



TOUT-MONDE FESTIVAL 2020 THIRD EDITION

CALL FOR PROJECTS

FOR CURATORS

Deadline: July 31, 2019

Selection: August 5, 2019

A separate call for artists' projects has been published; artists' applications will be received by July 2, 2019 and shared with the curatorial committee. If you wish to receive those applications, please check the box on the form.

The Tout-Monde Festival invites curators to submit a proposal for a visual arts exhibition or performance program of our third edition of the Tout-Monde Festival.

The Tout-Monde Festival will take place between **March 5 - 8, 2020**. The visual art exhibition will be on view for a minimum of 30 days. The theme of this 3rd edition is **CONTINENTUM** (see below for details). Applications can be supported and presented by institutions or organizations representing the curator.

[ABOUT THE TOUT-MONDE FESTIVAL](#)

www.tout-monde-festival.com

The Tout-Monde Festival is a **multidisciplinary contemporary arts festival that creates new opportunities for Caribbean contemporary artists** by fostering relations and building long-term partnerships between French Caribbean and other Caribbean artists, academics and cultural institutions in Florida, the United States and the wider Caribbean region.

By doing so, the festival also endeavors to develop the knowledge of future generations about Caribbean culture and the environment, and to encourage tourism and economic exchange between Florida and the Caribbean. The festival strives to combat racism through cultural diversity and intercultural dialogue, and to raise awareness about ecological concerns in the Caribbean region.



Spanning across all fields, **visual and performing arts** including music, dance, theatre, as well as **film and academics**, the Tout-Monde Festival presents contemporary artistic, cultural and intellectual practices of the greater insular, continental and diasporic Caribbean context, presented during **several days in different emblematic cultural venues of Miami**, representing each a specific cultural heritage and community.

Pre-identified partner venues for 2020: Perez Art Museum Miami, Institute of Contemporary Miami, Vizcaya Museum, Little Haiti Cultural Complex, The Wolfsonian-FIU.

The Tout-Monde Festival aspires to **embody the spirit and philosophy of the "Tout-Monde"** – the union of territories, cultures and individuals with multiples roots in one "All-World" – a concept introduced by Martinican writer, poet and philosopher Edouard Glissant (1928-2011) in his *Traité du Tout-Monde, Poétique IV*.

The Tout-Monde Festival is an **initiative of the French Embassy's Cultural Services**, in close partnership with **French Arts Associates** and with the support of the **France Florida Foundation for the Arts**. It was **inaugurated in March 2018** by Mrs. Christiane Taubira, former French Minister of Justice and Cultural Ambassador of the Tout-Monde Festival, in presence of the Cultural Counselor of the French Embassy of the U.S., Mrs. Bénédicte de Montlaur and the Consul General of France in Miami, Mr. Clément Leclerc. Founded by the Cultural and Education Attaché of the Miami office 2016 – 2019, Ms. Vanessa Selk, the Tout-Monde Festival will be co-organized by her successor, Mr. Jean-Jacques Garnier beginning September 2019.

ABOUT THE THEME *CONTINENTUM*

(A detailed thematic note is included at the end).

CONTINENTUM invites us to examine how contemporary Caribbean art explores the relationship between Caribbean islands and continents, not only the continental Caribbean and the Americas, but also Europe, Africa and beyond: do artistic expressions reflect a sense of belonging to one another, or rather of continuity? How do artists perceive each other on both sides? How do they strive to respond to the Glissantian call for an "archipelization" of the world, to become one, and to give form and voice to a new emerging Caribbean continent? Artists and curators wishing to submit projects for the Tout-Monde Festival 2020 are invited to examine these questions and to imagine the **CONTINENTUM**, as utopia or close reality. A background note below will help clarify the thematic and some related concepts.



ABOUT THE ORGANIZERS

The **Cultural Services of the French Embassy** promotes the best of French arts, literature, cinema, language, and higher education across the United States.

Based in New York City, Washington D.C., and eight other cities across the country, the Cultural Services brings artists, authors, educational and university programs to cities nationwide. It also builds partnerships between French and American artists, institutions and universities on both sides of the Atlantic.

In New York, through its bookshop Albertine, it fosters French-American exchange around literature and the arts. In Miami, the local office focuses on specific fields such as French language and literature, design and Caribbean art

The Tout-Monde Festival is coordinated by the Cultural and Education Attaché of the Cultural Services of the French Embassy in the U.S. (Miami office): Vanessa Selk for 2016-2019; Jean-Jacques Garnier starting in September 2019.

