

61st International Art Exhibition - La Biennale di Venezia

GRENADA PAVILION

9.05-22.11.2026

*THE POETICS OF
CORRESPONDENCE*

Spazio Berlendis
Cannaregio 6301/A, Venice



start

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Spazio Berlendis
Cannaregio 6301/A (VE)

GRENADA

Participants

Edward Bowen
Arthur Daniel
Josine Dupont
Alexandra Kordas

Lilo Nido and Chris Mast
Jeverson Ramirez
The Holzwege Group
Russell Watson

Commissioner: Susan Mains
Curator: Daniele Radini Tedeschi

Chris Mast, *Textiles*, mixed media,
100 cm x 60 cm, 2024
photo courtesy artist



As we mark Grenada's ninth participation in this 61st Biennale di Venezia, I am filled with a profound sense of pride and reflection. Each appearance has been a deliberate exercise to network with Italy and the entire world to strengthen our capacity as a small island state. This ninth milestone is a number that represents continuity, growth, and an evolving vision. Over the years, we have learned that our story does not exist in isolation. It is interwoven with the rhythms, histories, and aspirations of our Caribbean neighbors. And so, in 2026, we take a deliberate and meaningful step forward. We expand our territory. As in the days of the Kalinago, the Caribbean Sea becomes not a barrier but a connector. The Grenada Pavilion is no longer just a space for one island's voice as it becomes a platform that embraces the wider Caribbean experience. We open our doors to collaboration, to shared narratives, to the powerful diversity that defines our region. From the smallest island to the largest nation, each voice carries a unique cadence, yet together they form a chorus that cannot be ignored. We welcome our international artists and the strength of their voices. We are enhanced by these connections. Asher Mains, MFA as researcher and writer draws on the writings of Edouard Glissant, Martinique philosopher and writer whose foundation was shaped by France and daily life in the Caribbean. Our Caribbean/European history with African and Southeast Asian multipliers has made us into the symphony of synthesis that we are today.

We are culturally rich for it. Let me be clear: this is not a competition. We are not here to outshine one another, but to stand beside each other. To uplift, to learn, to exchange, and to celebrate. Our strength lies not in comparison, but in connection. When one Caribbean story is told, it echoes across the sea and belongs to us all. It is an historic moment that the nations of Bahamas, Haiti, Cuba, and Grenada will host pavilions, as well as more than a few other Caribbean artists who are included in the curation by Koyo Kouoh. I think maybe she knew that the Caribbean artists would add unexpected grace notes to her Minor Keys. The cooperation with our curator Daniele Radini Tedeschi and his team over several Biennales has only given wings to our aspirations. All of the sponsors and supporters who contribute have caught our vision of a world that could be, one where peace prevails and where art is the harbinger.

As Commissioner, I see this moment as both an honour and a responsibility. We move forward together, with intention, with unity, and with an unwavering belief in the power of collective presence. Grenada stands proud in its ninth participation. But more importantly, we stand open and ready to walk this journey not alone, but as part of a vibrant and united Caribbean family. Together, we go forward. Forward ever.

Susan Mains, Commissioner

Asher Mains

The Poetics of Correspondence

This exhibition emerges in dialogue with Koyo Kouoh's curatorial theme for the 61st Venice Biennale, *In Minor Keys*, which urges us to listen beyond the dominant frequencies of spectacle, into the tonalities of relation, intimacy, and endurance. "The minor," as Kouoh writes, "refuses orchestral bombast... It comes alive in the quiet tones, the lower frequencies, the hums, the consolations of poetry, all portals of improvisation to the elsewhere and the otherwise." *The Poetics of Correspondence* follows this hum, this frequency beneath language, toward a mode of art-making that is intrinsically social, inherently dialogical, and rooted in a poetics of relation. We take Édouard Glissant's assertion seriously: that aesthetics allows the imaginary to return from the infinities of the universe to "the definable poetics of our world." Art, for Glissant, is both wandering and grounding; it orients us in the abyss without offering mastery. It is a means of inhabiting complexity, not simplifying it. This exhibition also listens closely to Tim Ingold, who reminds us that "social life is one long correspondence." To correspond is to co-become, to engage in an ongoing, unfinished process of mutual shaping. Art, in this view, is not an

