe their motivations: "For Eline, who has a Dutch-Indonesian background, this project is a way for her to research her family history. For Kel who comes from the USA, it is a way to place the potential future consequences of the imperialistic movements of his country under the microscope."



Kel O'Neill and Eline Jongsma during one of their travels for *The Empire Project*
PHOTO *The Empire Project*, 2012

A quote from a report on his residency in Belgium:

"At the University Marcel Pinas is confronted by a group of asylum seekers, 'sans papiers' who fail to get the recognition of the Belgian government for their situation. In the hope that more drastic measures will ultimately force the government to acknowledge them, they go on a hunger strike; But in vain. For Pinas, whose work always supports the cause of the minority, or the 'underdog' you might say, it is impossible to ignore the plight of this unfortunate group of people. Just as he does in Suriname, he wants to use his work here to bring social problems that receive insufficient attention from the people and the government, out into the open. He decides to use this issue to make a work of art for the exhibition with which he will conclude his residency. The artwork becomes a film called *La Liberté PRK no.???* He forces the viewer to reflect; To reflect on the issue of the right to freedom. The title of this work becomes the title of his exhibition."

Drawing her Story

From the Netherlands SAX received a report from Eline Visser about a very special project in which art is being used as a tool to aid women from several cultural backgrounds, to better understand each other – and themselves – and by doing so, to empower each other – and themselves: Drawing her Story. On the [Sranan Art-blog](#) you can see in word and in image how such a series of meetings take shape.

On the site of [Stichting NIKA Kunstprojecten](#) there is much information about the idea behind Drawing her Story. It says for example: 'Drawing her Story is committed to integration, social and cultural participation and increasing self-awareness of (...) women by giving art workshops in which the stories of the women are the points of departure.' Although this project was developed in the Netherlands it seems like a wonderful initiative to introduce in other places where women from various backgrounds are part of the same community.

The site of Stichting NIKA also provides a free comprehensive manual available for download [here](#) and a documentary which can be watched [here](#). Stichting NIKA Kunstprojecten is an initiative of visual artist [Karin Janssen](#) and arthistorian Nienke Verschuur. The foundation was started in 2008 with the purpose of putting art to work for the community, to make it more pleasant, beautiful and livable.



All participants, visualized by all participants
PHOTO Eline Visser, 2012

AGENDA | BEYOND BORDERS

What: *'Who More Sci-Fi Than Us, contemporary art from the Caribbean'*

When: May 26 - August 26 2012

Where: [Kade Kunsthal](#), Amersfoort, the Netherlands

The exhibition of guest curator Nancy Hoffman shows work from contemporary Caribbean artists. Nancy Hoffman: With this exhibition it is the first time in the Netherlands that we are seeing the wide pallet of contemporary Caribbean art and artists. The exhibition focuses on a shared identity, history, economic and social conditions; a combination of factors which leads to a certain way of surrealistic communicating, in word and image. Or, as the Dominican-American author and Pulitzer Prize winner Junot Diaz so eloquently formulates: 'It might have been a consequence of being Antillean. Who more sci-fi than us?'

Among others [Remy Jungerman](#), [Charl Landvreugd](#) and [Marcel Pinas](#) exhibit their work.

What: [Neil Fortune](#) and [Angela Tellier](#) | *Face2Face*

Where: [CBK Zuidoost](#), Amsterdam, the Netherlands

When: From May 26 2012

Face2Face is a professionalization program for young creatives. One of the assignments of the program is to put together an exhibition in CBK Zuidoost. [Tellier](#) and [Fortune](#) see the exhibition space as a blank canvas. They play with the presentation of their work and the way in which the viewer looks at it.

What: Caribbean InTransit Symposium: 'Biennials and Art Practices in the Caribbean'

Where: Smithsonian Center for Folklife and Cultural Heritage, 600 Maryland Ave. SW, Suite #2001 MRC 520, Washington DC, USA

When: June 28 2012, 11:30-19:00 hrs

Read more about it on the website of [ARC Magazine](#).

What: *Time, Trade & Travel*

Where: [Stedelijk Museum Bureau Amsterdam \(SMBA\)](#), Amsterdam, the Netherlands

When: August 25 - October 21 2012

A collaborative exhibition by SMBA and Nubuke Foundation in Accra (Ghana) with an exchange between artists from Ghana and the Netherlands. [Iris Kensmil](#) is one of the participating artists.

