CARIBBEAN
CROSSROADS OF THE WORLD

Renée Cox (Jamaica, 1960; lives & works in New York)
"Redcoat," from *Queen Nanny of the Maroons* series, 2004
Color digital inket print on watercolor paper, AP 1, 76 x 44 in. (193 x 111.8 cm)
Courtesy of the artist

CARIBBEAN CROSSROADS OF THE WORLD

Caribbean: Crossroads of the World, organized by El Museo del Barrio in collaboration with the Queens Museum of Art and The Studio Museum in Harlem, explores the complexity of the Caribbean region, from the Haitian Revolution (1791–1804) to the present. The culmination of nearly a decade of collaborative research and scholarship, this exhibition gathers objects that highlight more than two hundred years of history, art and visual culture from the Caribbean basin and its diaspora.

Caribbean: Crossroads engages the rich history of the Caribbean and its transatlantic cultures. The broad range of themes examined in this multi-venue project draws attention to diverse views of the contemporary Caribbean, and sheds new light on the encounters and exchanges among the countries and territories comprising the New World. In particular, the exhibition emphasizes the relationship between the Caribbean and the United States, and artists from both locales who participate in ongoing conversations about national identity and belonging.

The works on view at the three institutions represent Caribbean perspectives and external perceptions of the region through a wide range of subjects and artistic practices that include portraiture, spiritual and religious themes, depictions of labor and historical events, abstraction, and contemporary video and installation work. This selection provides a visual history of the Caribbean as a pivotal crossroads between Africa, Europe, Asia and the Americas. Whether using techniques developed within the region or Western art traditions, the artists explore the movement of people, objects, images and ideas through the many waterways that join and separate the expanded conceptual and geographical boundaries of the Caribbean.

This exhibition is organized into six themes that consider the objects from various cultural, geographic, historical and visual standpoints: *Shades of History*, *Land of the Outlaw*, *Patriot Acts*, *Counterpoints*, *Kingdoms of this World* and *Fluid Motions*.

At The Studio Museum in Harlem, *Shades of History* explores how artists have perceived the significance of race and its relevance to the social development, history and culture of the Caribbean, beginning with the pivotal Haitian Revolution. *Land of the Outlaw* features works of art that examine dual perceptions of the Caribbean—as both a utopic place of pleasure and a land of lawlessness—and investigate historical and contemporary interpretations of the "outlaw."

At El Museo del Barrio, *Counterpoints* communicates the fundamental message that the Caribbean plantation systems and industries such as sugar, fruit, tobacco and coffee had tremendous aesthetic and social impact on the region as a whole. *Patriot Acts* studies the idea that artists and intellectuals were instrumental in creating the young Caribbean nations' visual and conceptual identities, which often pitted traditional, academic aesthetics against the "authentic," indigenous and African pasts of the region.

At the Queens Museum of Art, *Fluid Motions* examines the geographical realities of a region made up of islands and coastal areas. *Kingdoms of this World* considers the close relationship between historical events and the development of subsequent popular traditions, particularly in terms of religious practice. Many of the strongest traditions, drawn from African rituals, have become significant elements of carnival and other performative practices.

THE STUDIO MUSEUM IN HARLEM

SHADES OF HISTORY

The works in *Shades of History* offer a broad perspective on the various ways artists have explored the significance and relevance of race to the history and visual culture of the Caribbean. Since the Haitian Revolution (1791–1804), a pivotal event in the increased visibility and power of people of African descent in the region, discussions of Caribbean selfhood and identity have encompassed human rights, social status, national identity, and beauty. The artists in this section explore the history and legacy of cultural hybridity in the Caribbean and the experiences of African descendants throughout the Americas.

The works on view examine the legacies of slavery and abolition, class- and race-based conflict, significant figures in Caribbean history and the ideals of social and cultural movements such as the Harlem Renaissance, Négritude, and the Civil Rights movement. One keystone of this section is a late-eighteenth century drawing by Anne-Louis Girodet-Trioson, which depicts revolutionary and abolitionist Jean-Baptiste Belley, a former slave from Saint-Domingue and, originally, Senegal, who represented the colonies at the French National Convention during the Revolution. The work is a canonical portrait of an important black figure, reflecting Belley's respected status as a mediator and voice of the colonies to France. This and other works within *Shades of History* provide a visual entry into the complex history of ideas of race at the "crossroads of the world."

LAND OF THE OUTLAW

Land of the Outlaw brings together works of art that address perceptions of the Caribbean as both a utopian place of pleasure and a site of illicit or deviant activity. The notion of deviance appears in various myths and stereotypical characters—including pirates, treasure-hunters, slave traders and even zombies—that helped promote the idea of a dangerous Caribbean in the popular imagination during colonization, and that are now part of global popular culture. At the same time, a parallel view of the Caribbean as paradise was created through mass-produced illustrations and texts.

In the modern period, this idealized landscape became the subject of inspiration and critique for many artists who depict social struggles and confront nationalist ideals, casting political or well-known figures as simultaneously heroic and villainous subjects. For instance, duo Allora & Calzadilla often examine the U.S. military presence in the region. Their video included in this section documents a resident of Vieques driving a motorcycle with a trumpet attached to its muffler. Ironically inferring the sound of triumph, this intervention is also an homage to a leader of the Puerto Rican Popular Army, who could be construed as a national "outlaw." Many of the contemporary works in this section investigate the intertwined historical interpretations of the "outlaw," embracing and interrogating this figure through present-day concepts of trespassing, borders, and cultural fluidity.

Edouard Duval-Carrié (Haiti 1954; lives & works in Miami)
Le General Toussaint Enfumé (*General Toussaint Wreathed in Smoke*), 2003
Multimedia on wood in artist frame, 50 x 50 in. (127 x 127 cm.)
Collection of Mireille Chancey Gonzalez

Enrique Grau Araujo (Colombia, 1920–2004)
La Mulata Cartagenera, 1940
Oil on canvas, 28 x 24 in. (71.1 x 61 cm)
Museo Nacional de Colombia, Bogotá

EL MUSEO DEL BARRIO

COUNTERPOINTS

Counterpoints reflects on the economic developments of the Caribbean, focusing on the shift from plantation systems and commodities such as sugar, tobacco, and fruit to the oil and tourism industries. These have had tremendous aesthetic and social impact while proving to be a source of wealth and conflict. As Cuban anthropologist Fernando Ortiz demonstrated, two essentially different economic models produced sharp contrasts in the development of Caribbean societies. Sugar was a transnational business which relied on the *latifundia* (plantation or *hacienda*) system, new technologies and low-skilled laborers. The tobacco industry was developed locally and employed highly-trained technical workers who were key to the growing middle class. Today, a new counterpoint is unfolding, in which the oil and tourism industries collide. One requires ideal, pristine beaches and waters while the other threatens the same important resources. Both are heavily dependent on scarce natural resources which are threatened by climate change.

PATRIOT ACTS

Patriot Acts studies the central role that creole culture and notions of hybridity, supported by newly empowered local economic forces, play in the configuration of national and regional discourses of identity. Artists and intellectuals often pitted traditional, academic aesthetics against the "authentic," indigenous and African heritages of the Caribbean. With newly-independent countries developing throughout the nineteenth and twentieth centuries, national identity and culture were areas of constant inquiry. In the wake of the crisis of Western civilizations, non-mainstream or non-Western traditions develop throughout the region. Among the subthemes explored here are the tensions between nationalism and cosmopolitanism, the roles of indigenismo, costumbrismo and the intuitives, the complex notion of the self, and the concept of a Caribbean style.