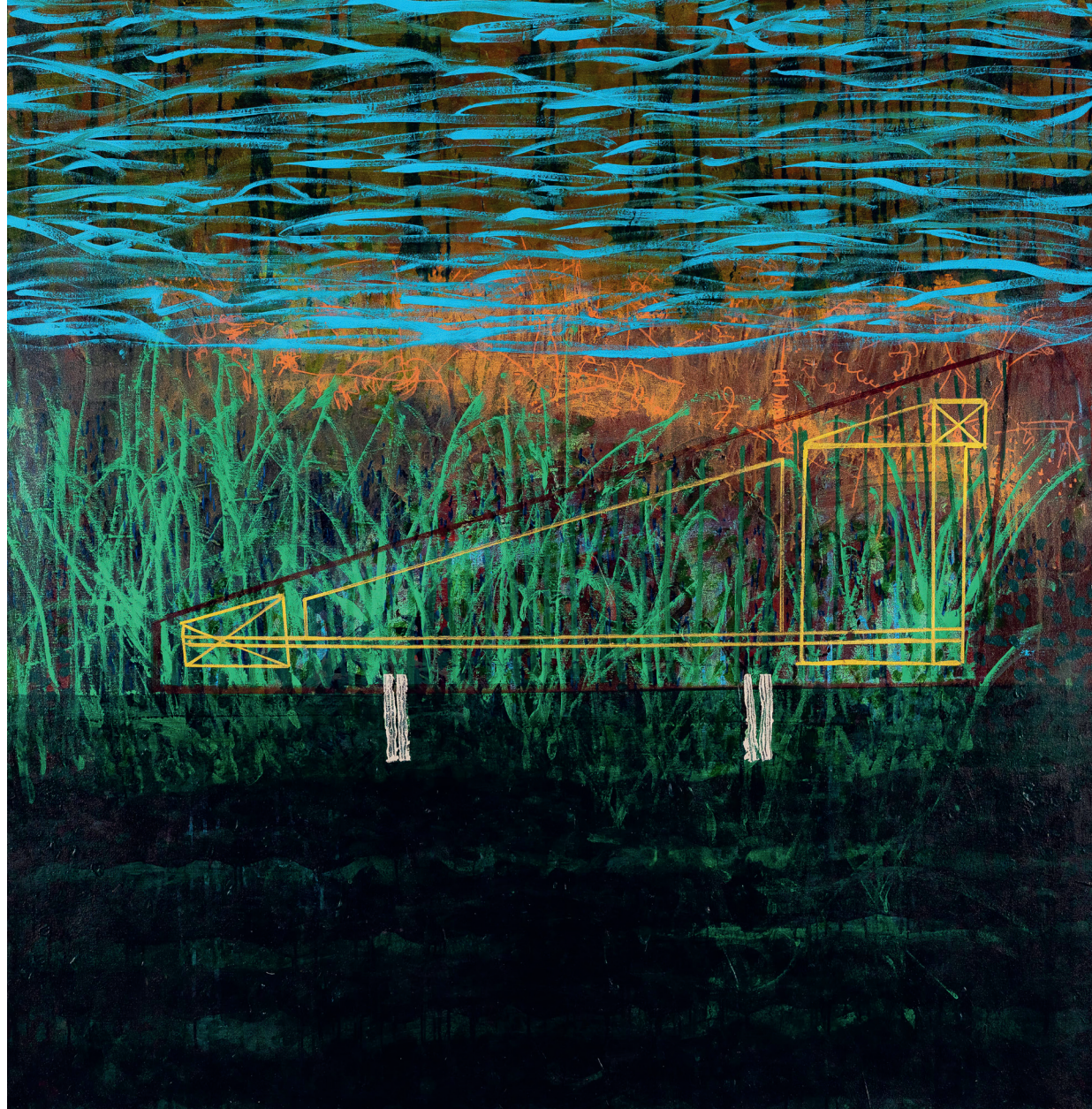
object but a relation: a lived, dialogical process that sustains life through responsiveness and attention. The works gathered here enact that ethic of attention. They do not proclaim, but murmur. They do not conclude, but carry. They come into being through shared breath, collaborative touch, intimate gesture, and sustained encounter. They are, as Kouoh describes, "intimate and convivial universes that refresh and sustain," especially in terrible times. We propose a curatorial space that is open-ended, polyphonic, and minor, not in scale, but in stance. These works do not demand a central narrative. Instead, they offer constellations, rhythms, and temporalities that privilege process over product, relation over resolution. Together, they form a chorus of correspondences: between artists and communities, materials and environments, pasts and possible futures. In a world fragmented by crisis, acceleration, and spectacle, *The Poetics of Correspondence* insists on listening. It celebrates artists who return us, gently and insistently, to the slow, collaborative, poetic labor of making meaning together.