What: Group exhibition *Caribbean: Crossroads of the World*

When: June 12 2012 – January 06 2013

Where: [Studio Museum in Harlem](#), until October 21 2012, 144 West 125th Street, New York, USA

Where: [El Museo del Barrio](#), until January 06 2013, 1230 Fifth Avenue, at 104th Street, East Harlem, New York, USA

Where: [Queens Museum of Art](#), until January 06 2013, New York City Building, Flushing Meadows-Corona Park, USA

Holland Cotter wrote an interesting review about these three exhibitions in [The New York Times](#).

What: Solo exhibition & 3D-presentation [George Struikelblok](#)

Where: [Gallery Alma Blou](#), Curaçao

When: September 1 – October 1 2012

What: *Happy Islands* exhibition in Aruba with [Marcel Pinas](#) and [Kurt Nahar](#)

Where: Aruba

When: October 1 2012

What: [George Struikelblok](#), solo exhibition & 3D-presentation

Where: [L'Encadrier](#), Cayenne, La Guyane Française

When: October 1 – November 1 2012

What: Group exhibition *The Nederlandse identiteit? Half suiker, half zand (The Dutch identity? Half sugar, half sand). The recent history through the eyes of mister Motley*

Where: [Museum De Paviljoens](#), Odeonstraat 3, Almere, Nederland

When: June 22 – September 23 2012 (Opening: June 22 2012, 15:30)

Guest curator is Hanne Hagenars, founder and editor in chief of art magazine *mister Motley*. Hagenars has chosen the most recent subjects from the Dutch canon to show the reflection of artists on Dutch history. The title *Half suiker, half zand* refers to a powerful mixture that is sweet yet at the same recalcitrant and has the potential to jam even the most well-oiled machine. With powerful images art has the potential to enrich history, but also to disrupt our thinking about it or to put a human face on it. With work from [Tiong Ang](#), [Gijs Assmann](#), [Pedro Bakker](#), [Jasper de Beijer](#), [Paul Beumer](#), [Gilles de Brock](#), [Nik Christensen](#), [Hans Citroen](#), [Amie Dicke](#), [Jan Dietvorst](#), [Gilbert van Drunen](#), [Uta Eisenreich](#), [Hadassah Emmerich](#), [Daan van Golden](#), [Kaleb de Groot](#), [Maja van Hall](#), [Toine Horvers](#), [Simonka de Jong](#), [Hamid El Kanbouhi](#), [Iris Kensmil](#), [Natasja Kensmil](#), [Johan van der Keuken](#), [Friso Keuris](#), [Rob van Koningsbruggen](#), [Marijn van Kreijl](#), [Otobong Nkanga](#), [Ronald Ophuis](#), [Oksana Pasaiko](#), [Wim T. Schippers](#) & [Willem de Ridder](#), [Charlotte Schleiffert](#), [Henk Wildschut](#) en [Zijlmans & Jongenelis](#).

Wat: 2nd Inter Guiana Cultural Festival

Waar: Guyana

Wanneer: Van 23 t/m 25 augustus 2012

From August 23 thru 25 2012 the second Inter Guiana Cultural Festival will take place in Guyana. The first GCF was held last year in Suriname. The participants are Suriname, Guyana and La Guyane Française. The third festival will take place in 2013 in La Guyane Française. Follow the updates from the press!

Butterflies don't exist

In May [Sara Blokland](#) had her third solo exhibition, *Butterflies don't exist*, in gallery [LMAK Projects](#), New York, USA. Among other things on display was her work *The Wallpaper-paper*, a selection of photographs made by Blokland and her family in Suriname and the Netherlands. The exhibition ran from April 29th thru June 3rd 2012.

A good year for Blokland! On March 10th 2012 it was announced that her book *De Politiekapel* van Suriname belongs to one of the 120 most significant photo books that were published between 1945 and 2010. The list is compiled in *Het Nederlands fotoboek*, published by [NAi Publishers](#). *Het Nederlandse fotoboek* describes the young history of the famous Dutch photo book. Compilers Rik Suermondt and Frits Gierstberg selected 120 of the most important Dutch photo books and placed them in the context of photographic and social developments. And this included Sara Blokland!



PHOTO Sara Blokland, 2011



H(A)UNTED

In response to the murder of Trayvon Martin in Florida, USA, this past February and to the stereotyping of black men, there was recently an exhibition opened in [Caribbean Cultural Center African Diaspora Institute \(CCCADI\)](#), in New York. Among others [Nardo Brudet](#) and [Patricia Kaersenhout](#) participated in this exhibition *H(A)UNTED* which was on display from April 26 thru May 18. Curator: [Shantrelle P. Lewis](#).