QUEENS MUSEUM OF ART

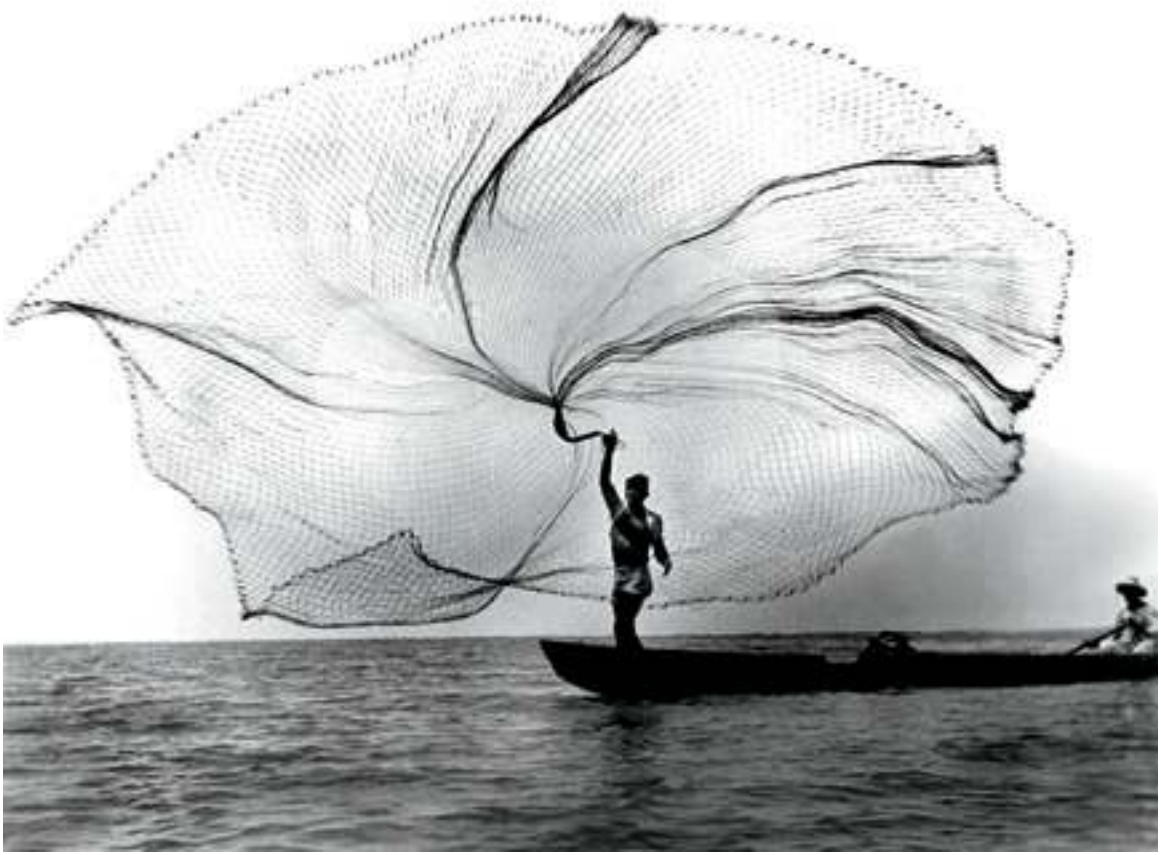
FLUID MOTIONS

Fluid Motions examines the complexities of the geographical and geopolitical realities of a region made up of islands and coastal areas, connected and separated by bodies of water, where human and natural forces collide, and commercial routes often mask foreign imperial ambitions. This theme addresses the significance of water in the history of the Caribbean, and how new developments in transportation have reshaped commercial routes, migratory movements and communications within the region and beyond. The works explore the Caribbean Sea, Gulf of Mexico and the Atlantic as well as the crucial role played by rivers such as the Orinoco, the Magdalena and the Mississippi. As a point of encounter between world powers, the Caribbean has constantly experienced endless movement of people, goods and ideas. Natural disasters, military interventions, and political convulsions act as catalysts for this movement and influenced the emergence of multiculturalism in the region even before it was fostered by the global economy. Economic waterways, island infrastructures, the Panama Canal, the role of travelling artists, the significance of water motifs, and the power of hurricanes and volcanoes are among the themes highlighted.

KINGDOMS OF THIS WORLD

Kingdoms of this World considers the variety of people, languages, art forms, and religions that co-exist in the Caribbean. Spiritual practices, popular music and dance genres, newly created dialects, and Carnival emerge from the diffusion and reconciliation of different cultures converging in the region. Africans brought their religious practices to the Americas. These were integrated with existing indigenous celebrations as well as the sanctioned Catholic rituals mandated by the colonizers. Using their bodies as sites for religious expression, dance becomes more than a dance, and together with music, they become corporeal modes of veneration. Metaphorically leaving behind flesh and body, the aesthetic form of the Carnival develops performance, masquerading, and costume to hide and transform the self. Artists have interpreted the ways in which cultures utilize transformation and camouflage as a metaphor for survival and resistance.

Rubén Moreira (Puerto Rico, 1922–1984)
Untitled (Study for Mural for Pan American Building), 1966
Mixed media on cardboard or paper mounted on cardboard, 16 ½ x 52 in. (42 x 132 cm)
Private Collection



Leo Matiz (Colombia, 1917–1988)
Pavo real del mar (*Peacock from the Sea*), 1939
Digital print from original negative, 30 x 40 inches
Leo Matiz Foundation

CARIBBEAN: CROSSROADS OF THE WORLD

A BRIEF INTRODUCTION

El Museo del Barrio, the Queens Museum of Art and The Studio Museum in Harlem are proud to share in *Caribbean: Crossroads of the World*, an unprecedented collaboration between our three institutions. A sweeping examination of over two hundred years of Caribbean visual culture, *Caribbean: Crossroads of the World* encompasses an exhibition, an important resource publication, and educational and public programs.

This project examines the history and visual culture *about* and *of* the Caribbean islands, basin and diaspora, from the watershed moment of the Haitian Revolution (1791–1804) in the late eighteenth century to the present. The Caribbean has had extensive global impact, most importantly here in New York, which, demographically, is now considered the largest Caribbean city in the world. Though it is sometimes linked with Central or Latin America, the Caribbean remains a distinct entity by virtue of the variation of languages, traditions and cultures that developed there. The period covered by the exhibition begins with the Haitian Revolution, which marks the launching point for modern Caribbean history. The first black republic, Haiti was also the second independent country in the Americas, following the United States. Its establishment represents possibility, bound with idealism, political legacy, tragedy and destruction. As the conceptual starting point of the exhibition, it represents the idea of a new beginning and the dawn of an important era. Some of the earliest works in the exhibition focus on Haiti's leaders and their legacies, and the crucial battles that were waged there. Linked to this is the African presence throughout the Caribbean, and the subsequent culture that arose as a result of the extensive mixing of African, Asian, European and indigenous peoples. Works of art that reflect these combinations are evident throughout the exhibition.

The word "Caribbean" is derived from the Caribs, an ethnic group that inhabited the Lesser Antilles and parts of the northern coast of South America at the time of European contact.[1] However, there were a variety of early inhabitants of the Caribbean, including native indigenous groups that dominated the territory prior to the arrival of successive waves of Europeans. Among these later-arriving groups were the Spanish lower nobility (*hidalgos*) from Castilla-La Mancha; converted Jews (*conversos*); Portuguese, British, Dutch and French colonialists; and North Africans and sub-Saharan Africans brought to the New World as slaves. After slavery was initially abolished in Haiti in 1794,[2] thousands of East and South Asians, especially Chinese and Indian workers, were brought to the islands. More recently, Europeans from Moravia, Denmark and Sweden, as well as Arabs from the Middle East, have made their way to the Caribbean.