Edward Bowen

Edward Bowen (1963, Trinidad) is a Caribbean artist based in Trinidad, recognized for his abstract and large-scale paintings as well as his finely detailed drawings. His work explores themes of identity, memory, and the layered histories of the Caribbean through expressive color, texture, and form. Bowen's bold abstractions often bridge the personal and the collective, evoking emotional resonance and cultural reflection. After his art studies at Croydon College of Design and Technology in the UK, he returned to Trinidad. A participant in major international exhibitions, including

the São Paulo Bienal, he continues to contribute significantly to the evolving narrative of Caribbean contemporary art. Simon Lee writes about Bowen's work: "And while the Caribbean is inextricably entangled with Western discourse and has produced postmodern analysis of culture –notably Antonio Benitez-Rojo's *The Repeating Island*, Caribbean theory like Caribbean new knowledge itself must, by definition, be generated here, at the centre, rather than from a distant metropolis, which is peripheral to our purposes". Bowen's work magnifies this.

Edward Bowen
*Homage to Frank
Lloyd Wright*
acrylic on canvas
60x60 cm.
2023
photo courtesy
artist



Arthur Daniel

Arthur Daniel (1982, Grenada. He lives and works in Grenada) is a photographer and videographer whose work reflects a deep sensitivity to light, texture, and human presence, with a keen awareness to the fragility of natural environment. His images and films explore the rhythms of everyday life in Grenada and the wider Caribbean, revealing stories of resilience, intimacy, and quiet transformation. With a background rooted in both documentary and fine art practice, Daniel's visual language balances technical

precision with emotional depth. His work has been featured in local and international exhibitions, including Art House 473, Carifesta 2025, and Grenada National Pavilion at the Venice Biennale, where he contributes to expanding the narrative of contemporary Caribbean art. Through his lens, Daniel continues to explore how moments of stillness and movement together shape a living archive of island identity. On the bravery scale, he has swum with whale sharks, documenting those perfect moments of interaction.