Input for Sranan Art Xposed is welcome!
Have you been to an exhibition?
Send your remarks and/or photos to
srananart@gmail.com

Thijs Heslenfeld

Au! Er tikt een tijdbom in het Surinaamse oerwoud

(Au! There is a time bomb ticking in the Surinamese forest)



Three photos from *Au!*
PHOTOS Thijs Heslenfeld, 2011



Three months long **Thijs Heslenfeld** traveled through the interior of Suriname. This resulted in the book *Au! Er tikt een tijdbom in het Surinaamse oerwoud* (*Au! There is a time bomb ticking in the Surinamese jungle*). With his photographs Heslenfeld shows Surinamese nature in all her beauty and vulnerability. Aside from the photos the book also includes a written account of his travels through the jungle.

The book, however, has a black edge to it. 'Au' is the chemical symbol for gold. Gold which is sought after by thousands of people in the interior of Suriname. Herein lays a great danger. Not only for the forests which are cut down, but more importantly because of the mercury that is used during gold mining and is harmful for humans and animals.

The book consists of six chapters and starts with 'De Ontmoeting' (The encounter); a foreword written by art historian Nancy Hoffmann (the guest curator of *Who More*

Sci-Fi Than Us). In the subsequent chapters the reader is swept along from the Tapanahony river to the Southern village Kwamalasemutu.

Although the title of the book may seem negative, it is in fact not. Heslenfeld describes the nature and the people of Suriname with great enthusiasm. His travel account is personal, recognizable and described with great humor. It is as though Heslenfeld wants to emphasize the beauty of the country and the people with his photographs and his accounts, so that the severity of impending threat to Suriname is acknowledged.

Au! Er tikt een tijdbom in het Surinaamse oerwoud, Thijs Heslenfeld, Amsterdam, KIT Publishers, 2011. ISBN 9789460221743

PS In the new quarterly magazine *EFM Magazine* this article is also included, but with different photos.



Input for **Sranan Art Xposed** is welcome! Photos, texts, artworks, tips, ideas: **the floor is yours!** Mail to **srananart@gmail.com**

Three web pages you should not miss!

Visual art
<http://srananart.wordpress.com/>
Visual art
www.readytextartgallery.com
Visual art
<http://www.suriname-fvas.org/>



► *Pictures From Paradise: A Survey of Contemporary Caribbean Photography*, Melanie Archer & Mariel Brown (red.), Port of Spain, Robert and Christopher Publishers, 2012

A review of this book can be read in the **Jamaican Gleaner**, and also on the **ARC website**.

► *Curating in the Caribbean*, David A. Bailey, Alissandra Cummins, Axel Lapp & Allison Thompson (red.), Berlijn, **The Green Box**, 2012

With essays from José Manuel Noceda Fernández (Cuba), Claire Tancons (Guadeloupe), Barbara Prézeau Stephenson (Haiti), Sara Hermann (Dominicaanse Republiek), Krista A. Thompson (Bahamas), Winston Kellman (Barbados), Jennifer Smit (Curaçao), Dominique Brebion (Martinique) and Veerle Poupeye (Jamaica).

► *Untitled. A selection of paintings from the period 1999-2011*, Els Tjong Joe Wai

The presentation of this book, with works that were made during that period in the Netherlands, Greece and Suriname, took place in the gallery which was founded by this artist: Sukru Oso.

► *Curaçao Classics. Beeldende kunst vanaf 1900 (Visual art since 1900)*, Felix de Rooy & Jennifer Smit, Amsterdam, KIT Publishers, 2012. ISBN 9789460221583

Catalogue from the exhibition ***Antepasado di Futuro*** (Ancestors from the future) which ran from October 9 2010 until January 10 2011 in the 'Curaçaosche museum'. A review of this title will follow soon on the Sranan Art blog.

► Of the beautiful Caribbean art magazine **ARC** the **fifth edition** has recently appeared. This edition, with a work of art from the Anarusha-series of **Charl Landvreugd** on its cover, was presented in Suriname during the 13th International Conference from the Association of Caribbean Women Writers and Scholars (ACWWS): *The Caribbean, The Land and The People. Women's Efforts, Women's Lives*, from May 8 thru 12, 2012 in Paramaribo, Suriname.