From the sixteenth century on, Spain, France, England, Portugal and The Netherlands controlled the vast majority of the Antilles. Spaniards populated new territories and, through mixing with local populations, became what were called *criollos*. The French and English territories were largely controlled by absentee landowners who preferred to live in their native lands. During this time, vast quantities of valuable resources were removed from the islands to Europe and the United States, creating the longstanding economic dependency of the Caribbean on its colonial powers. Maritime wars influenced the movement of people and constantly shifted the balance of European power. Ports challenged the rise of a monolithic identity in the Caribbean, before and as local cultures developed. Local residents copied European artistic styles and methods, cultural practices, religious beliefs and social norms as European landowners developed plantation systems. Much of the artistic work created during the eighteenth century was either dedicated to religious subject matter or recorded the landscape for political

Darío Suro (Dominican Republic, 1917–1997)
Paisaje de lluvia (*Rainy landscape*)
Oil on canvas, 24 x 20 in. (66 x 88.5 cm)
Collection of Museo Bellapart

Ebony G. Patterson (Jamaica, 1981; lives and works United States)
Untitled Species I, 2010–2011
Mixed media on paper, 62 x 50 in. (158.75 x 127 cm)
Collection of David Beitzel, New York

or economic reasons. In particular, portraits of powerful religious and military leaders are most visible. Prints and paintings showing the customs and dress of residents, the island landscape, military activities and architecture, or the growth of urban centers and industry, all proliferated during this period. As visual records of the time period, these works represent some of the earliest available information about life in the Caribbean in the seventeenth and eighteenth centuries. Nineteenth-century prints and photographs illustrate agriculture as the main source of employment for descendants of enslaved Africans. (The abolition of slavery was adopted slowly and unevenly throughout the Caribbean.) Photographs, prints and text from the period also document a series of important engineering projects, such as the Panama Canal, that employed local residents. By the twentieth century, the tourism industry had grown exponentially, furthering the transference of imagery and art objects from the Caribbean to other parts of the world. This sparked further interest in the region, some of it based on misconceptions, inaccuracies or stereotypes.

The geography of the Caribbean has deeply impacted the flow of commerce, people and cultural models across the Caribbean Sea and along its coastlines. Beginning in the nineteenth century, increased mobility enabled travelers, expeditions, scientists, treasure seekers and tourists to record visual and written impressions of the region. Artists created works on location—paintings later purchased by collectors or acquired by governments, spreading imagery of the Caribbean throughout Europe and the Americas. As artists from Europe traveled to the region, they illustrated their excursions through visual journals, and exalted travel in the humanist tradition of exploring for the sake of knowledge. Imagery by traveling artists from this period features local political figures, scenes from regional history, military architecture built specifically for the Caribbean and portraits of African or indigenous figures. Such images subsequently influenced outside interpretations of the region and its inhabitants. Conversely, artists from the islands traveled to Europe and brought back techniques they acquired there. Many late-nineteenth-century artists from the Caribbean trained as academic painters and used the traditional methods of the academy to address subjects of local importance. Several national academies and schools of art were founded in the Caribbean during this time, contributing to the development of a strong visual culture that focused on island life. Toward the end of the nineteenth century, artists began to consider the importance of creating national aesthetics, with imagery that reflected local cultures. European artistic models, such as academic portraiture and history painting, gradually evolved and gave way to new artistic modes of resistance. In the early years of the twentieth century, artists seeking modern inspiration formed groups and published manifestos declaring their adherence to the newest stylistic tendencies from Europe, while simultaneously pledging allegiance to local subject matter. Paris became a magnet for Caribbean artists who traveled throughout Europe to study art and its history. Returning home, they sought new ways to incorporate the avant-garde ideas they had absorbed into works of art that would be relevant to their homelands. Politically, the twentieth century was marked by national and international struggles for autonomy, all of which is reflected in art of the period from around the world. The Mexican Revolution of 1910 was especially influential—an agrarian revolution that heightened the visibility of the struggling peasant classes and acted as a catalyst for economic and social struggles throughout the region. Many artists admired and closely studied folk art and traditional cultural practices, as notions of authenticity, indigenism, Négritude and Creolité garnered much attention and debate. Art created during this time attempted to define or adapt aesthetics and visual languages that convey the particularities of the region.

The twentieth century also gave birth to black nationalist movements both in the United States and the Caribbean. Ideas of repatriation developed among parallel cultural movements that proposed an alternative aesthetic (such as Négritude and Rastafari, for example)[3] that explored blackness and a connection to an African homeland. The Back to Africa movement, founded in Jamaica by Marcus Garvey and his Universal Negro Improvement Association (UNIA) in 1914, was significant for its connection to the development of Rastafarianism on the island. The first UNIA convention was held in New York in 1920, and inspired thousands to make a trip back to an imagined African homeland. Though Liberia was the desired destination, the ships ultimately landed in the Caribbean and on the coasts of Central America, infusing the region with thousands seeking a more "authentic" life. Both in the United States and the Caribbean, these ideas about returning to an African homeland sparked works of musical, literary and visual art that considered the Africa as both origin and destination. Haiti became an international symbol of freedom and independence—especially significant to Harlem Renaissance artists—after the United States ended its occupation in the 1930s. The visual arts flourished throughout the Caribbean and its diasporas during this period, as a broad dialogue developed among the members of these movements.

Contemporary Caribbean and diasporic artists continue to develop work that observes, questions, problematizes and critiques various aspects of Caribbean life, culture, economy and society. These artists address crucial questions about the relationship of the Caribbean to its own history, to the cultures of other regional or national groups, and to geopolitical landscapes, both historic and contemporary. Among the most common themes is the critique of the plantation system as a precursor to the *latifundias*, or large estates—but an expansive range of subjects are explored in this exhibition, from social issues and aging architecture, to the legacies of imperialism and slavery, from historic industries to contemporary tourism and the predominance of the Caribbean Sea. *Caribbean: Crossroads of the World* challenges partial and conventional understandings of this region's complicated history, and hopes to inspire appreciation for the critical role of visual culture in its representation.

—Curatorial Department, El Museo del Barrio

1 The Lesser Antilles are the smaller islands at the eastern border of the Caribbean Sea. They are made up of the Windward Islands in the north and the Leeward Islands in the south, and include various countries such as Grenada, Dominica, and Trinidad and Tobago, among others. The Greater Antilles is comprised of the larger islands of Cuba, the Dominican Republic and Haiti, Jamaica, and Puerto Rico.

2 Slavery was originally abolished in all French territories in 1794, though it was reinstated by Napoleon in 1802. It was finally abolished permanently in Haiti in 1804 by the new Haitian constitution.

3 Négritude is a literary and ideological movement started in France in the 1930s by French Caribbean and African intellectuals. Rastafari is a social, political and religious movement and ideology that developed in Jamaica, also in the 1930s, and supported African repatriation.

Los Carpinteros (Marco Castillo [Cuba, 1971] and Dagoberto Rodríguez [Cuba, 1969])
Faro Tumbado (*Fallen Lighthouse*), 2004
Watercolor, 52 x 79 in. (133 x 200 cm)
Courtesy of the Farber Collection

Rigaud Benoît (Haiti, 1911–1986)
Mermaid, c. 1965
Oil on board, 24 x 19 in. (61 x 48 cm)
El Museo del Barrio, Gift of Drs. Lloyd and Roslyn Siegal

CROSSROADS, CROSSINGS, AND THE CROSS

BY ELVIS FUENTES

Excerpted from an essay published in *Caribbean: Art at the Crossroads of the World* (New York: El Museo del Barrio, in association with Yale University Press, 2012), eds. Deborah Cullen and Elvis Fuentes.

THE CARIBBEAN IN THE ERA OF ATLANTIC HISTORY

In Derek Walcott's 1974 essay "The Caribbean: Culture or Mimicry?," the St. Lucian poet courageously asserts:

> We live in the shadow of an America that is economically benign yet politically malevolent. That malevolence, because of its size, threatens an eclipse of identity, but the shadow is as inescapable as that of any previous empire. But we were American even while we were British, if only in the geographical sense, and now that the shadow of the British Empire has passed through and over us in the Caribbean, we ask ourselves if, in the spiritual or cultural sense, we must become American.[1]

This critical way of looking at and analyzing the Caribbean in relation to the United States is the type of approach this project seeks to recover. Not that a U.S.-centric viewpoint should be applied, but rather that an America-centric one should be: one in which we understand that our experiences as people of the New World have more in common than we sometimes want to admit. We share the status of living in this "other" part of the world, yet we cannot ignore that there are substantial differences between our respective experiences.