French Arts Associates is a Miami-based cultural organization. Their goal is to provide US-based arts professionals with opportunities for meetings, networking and development, and to serve as a catalyst for French and American professionals. French Arts Associates hosts high-end, private events that provide opportunities to learn from each other, learn about arts communities, and build lasting relationships. The “Rencontres Littéraires” in French, the Breakfast Talk Series or the Happy Hour visits of artists’ studios, generate a productive environment for new collaborations. Through operational programming, informative sessions and networking events, French Arts Associates works in close collaboration with French cultural institutions and American art organizations.

Since its inception in 2016, French Arts Associates co-founded by Sophie Lefebvre Blachet and Helene Filipecka, has created an important network of arts professionals.

A **curatorial committee**, composed of the above organizers, as well as above-mentioned partner venues and cultural institutions, will select the final artists and projects, based on this call for application and official partner recommendations, to elaborate the Festival program.



REQUIREMENTS FOR SUBMISSION FOR CURATORS:

- Submit a maximum 1200-word proposal for your exhibition and/or performance program within the theme **CONTINENTUM** (see note below).
- Curatorial proposal must include artists from the Caribbean* (with a maximum of 15 artists and a minimum of 3 artists from Guadeloupe, Martinique and French Guiana for exhibitions; and a minimum of 1 French Caribbean artist for performances); the curatorial proposal shall include specific dialogues or interactions between artworks and/or performances between the insular and the continental Caribbean.
- Curators and Artists that have previously participated in the Tout-Monde Festival might not be considered
- Applications can be supported and presented by institutions or organizations representing the curator; in this case, the project will be presented as co-production.

HOW TO SUBMIT:

Please submit **by July 31, 2019** all your materials within **one PDF** to **toutmondefestival.applications@gmail.com** with the subject: TOUT-MONDE SUBMISSION –

CURATOR INCLUDING:

- a- the attached application form
- b- an overview page with 1) the name of curator, email address and website, 2) names of artists, where they are based, email address and websites for each, 3) one paragraph of your vision of the **CONTINENTUM**
- c- a maximum 1200-word proposal describing the installation/artwork/performance/exhibition
- d- up to 2 images of proposed artwork, or 2 videos links
- e- an image checklist for all works submitted including image number, artist name, title, year, medium and dimensions
- f- a resume and bio of the curator
- g- a brief bio of all artists to be included in the proposal
- h- a detailed preliminary budget for shipping and/or production of the artworks
- i- support letter of the representing institution or organization and available budgetary contribution, if applicable.

RESPONSIBILITIES OF THE SELECTED CURATORS

- Write a short curatorial note (200 words) for communication purposes (press release etc.)
- Write a curatorial essay that will be included in the Festival catalog, within the given time frame



- Coordinate artists and elaborate a detailed checklist of all selected artwork or performances (title, size, year, weight, location...)
- Provide, for the catalog, high resolution images of artworks to be exhibited
- Curator will not need to be based in Miami but he/she must be available throughout the whole planning process and in Miami from February 28 to March 8, 2020 to assist with the installation of the works in the exhibition.

RESPONSIBILITIES OF THE TOUT-MONDE FESTIVAL

- Cover production fees (depending on budget) related to the transportation or production of artwork, jointly with identified partner venues and supporting institutions or organizations
- Organize opening and closing receptions of the Festival
- Cover international and local transportation, accommodation and per diem of artists selected by the curatorial committee to attend the festival
- Communicate about the events and programs through a chosen PR agency and partner institutions
- Make venues of Miami-based partner institutions available for the exhibition, events and performances
- Honorarium will be awarded to the curator depending on the scope of the project and available budget.

For non-based Miami curators:

- Provide to the selected curator one round-trip flight ticket (economy class) to Miami
- Provide lodging during the duration of the festival.

***COUNTRIES OR TERRITORIES OF THE CARIBBEAN**

Anguilla, Antigua and Barbuda, Aruba, Bahamas, Barbados, Belize, Bonaire, British Virgin Islands, Cayman Islands, Colombia, Costa Rica, Cuba, Curaçao, Dominica, Dominican Republic, French Guiana, Guadeloupe, Granada, Guatemala, Guyana, Haiti, Jamaica, Martinique, Mexico, Montserrat, Nicaragua, Puerto Rico, Saba, Saint Lucia, Saint Vincent & the Grenadines, Saint Christophe, Saint Barthelemy, Saint Martin, Sint Maarten, Sint Eustatius, Surinam, Trinidad & Tobago, Turks & Caicos, US Virgin Islands, Venezuela.