A page from the booklet *Short Stories*, of Kit-Ling Tjon Pian Gi. Here she portrays impressions of her residency in Vermont



► *Short Stories* is the name of the most recent solo exhibition of **Kit-Ling Tjon Pian Gi** in Fort Zeelandia during the regional literary conference that took place in Suriname this year, the 13th International Conference from the Association of Caribbean Women Writers and Scholars (ACWWS: *The Caribbean, The Land and The People. Women's Efforts, Women's Lives*). With the exhibition a small and beautiful booklet was also produced in which poetic texts supplement and even complete the striking paintings. *Short Stories* is for sale at Readytex Art Gallery for SRD 25.

► *Caribbean: Art at the Crossroads of the World*, Deborah Cullen & Elvis Fuentes (red.), Yale University Press, 2012. ISBN-10: 0300178549, ISBN-13: 978-0300178548

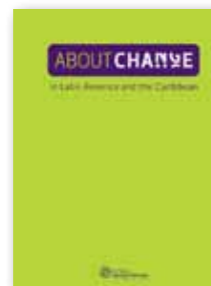
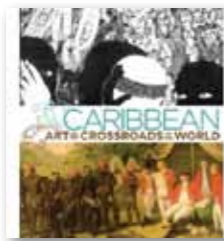
On the website of Amazon.com it is predicted that this book will serve as the definitive volume on Caribbean visual culture for many decades to come.

► *Who More Sci-Fi Than Us? Contemporary Art from the Caribbean*, Nancy Hoffmann (red.), KIT Publishers, Amsterdam, 2012. ISBN 9789460222115

The catalogue of the exhibition of this same name in Amersfoort. Look out for the review coming up on the Sranan Art-blog!

► *About Change in Latin America and the Caribbean*, Evangelina Elizondo (red. coörd.), Inés Azar Head & Ximena Hernandez Cata (red.), The World Bank Art Program, 2012

For the time being only available as a download on this [link](#). An important contribution to the discussion about Caribbean art. A first glance discloses the fact that there are a few omissions. For example the contributions of participating Surinamese artists **Jhunry Udenhout** and **Hanka Wolterstorff** were left out.



Varzia Rostamkhan, untitled, 2011
PHOTO Collection Varzia Rostamkhan, 2011



'Columbus', acrylics on canvas, 40x50
PHOTO Collection Auli De
"This statue is located in Nassau, Bahamas. The fish is the symbol of the Bahamas. The 'Blue Black-series' was a self conceived combination between fantasy and reality. Each painting has been made with three base colors: black, white and blue"



'Keti Koti Maroon', acrylics on canvas, 90x90
PHOTO Collection Auli De

In the past ten years the internet has become, also for the Surinamese artist, an extremely valuable, almost indispensable tool to search for contacts and to give their work increased exposure. Aside from this it is a freely accessible portal for the artist who wants to educate himself and is in need of knowledge. The internet also creates the opportunity for SAX to get into contact with artists from Surinamese origins who live elsewhere. And sometimes also with artists who do live in Suriname, but are less active. On the SAX-photo account we have even created a folder in which work from these SAX-readers can be viewed: [Gallery Sranan Art Readers](#). Here you can now find work from Mavrick Boejoekoe, Varzia Rostamkhan and Auli De. Do you want to send us something also? Send us an [e-mail!](#)

Varzia Rostamkhan, born in Paramaribo, 1981 graduated as Visual Art Teacher from [Willem de Kooning Academie](#) in the Netherlands, in 2011. Previously she studied at the IOL in Suriname, but after marrying, she moved to the Netherlands. She considers herself to be a Surinamese artist because of her roots and because of the way she works. She has a rather remarkable technique. She paints an outline on unbleached cotton and subsequently uses the sewing machine to embroider the painting upon it with colored yarn. A recurring motif is her now deceased father whom she misses intensely. In her work she records moments from his life as a butcher.

Another new connection, coming to the SAX editors thru Facebook: **Auli De**. She is a fulltime artist whom, as she herself describes it, is 'specialized' in tropical paintings of Suriname and the Bahamas'. Auli De was born in Pondicherry in India. She moved to Paramaribo, Suriname when she was five years old. As a child in Suriname she greatly enjoyed her drawing lessons at school from **Paul Woei**. In 2008 she founded Tropical Art and started to capture her own inspiration on canvas; the beautiful turquoise colors of tropical beaches and the underwater world of the blue ocean. The inspiration for this was obtained on her travels to the Bahamas where she took lessons from the well known artist **Donald Russell** in Nassau. In addition to this she has developed her own 'Eurasian Art'-style. She paints with acrylics on canvas.