The imperative to argue against a monolithic concept of America is similar to Paul Gilroy's notion of the "Black Atlantic," which he notes is not specifically African, American, Caribbean, or British, but all of them simultaneously.[2] Recently the idea of a North-South axis within the Americas, particularly with regard to the Caribbean, has gained momentum in contemporary U.S. scholarship. The exhibition *Nueva York, 1613–1945*, organized by the New-York Historical Society in collaboration with El Museo del Barrio and City Lore in 2010, is an example of this development. This exhibition explored New York City's long-standing relationship with the former Spanish Empire in America, as well as with independent republics in Latin America and the Caribbean. Trade was central to this relationship, with sugar and tobacco leading products, but also politics, religion, and cultural exchanges flourished throughout the nineteenth and twentieth centuries. Although there are exceptions,[3] scholars from the United States have tended to focus on Europe rather than the Americas. For example, Carlton J. H. Hayes argues that the United States was part of a "community of heritage and outlook and interests" that was shared between "Europe and its . . . American frontier," thereby ignoring U.S. relationships with the greater Americas.[4] In *Atlantic History: Concepts and Contours* (2005), Bernard Bailyn introduces another variant in which the triangulation of Europe–America–Africa is to serve as a model for a new understanding of the history of the Atlantic, and in which he warns against the dangers of both an artificial pan-American myopia and a "starry-eyed universalism."[5] Although there is validity to his argument, we cannot ignore the complexities that the various geocultural entities introduce. In the Caribbean, those sociopolitical factors are key both to American as well as Atlantic history. A tremendous diversity of cultural, linguistic and economic heritages coexist, dialogue, and clash in the Caribbean. The intensity of these encounters and the fact that they occur in a limbo territory is similar to the experience of the nomadic brotherhood of the boat coming into contact with the homogenizing and stabilizing forces of the port. These factors complicate the understanding of the region even more.

In her lectures on the formation of Cuba, Graziella Pogolotti asserts that it is not an island but a port.[6] This could also be said of every island in the Antilles and the coastal lands of Central and South America, as well as those islands along the shores of the Gulf of Mexico whose economic and political lives are oriented toward the sea. To continue Pogolotti's argument, it is through these ports that goods, people, ideas, and information come and go, often crossing paths and picking up traces of each other along the way. Tracing routes and movements could help us imagine the vastness and complexity of this web, as well as the dynamism that typifies the port as a locus of rapid exchange.[7] Accordingly, the trope of the crossroads is significant, and Édouard Glissant's rhizomatic thinking provides a plausible way to appreciate its dynamics.[8]

Likewise, understanding the Caribbean not just as a group of islands but also as waterways that allow for communication and expansion beyond immediate shores is crucial to effectively address the myriad themes relevant to the region. The sea and the rivers that lead into it are constitutive of the bodies of water that make up the so-called American Mediterranean, explaining this volume's consideration of areas not necessarily seen as Caribbean, such as the Magdalena, Orinoco, and Mississippi Rivers, the Gulf of Mexico, and the interoceanic routes in the Central American Isthmus.

THE CARIBBEAN AS CROSSROADS AND CROSSING

The logo of the now-closed military base Roosevelt Roads in Ceiba reads, "Puerto Rico: Crossroads of the World." The Caribbean has always been described in such terms. Crossroads could also describe the myriad cultural expressions of the region's religions. In Vodun, for instance, the *poto-mitan*, or middle point, is the center where two worlds unite, a sort of port where deities and humans converge. Historian Robert Farris Thompson has written at length on the altar-as-crossroads. He asserts, "as altar, sign, and object, the crossroads came with a thousand voices to the Americas."[9]

Creole languages resulted from Caribbean migration and politics, often playing a central role in discourse surrounding identity formation. Allison Blakely notes how negative views of blacks were amplified in the literature produced in the new languages of the colonies, such as Sranan in Suriname and Papiamentu in Curaçao. Sranan was considered the tongue of the lower classes and, like Bozal in Cuba, was "a contact language between slaves and masters and between slaves of variant origins."[10] Blakely further observes that Sranan racial identity, as well as the need for self-esteem and national unity, was a subject of interest for African Surinamer writers like Carl P. Rier. Even so, Rier and others wrote in Dutch, "because their intended audience was the educated elite."[11] It was not until the middle of the twentieth century that creole languages came to be regarded as valid, a change brought about through "the rise of nationalist sentiment and the quality of creole poetry."[12]

As these few examples show, the sense of transterritoriality, the crossings of roads and boundaries, and the constant movements of people and traditions have led to a blending of beliefs, realities, and aspirations that typify many Caribbean aspects. Yet the Caribbean has also survived numerous inflictions, such as the near-total extermination of its native people, the Inquisition, slavery, wars between European powers: none being of the region's making. Nevertheless, the idea of the crossroads is still multivalent and, as the title of this project indicates, remains a primary reference in the conceptualization and development of *Caribbean: Crossroads*.

Gwendolyn Knight (Barbados, 1913–2005, Seattle)
Untitled (Barbados), 1945
Oil on canvas, 24 x 20 in. (60 x 50 cm)
Courtesy DC Moore Gallery, New York

Yeni y Nan (Jennifer Hackshaw [Venezuela, 1948] and María Luisa González [Venezuela, 1956])
Simbolismo de la cristalización, Araya, 1984/2010
C-prints from ektachrome slides, 16 x 22 ½ in. (41 x 57 cm)
Courtesy of the artists and Henrique Faría Fine Art

AT THE CORE OF THE CANON

Both U.S. and Caribbean art histories are built around the narrative of the Atlantic crossing. In the case of the United States, this narrative moves subsequently further west. The Caribbean is equally connected to the sea, if not more so: after all, it is the sea that gives its name to the region. The United States is dependent on the Caribbean, which provides a platform for commercial and military activities, occurring in relation to both the Caribbean and the world at large.

Many U.S. artists had a relationship with the Caribbean, including John Singleton Copley (b. Massachusetts, 1738–1815) and Winslow Homer (b. Massachusetts, 1836–1910). It is probable that Homer's *The Gulf Stream* partly inspired Ernest Hemingway to devise another canonical U.S. work, his novel *The Old Man and the Sea* (1951).[13] Certainly the African-American artist William Edouard Scott (b. Indiana, 1884–1964) was looking at Homer's watercolors of fishing scenes when he painted *Night Turtle Fishing in Haiti* during his visit to Haiti in 1931. Scott had traveled

on a Julius Rosenwald Fine Arts Fellowship, intending to represent the "unspoiled natives" of an independent black nation. He had been encouraged by his friend and tea cher Henry Ossawa Tanner (b. Pennsylvania, 1859–1937) to paint the achievements of African Americans. That he saw Haiti as a source of inspiration, as did artists and intellectuals from the Harlem Renaissance, reinforces the assertion of a Caribbean–United States link, here experienced through race. Frederic Edwin Church (b. Connecticut, 1826–1900) produced some of the most majestic landscapes of Jamaica as well as of the Magdalena River in Colombia. Other major U.S. artists had relationships with the Caribbean. Artists of the Harlem Renaissance (Charles Alston, Aaron Douglas, and Jacob Lawrence) chose to depict stories and figures from Haiti; Romare Bearden (1911–1988) spent his final years in Martinique; and many Caribbean-born artists, such as Guillermo Calzadilla, Janine Antoni, Felix Gonzalez-Torres and Ana Mendieta have become part of the U.S. mainstream. As many works by these and other artists show, there are numerous issues worthy of study with regard to relationships between the Caribbean and the United States, including related questions that surround notions of race, immigration, and identity. *Caribbean: Crossroads* seeks to address some of these issues, but perhaps more compellingly asks: Why is it that so little scholarship has been produced on the Caribbean? Why do scholars struggle to address such works as being part of shared visual culture? Is scholarship shaping an image of the Caribbean that is coded in terms of colonialism, racism, or exoticism? Or rather as a common experience of Atlantic culture, the sea, and that space of exchange that is the port?

1 In this essay I use the adjective "American" as Walcott has defined it as encompassing all that is not European in his "The Caribbean: Culture or Mimicry?", *Journal of Interamerican Studies and World Affairs* 16, no.1 (February 1974), and in opposition to the idea of the United States as monopolizing the definition of the word "American." Likewise, America refers to the New World as a whole.