ANNEXES

1. THEMATIC NOTE

CONTINENTUM

The third edition of the Tout-Monde Festival, Caribbean contemporary arts Festival in Miami, will be titled *CONTINENTUM*. This title seems to be *a priori* opposed to the idea of the Caribbean, more often associated with an insular or archipelagic space, and composed of diverse mixed or creolized identities. The title also seems to contradict the father of the *Tout-Monde*, Édouard Glissant, Martinican poet, author and philosopher (1928-2011), referred to as the "thinker of the archipelagos"¹. Glissant himself claimed, when crossing the Atlantic on a liner, that he was "not an Atlantist, nor a continental"². For Glissant, the Caribbean archipelago represents the crossing, the opening to the ocean, to others, to the world, while the continents are "masses of intolerance quickly turned towards one Truth"³. The title *CONTINENTUM* finally suggests the Latin authority of a "Roman peace imposed by the force of (...) an all-powerful, totalitarian, caring Empire"⁴.

Yet the archipelagic Caribbean cannot be thought without the continent, and the continent cannot breathe without the archipelagic thought. Indeed, beyond the geological continuity between insularity and continent, the Caribbean is also the result of a historic encounter between three continents, Europe, Africa, and the Americas. Centuries of continental domination have led Glissant to call for an "archipelization" and others for a "decontinentalization" of the world. These calls allow us to take a new look at the Caribbean, in its combined formation, insular and continental, possibly promoting the emergence of a new continent, the Caribbean continent: the *CONTINENTUM*.

CONTINENTUM invites us to examine how contemporary Caribbean art explores this relationship between islands and continents: do artistic expressions reflect a sense of belonging to one or another, or rather of continuity? How do artists perceive each other on both sides? How do they strive to respond to the Glissantian call for an "archipelization" of the world, to become one, and to give form and voice to this new Caribbean continent? Artists and curators wishing to submit projects for the Tout-Monde Festival 2020 are invited to examine these questions and to imagine the *CONTINENTUM*, as utopia or close reality. A background note below will help clarify the thematic and some related concepts.

¹ Aliocha Wald Ladowski, *Edouard Glissant, penseur des archipels*, Edition Pocket, 2015

² Mantia Diawara, *Conversation with Edouard Glissant aboard the Queen Mary II*, 2009

³ Édouard Glissant, *Poétique IV, Traité du Tout-Monde*, Edition Gallimard, 1997

⁴ *Ibid.*



Background note

The archipelagic Caribbean cannot be considered without the continent, and vice versa.

First, geographically and conceptually:

The Greater Caribbean Basin includes, beyond the insular countries and territories, 10 continental countries (Mexico, Belize, Guatemala, Honduras, Nicaragua, Costa Rica, Panama, Colombia, Venezuela, Surinam) and 2 others in a wider political acceptance (Guyana and French Guiana). Thus, the continent, from its Latin etymology *continens*, "continuous, homogeneous mass," and the verb *continere*, "to hold together," is what connects the Caribbean to America. There is a real and underlying geological and cultural continuity between the insular Caribbean and the continental Caribbean. The "relational undercurrents" that span through and connect the islands of the Caribbean Archipelago conceptually and artistically, as demonstrated in the exhibition of the same name and presented by the curator Tatiana Flores⁵, actually extend into the continent. The similarities and comparisons are not limited between islanders, they echo the continent. The second edition of the Tout-Monde Festival, *Echo-Natures*, explored the resonances between insular, continental and diasporic Caribbean Natures, and with the rest of the world. This third edition seeks to go further by proposing that the Caribbean archipelago does not only echo the continent: it is part of a continent, and even of several continents; it is a continent, because any continent is an archipelago, or becomes it, according to Glissant: "the continents (...), as they get grouped in entities or that they confederate in common markets, also archipelize as region."⁶

Then, on a historical and philosophical level:

The Caribbean is the cultural and political result of a violent historical encounter of three continents: Europe, Africa, and America. It is the bitter fruit of a 500-years-old process of serial clashes: an epopee that can be traced in six major episodes of continental encounters, such as the Six Chants of Édouard Glissant's historical composition *The Indies. Poems of the one and the other earth*, which draws the picture of these confrontations since the departure of Christopher Columbus towards the "Indies", in fact the Caribbean⁷:

1) The first violent episode of the encounter between the Continent and the Archipelago is related to **the Conquest**, launched by the European Continent to find another continent, the Indies. But "the practice of the detour" and the "drifting"⁸, so precious in the work of Édouard Glissant, led Christopher Columbus to another direction: the Caribbean. Islands, considered as pieces of a continent, or a pre-continent, but not a continent in itself. Extermination. Exploitation. Colonization. First islands, then, gradually, almost the entire American continent. Glissant questions the meaning of the discovery and the reasons for the conquest by visualizing the clash of continents and cultures.⁹

⁵ *Relational Undercurrents : Contemporary Art of the Caribbean Archipelago*, edited by Tatiana Flores and Michelle A. Stephens, 2017; exhibition presented at the Wallach Gallery, New York, and Frost Art Museum, FIU, Miami

⁶ Édouard Glissant, *Poétique IV, Traité du Tout-Monde*, Edition Gallimard, 1997, p. 181

⁷ Aliocha Wald Lasowski, *Edouard Glissant, penseur des archipels*, Edition Pocket, 2015

⁸ Édouard Glissant, *Poétique IV, Traité du Tout-Monde*, Edition Gallimard, 1997, p. 31

⁹ Aliocha Wald Lasowski, *Edouard Glissant, penseur des archipels*, Edition Pocket, 2015, p.118



2) The second episode, similarly bloody, is the encounter between the African continent and the Caribbean, with the support of the European continent, through the **transatlantic slave trade**. Slavery. Exploitation. Colonization. The New World, first insular then continental, becomes synonymous with massacre, suffering, dehumanization. In *The Indies*, "Glissant gives place to slaves massacred or sent in slave ships and thrown on the steps of the New World," writes Aliocha Wald Lasowski¹⁰. The rift with the African continent is without return: the "umbilical cord to the African land (...) being sliced, the flow of a culture and its language being strangled"¹¹, the deportee has no choice but to adapt to its island, open up to the ocean and live through the hope offered by the horizon.

3) From these two violent historical encounters, conquest and slave trade, the European and American continents end up reinforced. Their commercial supremacy through the sugar industry and other colonial commodities imposes political and cultural supremacy for centuries. This is episode three, the era of the "**tyranny of the continents**"¹². Western continents are imposing their maps, their *Weltanschauung*, including the definition of a center, of poles and of a periphery. Continental centrality prevails on insular periphery, the ultramarine, and the overseas. Brian Russell Roberts and Michelle Ann Stephens demonstrate how the narrative of continental America has been central to the United States' conception of itself, eclipsing the other narratives of the Americas and of archipelagos¹³. The result is an inferiority complex of islanders who seem to suffer from an inadequacy of their size and their "anti-continental qualities" according to Béatriz Llenín Figueroa¹⁴. During this episode, the Caribbean archipelago is in apparent peace, neglected, and only visited by some curious travelers, neo-conquerors or tourists, coming from the Old and New Continents.

4) Faced with this soft continental domination, the archipelagic resistance is getting organized in a movement of "**decontinentalization**": this is the fourth episode. "It is to disturb the polarity and change the continental centrality that Glissant decides to value the island: 'an island, place by excellent conjectural'"¹⁵. Glissant values horizontality and extension in extension, as opposed to the dominating verticality of the hierarchy. Against the fixed earth, the closed territory, the suffocating continent, "the archipelagic space favors a thought of passage, of crossing, of transversality, of an open and infinite surface and place (...)". But for Glissant the territory is not doomed, it can be "deterritorialized", open up to the horizon and to the otherness: "Explode this rock. Collect the pieces and distribute them on the vastness", invites us Glissant¹⁶. On a

¹⁰ Aliocha Wald Lasowski, *Edouard Glissant, penseur des archipels*, Edition Pocket, 2015

¹¹ Mamadou Moustapha Ly, *Edouard Glissant in Theory and Practice: A Diasporic Poetics of Politics*, University of Michigan, 2014

¹² Brian Russell Roberts et Michelle Ann Stephens, *Archipelagic American Studies*, Duke University Press, 2017

¹³ *Ibid.*

¹⁴ Beatriz Llenín-Figueroa, "I Believe in the Future of 'Small Countries'": Édouard Glissant's Archipelagic Scale in *Dialogue with Other Caribbean Writers*, Beatriz Llenín-Figueroa, *Discourse* Vol. 36, No. 1, Winter 2014, Published by Wayne State University Press, pp. 87-111