2 Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness* (Cambridge, Massachusetts: Harvard University Press, 1993).

3 Katherine Manthorne has written extensively on encounters between artists from the United States and Latin America. Her essay, "Sweet Destiny: Anglo-American Traveler Artists in the Caribbean, 1714-1898,"in *Caribbean: Art at the Crossroads of the World* (New York: El Museo del Barrio in association with Yale University Press, 2012), eds. Deborah Cullen and Elvis Fuentes, furthers her commitment to the topic.

4 Carlton J. H. Hayes, "The American Frontier—Frontier of What?", American Historical Review 50, no. 2 (January 1946), http://www.historians.org/info/aha_history/cjhhayes.htm.

5 Bernard Bailyn, *Atlantic History: Concepts and Contours* (Cambridge, Mass.: Harvard University Press, 2005), 14.

6 The Ludwig Foundation of Cuba, where I worked from 1999 to 2002, organized a series of lectures on Cuban culture by Graziella Pogolotti in 2001. Pogolotti often opened the lecture with these remarks.

7 See Jennifer Smit, "Curaçao: Hub in the Caribbean," in *Caribbean: Art at the Crossroads of the World*.

8 Édouard Glissant, *Poetics of Relation*, trans. Betsy Wing (Ann Arbor: University of Michigan Press, 1997).

9 Robert Farris Thompson, *Face of the Gods: Art and Altars of Africa and the African Americas* (New York: Museum for African Art / Munich: Prestel, 1993), 28.

10 Allison Blakely, *Blacks in the Dutch World: The Evolution of Racial Imagery in a Modern Society* (Bloomington: Indiana University Press, 1993).

11 Ibid., 179.

12 Ibid., 179–80.

13 Ernest Hemingway also included Homer among lists of his favorite artists and had some of Homer's works in his collection.

Dudley Irons (Jamaica, active late 20th century)
Black Star Liner, 1995
Assemblage polychromed wood (matchsticks), fabric, metal, glass, plastic,
30 x 37 x 9 in. (76 x 94 x 23 cm)
Wayne and Myrene Cox Collection
Photo: Wayne Cox

Toton Quandt (Aruba, active late 20th century)
Untitled, 1974
Oil on canvas, 50 x 40 in. (140 x 90 cm)
Sticusa Collection, UNOCA, Aruba

ARTIST LIST BY VENUE

EL MUSEO DEL BARRIO

Ciro Abath
(Aruba 1954)

Rodolfo Abularach
(Guatemala 1933)

Angel Acosta León
(Cuba 1930–1964)

Olga Albizu
(Puerto Rico 1924–New York 2005)

Mahmoud Pharouk Alladin
(Trinidad 1919–1980)

John James Audubon
(Saint Domingue 1785–1851 New York)

Myrna Báez
(Puerto Rico 1931)

Alessandro Balteo Yazbeck
(Venezuela 1972) (In collaboration with Media Farzin)

Edmond Barincou
(France, active mid–20th century)

Álvaro Barrios
(Colombia 1945)

Abel Barroso
(Cuba 1971)

Jean–Michel Basquiat
(New York 1960–1988)

Tamara Baussan
(Russia 1909–Haiti 1999)

Issac Mendes Belisario
(Jamaica 1795–1849)

La Vaughn Belle
(Trinidad 1974; St. Croix)

Patricia Belli
(Nicaragua 1964)

Rainey Bennett
(Indiana 1907–Illinois 1998)

Charles Bentley
(Great Britain 1806–1854)

Margarita Bertheau Odio
(Costa Rica 1903–1975)

Hervé Beuze
(Martinique 1970)

Robert Blackburn
(New Jersey 1920–New York 2003)

William Blake
(Great Britain 1757–1827)

Frank Bowling
(Guyana 1936–London/New York)

Ernest Breleur
(Martinique 1945)

Richard Bridgens
(Great Britain 1785–Trinidad 1846)

Hope Brooks
(Jamaica 1944)

John T. Brown
(United States c.1801–1856)

Agostino Brunias
(Italy c.1730–Dominica 1796)

Juan D. Calvete
(Spain/Cuba, active 19th century)

Yoan Capote
(Cuba 1977)

Ronnie Carrington
(Barbados 1948)

Frederick Catherwood
(Great Britain 1799–1854)

Aimé Césaire
(Martinique 1913–2008)

Esteban Chartrand
(Cuba 1840–1884)

Philippe (Felipe) Chartrand
(Cuba 1825–1889)

Chokwe artist
(Democratic Republic of the Congo, 19th–20th century)

William Clark
(Scotland 1808–1883)

LeRoy Clarke
(Trinidad 1938)

Jaime Colson
(Dominican Republic 1901–1975)

Felipe Jesús Consalvos
(Cuba 1891–Philadelphia c.1960)

Joseph Coussin
(France 1773–1836)

José Cuchí y Arnau
(Puerto Rico 1860–Spain 1925)

Arlette Da Costa Gomez
(Curaçao 1957–1995)

Leonard Daley
(Jamaica 1930–2006)

Elba Damast
(Venezuela 1944–New York 2005)

Winfred Dania
(Aruba 1950–Bonaire 2012)

Tim Davies
(Great Britain 1960)

Annalee Davis
(Barbados 1963)

Philippe Regis Denis de Keredern de Trobriand (France 1816–New York 1897)

Olga de Amaral
(Colombia 1932)

Nanna Debois Buhl
(Denmark 1975)

Jack Delano
(Ukraine 1914–Puerto Rico 1997)

Roberto Diago y Querol
(Cuba 1920–Spain 1955)

Jeanette Ehlers
(Denmark 1973)

Christiaan Engels
(Netherlands 1907–Curaçao 1980)

Lucila Engels
(Curaçao 1920–1993)

Carlos Enríquez
(Cuba 1900–1957)

John Erwin
(active c.1809–1821)

Minnie Evans
(North Carolina 1892–1987)

Feea, Daughter of Zion
(Jamaica 1941)

Eugenio Fernández Granell
(Spain 1912–2001)

Ramón Frade
(Puerto Rico 1875–1954)

Wilfredo García Domenech
(Spain 1935–Dominican Republic 1988)

Antonio Gattorno
(Cuba 1904–Massachusetts 1980)

Paul Gauguin
(Paris 1848–French Polynesia 1903)

Gego (Gertrud Goldschmidt)
(Germany 1912–Venezuela 1994)

Milton George
(Jamaica 1939–2008)

Édouard Glissant
(Martinique 1928–2011)

C. Anton Goering
(Germany 1836–1905)

Roberto González Goyri
(Guatemala 1924–2007)

Jacques–Enguerrand Gourgue
(Haiti 1930–1996)

Émile Goury
(France 1813–1847)

Enrique Grau Araujo
(Panama 1920–Colombia 2004)

Asilia Guillén
(Nicaragua 1887–1964)

Rob ter Haar
(Netherlands 1960; Aruba/Amsterdam)

Jan Henderikse
(Netherlands 1937; Belgium/New York)

Maria Henle
(St. Croix 1955–2007)

May Henriquez
(Curaçao 1915–1998)

Claude Héricourt
(France active 1745–1785)

Lorenzo Homar
(Puerto Rico 1913–2004)

Clementine Hunter
(Louisiana 1886/7–1988)

Hector Hyppolite
(Haiti 1894–1948)

Albert Huie
(Jamaica 1920–Maryland 2010)

Xavier Icaza
(Mexico 1892–1969)

Frank Jones
(Texas c.1900–1969)

Antonio Joseph
(Dominican Republic 1921; Haiti)

Patricia Kaersenhout
(Netherlands 1966)

Consuelo Kanaga
(Oregon 1894–New York 1978)

Kapo/Mallica Reynolds
(Jamaica 1911–1989)

Yubi Kirindongo
(Curaçao 1946)

Gwendolyn Knight
(Barbados 1913–Washington 2005)

Wifredo Lam
(Cuba 1902–Paris 1982)

Víctor Patricio Landaluze
(Spain 1827–Cuba 1889)

Hugo Larsen
(Denmark 1875–1950)

Jacob Lawrence
(New Jersey 1917–Washington 2003)

Gaspard Le Marchant Tupper
(Great Britain 1826–1906)

Noé León
(Colombia 1907)

Hew Locke
(Great Britain 1959)

Elvis Lopez
(Aruba 1956)

Nereo López
(Colombia 1920; New York)

Leslie Lounsbury
(Barbados; active 20th century)

Leopoldo Maler
(Argentina 1937; Dominican Republic)

Luichy (Luis) Martínez Richiez
(Dominican Repbulic 1928)

Ruperto Jay Matamoros
(Cuba 1912–2008)

Leo Matiz
(Colombia 1917–1998)

Fritz George Melbye
(Denmark 1826–1869)

Héctor Méndez Caratini
(Puerto Rico 1949)

Ana Mendieta
(Cuba 1948–New York 1985)

Armando Menocal
(Cuba 1863–1942)

Armando Morales Sequeira
(Nicaragua 1927–Miami 2011)

Yoryi Morel/Jorge Octavio Morel Tavares
(Dominican Republic 1906–1979)

Auguste Morisot
(France 1857–1951)

Hipolito Ocalia
(Curaçao 1916–1984)

Francisco Manuel Oller y Cestero
(Puerto Rico 1833–1917)

Luisina Ordoñez
(Puerto Rico 1909–1975)

Roberto Ossaye
(Guatemala 1927–1954)

Alejandro Otero
(Colombia 1921–1990)

Amelia Peláez del Casal
(Cuba 1896–1968)

Rolando Peña
(Venezuela 1942)

Enoc Pérez
(Puerto Rico 1967; New York)

Marta Pérez
(Puerto Rico 1934–2004)

David Pérez Karmadavis
(Dominican Republic 1976; Guatemala)

Claudio Perna
(Italy 1938–Venezuela/Cuba 1997)

John Pfahl
(New York 1939)

Camille Pissarro
(St. Thomas 1830–Paris 1903)

Héctor Poleo
(Venezuela 1918–1989)

Fidelio Ponce de León
(Cuba 1895–1949)

Cecilia Porras de Child
(Colombia 1920–1972)

Miguel Pou y Becerra
(Puerto Rico 1880–1968)

Mavis Pusey
(Jamaica 1928; Virginia)

Toton Quandt
(Aruba; active 20th century)

Raúl Quintanilla
(Nicaragua 1954)

Teodorico Quirós Alvarado
(Costa Rica 1897–1977)

Paul Ramírez Jonas
(California/Honduras 1965)

Teodoro Ramos Blanco
(Cuba 1902–1972)

Domingo Ramos
(Cuba 1894–1956)

Armando Reverón
(Venezuela 1889–1954)

Arnaldo Roche Rabell
(Puerto Rico 1955)

Mariano Rodríguez
(Cuba 1912–1990)

ARTIST LIST BY VENUE

EL MUSEO DEL BARRIO (CONTINUES)

Miguel Rodríguez Sepúlveda
(Mexico 1971)

Abelardo Rodríguez Urdaneta
(Dominican Republic 1870–1933)

Reinaldo Sanguino
(Venezuela 1973; New York)

Pétion Savain
(Haiti 1906–1973)

Robert Hermann Schomburgk
(Germany 1804–1865)

William Edouard Scott
(Indiana 1884–Illinois 1964)

Jesús Rafael Soto
(Venezuela 1923–Paris 2005)

Darío Suro
(Dominican Republic 1917–1997)

Thomas Sutherland
(Great Britain 1785–1838) after
James Hakewill
(Great Britain 1778–1843)

Gaston Tabois
(Jamaica 1931)

Hervé Télémaque
(Haiti 1937; France)

Marisa Tellería-Díez
(Nicaragua 1963; New York)

Pedro Terán
(Venezuela 1943)

John Trumbull
(Connecticut 1756–New York 1843)

José Antonio Velásquez
(Honduras 1931–1983)

Manolo Vellojín
(Colombia 1943)

Nari Ward
(Jamaica 1963; New York)

Barrington Watson
(Jamaica 1931)

Golde White
(Barbados 1890–1977)

Celeste Woss y Gil
(Dominican Republic 1890–1985)

Yeni y Nan
[Jennifer Hackshaw (Venezuela 1948) and
María Luisa González (Venezuela 1956)]

Julio Zadik
(Guatemala 1916–2002)

QUEENS MUSEUM OF ART

Carl Abrahams
(Jamaica 1911–2005)

Pavel Acosta
(Cuba 1975; New Jersey)

Alejandro Aguilera
(Cuba 1964)

José Alicea
(Puerto Rico 1928–1998)

Francisco Amighetti
(Costa Rica 1907)

Bror Anders Wikstrom
(Sweden 1854–New Orleans 1909)

Laura Anderson Barbata
(Mexico 1958; New York)

Janine Antoni
(Bahamas 1964; New York)

Alexander Apóstol
(Venezuela 1969; Spain)

Gustavo Araujo
(Panama 1965–2008)

Alejandro Aróstegui
(Nicaragua 1933)

Otto Arpke
(Germany 1886–1943)

Imna Arroyo
(Puerto Rico 1951; Connecticut)

Albert Artwell
(Jamaica 1942)

Santos Arzú Quioto
(Honduras 1963)

Sybil Atteck
(Trinidad 1911–1975)

Ada Balcácer
(Dominican Republic 1930)

Lou Barlow
(United States 1908–2011)

Alvaro Barrios
(Colombia 1945)

Domingo Batista
(Dominican Republic 1946)

Romare Bearden
(North Carolina 1911–New York 1988)

José Bedia
(Cuba 1959; Miami)

Isaac Mendes Belisario
(Jamaica 1795–1849)

Mario Benjamin
(Haiti 1964)

Rigaud Benoît
(Haiti 1911–1986)

Gabriel Bien-Aimé
(Haiti 1951)

Jean François Boclé
(Martinique 1972; Paris/Brussels)

Luis Alexandre Bottée
(France 1852–1941)

Frank Bowling
(Guyana 1936; London/New York)

Everald Brown
(Jamaica 1917–2003)

Honorio Cabraca Acosta
(Costa Rica 1962)

José Campeche
(Puerto Rico 1751–1809)

Los Carpinteros
(Marco Castillo [Cuba 1971; Spain] and
Dagoberto Rodríguez [Cuba 1969;
Spain])

Johan François Adriaan Cateau van
Rosevelt (Netherlands 1823–Suriname
1891) after G.C.B. Voorduin
(1830–1910)

Sandra Ceballos
(Guantánamo 1961; Havana)

Dieudonné Cédor
(Haiti 1925–2010)

Jean Chaffanjon
(France 1854–Indonesia 1913)

Carlisle Chang
(Trinidad 1921–2001)

LeRoy Clarke
(Trinidad 1938)

M. Cloche
(France, active early 20th century)

Jaime Colson
(Dominican Republic 1901–1975)

Donna Conlon
(Georgia 1966; Panama) and
Jonathan Harker (Ecuador 1975;
Panama)

Charles Corsen
(Curaçao 1927–1994)

Eldzier Cortor
(Virginia 1916; New York)

Francisco Coto
(Costa Rica 1924)

Ernest Crichlow
(New York 1914–2005)

Pierre Daguet
(France 1903–1980)

Walter Dehner
(New York 1898–1975)

Pablo Delano
(Puerto Rico 1954; Connecticut)

Juan De'Prey
(Puerto Rico 1904–New York 1962)

Roberto Diago y Querol
(Cuba 1920–Spain 1955)

Djuka artist
(Suriname, second half of 20th century)

John Dunkley
(Jamaica 1891–1947)

Alberto Dutary
(Panama 1931–1998)

Edouard Duval Carrié
(Haiti 1954; Miami)

Juan Manuel Echavarría
(Colombia 1947)

Gustave Eiffel
(France 1832–1923)

Ricardo Elías
(Cuba 1969)

Elijah/Geneva Mais Jarrett
(Jamaica 1952)

Carlos Endara Andrade
(Ecuador 1867–Panama 1954)

José María Espinosa Prieto
(Colombia 1796–1883)