¹⁵ Aliocha Wald Lasowski, *Edouard Glissant, penseur des archipels*, Edition Pocket, 2015, p.168

¹⁶ Edouard Glissant, *Poétique IV, Traité du Tout-Monde*, Edition Gallimard, 1997, p. 68



continental scale, Brian Russell Roberts and Michelle Ann Stephens deconstruct the conventional narrative of the Americas as continents, theorizing "America as a collection of islands, archipelagos, seas, oceans, interconnected coasts"; they are the "archipelagic states of America"¹⁷.

5) But the decontinentalization and the archipelization, which favor the openness and the crossing, are fruitful only when there is Exchange and Relation with others, that is to say when there is *Creolization*: "I call creolization the encounter, the interference, the shock, the harmonies and the disharmonies between cultures, in the realized totality of the world-earth"¹⁸, explains Glissant. It is therefore necessary to provoke a new encounter between the Continent and the Archipelago, an **Interconnection**, of the verb *conectere*, "to attach", "to enchain", which allows the sharing and the "transformation of the brutal and bloody inherited history"¹⁹: this is the fifth episode, under construction. In this re-construction, the ocean is no longer a border that separates the continent and the land; on the contrary, it becomes a unifying, living vector which "thus opens the way to the Relation, the Interconnection", whereas the archipelagos are "those sorts of diversities in the expanse, which (...) join shores and marry horizons"²⁰.

6) The last episode remains to be built: it is an already archipelized and creolized continent, a Continent that unites the insular and continental Caribbean, it is the **CONTINENTUM**. Being a citizen of the Caribbean **CONTINENTUM** implies the possibility of belonging to several continents: North America, South America, Europe, Africa and beyond. Because the Caribbean is all that. Just as it is possible today to have several nationalities, to speak several languages and to have a multiple identity, one can also belong to several continents. The emergence of the **CONTINENTUM**, this 8th continent, the Caribbean continent, can be facilitated by two active agents. First, it is the wanderer, "who is no longer the traveler or the discoverer nor the conqueror" but who "seeks to know the whole world and already knows that he will never accomplish it."²¹ Then, it is the artist who, through the power of imagination, helps us "to override the obligations and pettiness of each day" and to "weave this network" of the Creolization²². The mission is ambitious, because creolization and archipelization should not be limited to a region, according to Glissant: "My proposition is that today the whole world is being archipelized and creolized"²³. It would be the story of a seventh and last episode, the creation of the Tout-Monde.

¹⁷ Brian Russell Roberts et Michelle Ann Stephens, *Archipelagic American Studies*, Duke University Press, 2017

¹⁸ Edouard Glissant, *Poétique IV, Traité du Tout-Monde*, Edition Gallimard, 1997, p. 194

¹⁹ Beatriz Llenín-Figueroa, "I Believe in the Future of 'Small Countries'": Édouard Glissant's Archipelagic Scale in *Dialogue with Other Caribbean Writers*, *Discourse* Vol. 36, No. 1 (Winter 2014), published by Wayne State University Press

²⁰ Edouard Glissant, *Poétique IV, Traité du Tout-Monde*, Edition Gallimard, 1997

²¹ Aliocha Wald Lasowski, *Edouard Glissant, penseur des archipels*, Edition Pocket, 2015

²² Edouard Glissant, *Poétique IV, Traité du Tout-Monde*, Edition Gallimard, 1997, p. 251

²³ *Ibid*, p.194



2. APPLICATION FORM - CURATORS

Insert profile picture

First Name:

Last Name:

Citizenship:

What is your link to the Caribbean?

.....

Mailing address:

City: State: ZIP code:

Country:

Phone:

Email:

Website:

Facebook:

Instagram:

Twitter:

I have included:

☐ An overview page with my name, names and details of artists and one-paragraph of my vision of the *CONTINENTUM*

☐ A maximum 1200-word proposal describing the exhibition/ installation /performance

☐ 2 images by proposed artwork or 2 video links

☐ image checklist for all works submitted

☐ my resume and biography

☐ biography of selected artists

☐ a detailed budget consideration for shipping and/or art production

☐ *if applicable*: support letter of the representing institution or organization and budgetary contribution

Plus, ☐ I am available to travel to Miami for the duration of the Festival

☐ I would like to receive the artists' applications when available.