Gustavo Esquina
(Panama 1979)

Minnie Evans
(North Carolina 1892–1987)

Walker Evans
(Missouri 1903–Connecticut 1975)

Charles Eyck
(Netherlands 1897–1983)

Ariadne Faries
(Curaçao 1968)

Amos Ferguson
(Bahamas 1920–2009)

Lola Fernández
(Costa Rica 1926)

Gonzalo Fuenmayor
(Colombia 1977; Miami)

Coco Fusco
(New York 1960)

Regina José Galindo
(Guatemala 1974)

Rocío García
(Cuba 1955)

Wilfredo García Domenech
(Spain 1935–Dominican Republic 1988)

Oscar García Rivera
(Cuba 1916–1971)

Michel Gerard
(France, active early 20th century)

Eduardo Gil
(Venezuela 1974; New York)

Juan González
(Cuba 1942; New York 1994)

Leonel González
(Costa Rica 1962)

Claudia Gordillo
(Nicaragua 1954)

Marlon Griffith
(Trinidad 1975)

Marina Gutiérrez
(New York 1954)

Robert Gwathmey
(United States 1903–1988)

Jan Henderikse
(Netherlands 1937; Belgium/New York)

Fabio Herrera
(Costa Rica 1954)

Miss Lee Hodge
(St. Maarten 1899–Curaçao 1998)

Irwin Hoffmann
(United States 1901–1989)

Lorenzo Homar
(Puerto Rico 1913–2004)

Winslow Homer
(Massachusetts 1836–1910)

Albert Huie
(Jamaica 1920–Maryland 2010)

Margo Humphrey
(California 1942; Maryland)

Eugene Hyde
(Jamaica 1931–1980)

Hector Hyppolite
(Haiti 1894–1948)

Soeki Irodikromo
(Suriname 1945)

Mitchell Jamieson
(Maryland 1915–Virginia 1976)

Fayad Jamís
(Mexico 1930–Cuba 1988)

Ariel "Pajarito" Jiménez
(Panama; active late 20th century)

Manuel Jordán
(Puerto Rico 1853–1919)

Nacius Joseph
(Haiti 1939)

Tam Joseph
(Dominica 1947)

Charles Juhasz–Alvarado
(Philippines 1965; Puerto Rico)

Elis Juliana
(Curaçao 1927)

Rockwell Kent
(New York 1882–1971)

Joseph Keppler Jr.
(United States 1838–1894)

Yubi Kirindongo
(Curaçao 1946)

P.L. Krider
(Philadelphia 1821–1895)

Kuna artist
(Panama, second half of 20th century)

Padu Lampe
(Aruba 1920)

Auguste Le Moyne
(France 1800–c.1880)

Edgar León
(Costa Rica 1968)

Noé León
(Colombia 1907)

Oscar Leone Moyano
(Colombia 1972)

Gerd Leufert
(Germany 1914–Venezuela 1998)

Georges Liautaud
(Haiti 1889–1991)

ARTIST LIST BY VENUE

QUEENS MUSEUM OF ART (CONTINUES)

Jonas Lie
(Norway 1880–New York 1940)

Arturo Lindsay
(Panama 1946; Atlanta)

Guido Llinás
(Cuba 1923–France 2005)

Nereo López
(Colombia 1920; New York)

Rolando López Dirube
(Havana Cuba 1928–Puerto Rico 1997)

Arturo López Rodezno
(Honduras 1906–1975)

Brent Malone
(Bahamas 1941–2004)

Edna Manley
(Great Britain 1900–Jamaica 1987)

Tirzo Martha
(Curaçao 1965)

Ed Martin
(United States, active early 20th century)

Julio Tomás Martínez
(Puerto Rico 1878–1954)

Luis Martínez Pedro
(Cuba 1910–1990)

Leo Matiz
(Colombia 1917–1998)

Raymond Médélice
(France 1956; Martinique)

Fritz George Melbye
(Denmark 1826–1896)

Héctor Méndez Caratini
(Puerto Rico 1949)

Ana Mendieta
(Cuba 1948–New York 1985)

Peter Minshall
(Guyana 1941; Trinidad)

Philip Alphonso Moore
(Guyana 1921)

Armando Morales Sequeira
(Nicaragua 1927–Miami 2011)

Rubén Moreira
(Puerto Rico 1922–1984)

Auguste Morisot
(France 1857–1951)

Perham Nahl
(United States 1869–1935)

Maximiliano Nepomuceno
(Curaçao d. 1975)

Glexis Novoa
(Cuba 1964)

Charles Obas
(Haiti 1927–1968)

Alejandro Obregón
(Colombia 1920–1992)

Ryan Oduber
(Aruba 1960)

Enrique Olario
(Curacao 1891–1977)

Rafael Ottón Solís Quirós
(Costa Rica 1983)

Joseph Pennell
(Pennsylvania 1860–New York 1926)

Enoc Pérez
(Puerto Rico 1967; New York)

David Pérez Karmadavis
(Dominican Republic 1976; Guatemala)

Suzanne Perlman
(Hungary 1923; Curaçao/London)

Marcel Pinas
(Suriname 1971)

Jorge Pineda
(Dominican Republic 1961)

Fidelio Ponce de León
(Cuba 1895–1949)

René Portocarrero
(Cuba 1912–1985)

David Pottinger
(Jamaica 1911–2004)

Lucien Price
(Haiti 1915–1963)

Mavis Pusey
(Jamaica 1928; Virginia)

Sonnylal Rambisoon
(Trinidad 1926–1995)

Belkis Ramírez
(Dominican Republic 1957)

K. Khalfani Ra
(Jamaica 1958)

Omari Ra/Robert Cookhorne/Afrikan
(Jamaica 1960)

Armando Reverón
(Venezuela 1889–1954)

Vernal Reuben
(Jamaica, active 20th century)

Rafael Ríos Rey
(Puerto Rico 1911–1980)

Salvador Rizo
(Colombia 1768–Colombia 1816)

Mariano Rodríguez
(Cuba 1912–1990)

Melquíades Rosario Sastre
(Puerto Rico 1953)

Sheena Rose
(Barbados 1985)

José Ruiz
(Puerto Rico 1936)

Lázaro Saavedra
(Cuba 1964)

Kevin Sampson
(New Jersey 1954)

G.C.F. (Gerrit) Schouten
(Suriname 1779–1839)

William Edouard Scott
(Indiana 1884–Illinois 1964)

Emilcar "Simil" Similien
(Haiti 1944)

Soublette et fils
(Curaçao, early 20th century)

Cornelis Springer
(Netherlands 1817–1891)

J. A. Stewart
(Great Britain 1931–Barbados 2011)

Reba Stewart
(Michigan 1930–1971)

Ti-Bute
(Haiti, active 20th century)

Ricardo Toribio
(Dominican Republic 1965)

Rafael Trelles
(Puerto Rico 1957)

Rafael Tufiño
(New York 1922–Puerto Rico 2008)

Adán Vallecillo
(Honduras 1977)

Humberto Vélez
(Panama 1965)

William (Guillermo) Wiedemann
(Germany 1905–Miami 1969)

Golde White
(Barbados 1890–1977)

Julio Zadik
(Guatemala 1916–2002)

THE STUDIO MUSEUM IN HARLEM

Elia Alba
(New York 1962)

Thierry Alet
(Guadeloupe 1965; New York)

Jennifer Allora
(Pennsylvania 1974; Puerto Rico) and
Guillermo Calzadilla
(Cuba 1971; Puerto Rico)

John James Audubon
(Saint Domingue 1785–New York 1851)

Belkis Ayón
(Cuba 1967–1999)

David Bade
(Curaçao 1970)

Castera Bazile
(Haiti 1923–1966)

Romare Bearden
(North Carolina 1911–New York 1988)

José Bedia
(Cuba 1959; Miami)

Wilson Bigaud
(Haiti 1931)

William Blake
(Great Britain 1757–1827)

David Boxer
(Jamaica 1946)

Agostino Brunias
(Italy c.1730–Dominica 1796)

Henry Buquet
(France, active late 18th century)

Dennis O. Callwood
(St. Thomas 1942)

Antonio Canova
(Italy 1757–1822)

Agustín Cárdenas
(Cuba 1927–2001)

Jean Chaffanjon
(France 1854–Indonesia 1913)

Albert Chong
(Jamaica 1958; Denver)

Jules Louis Philippe Coignet
(France 1798–1860)

Jaime Colson
(Dominican Republic 1901–1975)

Renée Cox
(Jamaica 1960; New York)

Pierre-Jean David d'Angers
(France 1788–1856)

Annalee Davis
(Barbados 1963)

Louis Auguste De Sainson
(Paris 1800/1801–1887)

Pablo Delano
(Puerto Rico 1954; Connecticut)

Edouard Duval Carrié
(Haiti 1954; Miami)

Sandra Eleta
(Panama 1942)

Carlos Enríquez
(Cuba 1900–1957)

Gustavo Esquina
(Panama 1979)

Alexis Esquivel
(Cuba 1968; Spain)

Richard Evans
(British 1784–1871)

Eugenio Fernández Granell
(Spain 1912–2001)

Carlos Garaicoa
(Cuba 1967; Spain)

Wilfredo García Domenech
(Spain 1935–Dominican Republic 1988)

James Gillray
(Britain 1756–1815)

Anne-Louis Girodet-Trioson
(France 1767–1824)

Jacques-Enguerrand Gourgue
(Haiti 1930–1996)

Stanley Greaves
(Guyana 1934)

Núria Güell
(Spain 1981)

Lorenzo Homar
(Puerto Rico 1913–2004)

Hector Hyppolite
(Haiti 1894–1948)

Dudley Irons
(Jamaica, active late 20th century)

Marisa Jahn
(Ecuador 1977; New York)

Elis Juliana
(Curaçao 1927)

Kapo/Mallica Reynolds
(Jamaica 1911–1989)

Joseph Bartholomew Kidd
(Great Britain 1808–1889)

Víctor Patricio Landaluze
(Spain 1827–Cuba 1889)

Hugo Larsen
(Denmark 1875–1950)

Jacob Lawrence
(New Jersey 1917–Washington 2003)

Gabriel Lévêque
(Haiti 1923)

Arturo Lindsay
(Panama 1946; Atlanta)

Christopher López
(New York 1984)

Carlos Jesús Martínez Dominguez/
FEEGZ
(North Carolina 1976; New York)

Armando Menocal
(Cuba 1863–1942)

Eugenio Merino
(Spain 1975)

Armando Morales Sequeira
(Nicaragua 1927–2011)

Rachelle Mozman
(New York 1972)

Hubert Neal
(United States 1977)

Philomé Obin
(Haiti 1891–1986)

Sénèque Obin
(Haiti 1893–1977)

ARTIST LIST BY VENUE

THE STUDIO MUSEUM IN HARLEM (CONTINUES)

Ebony G. Patterson
(Jamaica 1981; Kentucky)

Geandy Pavón
(Cuba 1974; New Jersey)

René Peña
(Cuba 1957)

Victor Marie Picot
(France 1740–1805) after
Charles Jean Robineau
(active by 1780 died c.1787)

René Portocarrero
(Cuba 1912–1985)

Julio Pou
(Dominican Republic 1862–1943)

Max Pou
(Dominican Republic 1926–2007)

Emilia Prieto
(Costa Rica 1902–1986)

Jesús Natalio Puras Penzo (Apeco)
(Dominican Republic 1933–2010)

Raquel Quijano Feliciano
(Puerto Rico 1972)

Jhafis Quintero
(Panama 1973; Costa Rica)

José Diaz
(Costa Rica 1966) and
María Montero Zeledón
(Burdeos 1970; Costa Rica)

George Robertson
(Great Britain 1748–1788)

G.C.F. (Gerrit) Schouten
(Suriname 1779–1839)

William Edouard Scott
(Indiana 1884–Illinois 1964)

Albert Alexander Smith
(New York 1896–1940)

John Raphael Smith
(Great Britain 1752–1812) after
George Morland
(Great Britain 1763–1804)

John Gabriel Stedman
(Great Britain/Netherlands 1744–1797)

Thomas Stothard
(Great Britain 1755–1834)

Hervé Télémaque
(Haiti 1937; France)

Rafael Tufiño
(New York 1922–Puerto Rico 2008)

Denis Vergin
(Haiti 1928)

Derek Walcott
(St. Lucia 1930; St. Lucia/New York)

William Ward
(Great Britain 1762–1826) after
Mather Brown (U.S. 1761–1831)

Hank Willis Thomas
(New Jersey 1976; New York)

Julio Augusto Zachrisson
(Panama 1930)

Francisco Zúñiga
(Costa Rica 1912–1998)

We regret any misinformation in the Artist List and appreciate updated information.

Charles Eyck (Curaçao, 1897–1983)
Verrpontje (*Ferry*), 1952
Oil on wood, 26 x 26 in. (67 x 67 cm)
Private Collection, Curaçao

LENDERS TO THE EXHIBITION

INSTITUTIONS

The Amistad Research Center, New Orleans, LA

The Art Institute of Chicago

Art Museum of the Americas, Organization of American States, Washington DC

Barbados Museum and Historical Society

The Brant Foundation, Greenwich, CT

Brooklyn Museum

Centrale Bank van Curacao en Sint Maarten

Centro Cultural Eduardo León Jimenes, Santiago, Dominican Republic

The Curaçao Museum

El Museo del Barrio, NY

The Robert Blackburn Printmaking Workshop, a program of The Elizabeth Foundation for the Arts, NY

The Ella Fontanals-Cisneros Collection Miami, FL

Fundación Ortiz-Gurdián, Nicaragua

Hatch-Billops Collection, Inc., NY, for Huie Studio

Hirshhorn Museum and Sculpture Garden, Washington DC

Instituto de Cultura Puertorriqueña

Leo Matiz Foundation, Mexico DF

The Metropolitan Museum of Art, NY

Mikvé Israel-Emanuel, Curaçao

Milwaukee Art Museum

Musée d'Aiquitaine, Ville de Bordeaux, France

Museo de Arte-Banco de la República, Bogotá D.C., Colombia

Museo de Arte Costarricense

Museo Bellapart, Santo Domingo, Dominican Republic

Museo Historico Arubano

Museo Nacional de Colombia

The Museum of Modern Art, New York

National Gallery of Art, Washington DC

The National Gallery of Jamaica

The New-York Historical Society

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Joseph A. Unanue and Carmen Ana Casal de Unanue
David Wallack and Mango's Tropical Café, South Beach

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The Americas Collection, Coral Gables, FL
Galería Arteconsult, Panamá
Luhring Augustine, New York
Josée Bienvenu Gallery, New York
Galerie Louis Carré & Cie, Paris
Cavin-Morris Gallery, New York
Galleria Continua, San Gimignano/Beijing/Le Moulin
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Henrique Faria Fine Art, New York
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And special thanks to all of the artists who lent their own work and the private collectors who wish to remain anonymous

CARIBBEAN CROSSROADS OF THE WORLD

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Padu Lampe (Aruba, 1920)
Landscape, 1936
Oil on canvas, 33 ½ x 22 in. (86 x 56 cm)

El Museo del Barrio
1230 Fifth Avenue
New York, NY 10029
June 12, 2012-January 6, 2013
For more information,
visit www.elmuseo.org

Queens Museum of Art
Flushing Meadows Corona Park
Queens, NY 11368
June 17, 2012-January 6, 2013
For more information,
visit wwww.queensmuseum.org

The Studio Museum in Harlem
144 West 125th Street
New York, NY 10027
June 14-October 21, 2012
For more information,
visit www.studiomuseum.org

Cover: Arnaldo Roche Rabell (Puerto Rico, 1955)
We Have to Dream in Blue (*Tenemos que soñar en azul*), 1986
Oil on canvas, 84 x 60 in. (213.4 x 152.4 cm)
Collection of John T. Belk III and Margarita Serapion
Photo: Courtesy of Walter Otero Gallery