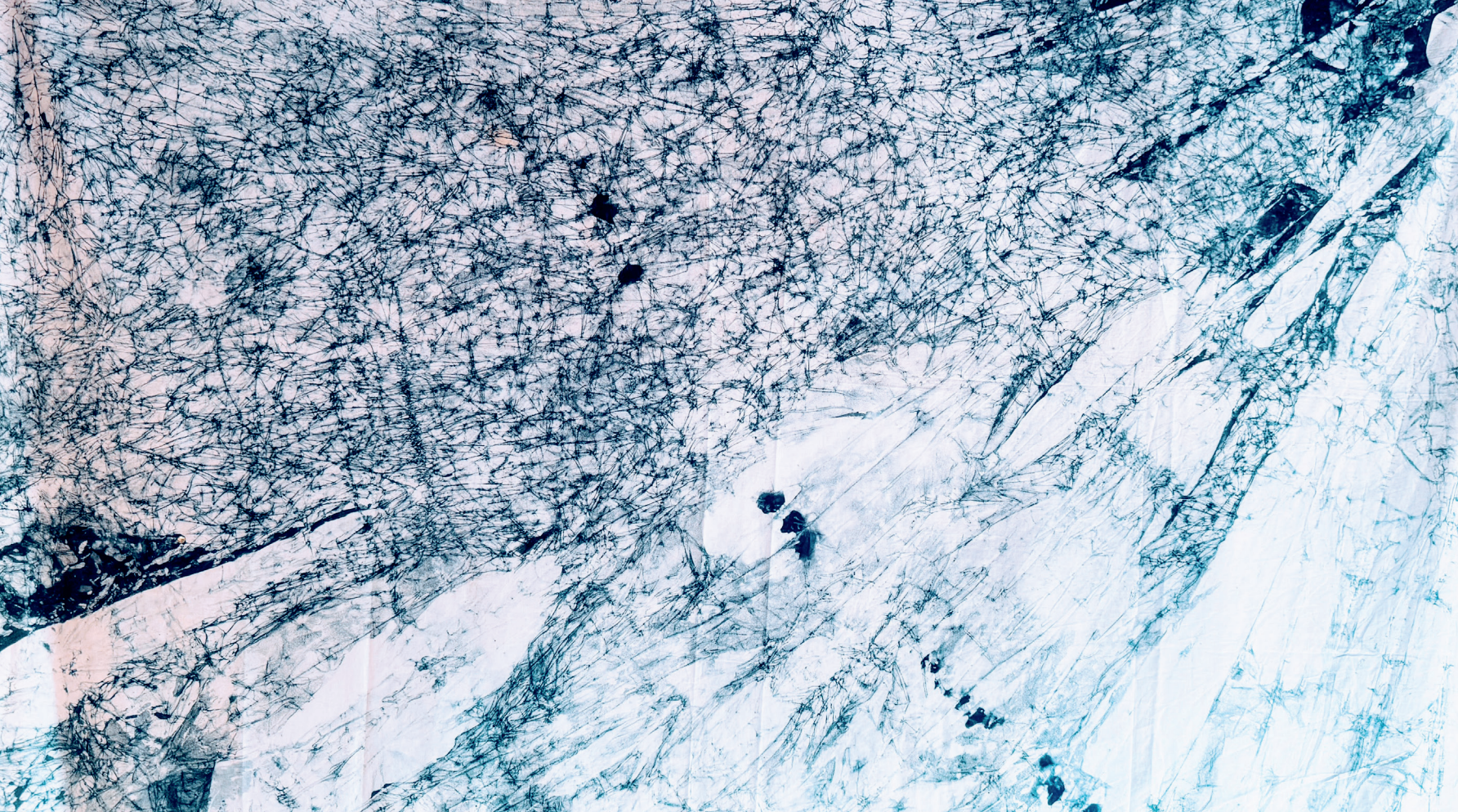
Arthur Daniel
Mangrove
photography
size variable
2025
photo courtesy artist



Lilo Nido and Chris Mast

Artists Lilo Nido and Chris Mast (1940, Switzerland; 1957, USA. They both live and work around the world) work collaboratively in textiles, creating hand-dyed, stitched, and constructed works that explore the material and emotional resonances of fabric. Their practice moves fluidly between design and fine art, merging traditional textile techniques with contemporary experimentation in color, texture, and form. Rooted in the natural environment of the Caribbean, the sea's shifting blues, the vitality of plant life, the quiet rhythm of daily making—their

work meditates on connection, care, and ecological balance. Through processes of dyeing, layering, and slow handwork, Nido and Mast reveal the tactile histories embedded in cloth, allowing each piece to unfold as both a visual field and a correspondence of lived experience. Their inclusion in the Grenada Pavilion at the 61st Biennale di Venezia (2026) situates their practice within a broader conversation about material culture, memory, and the intertwined narratives of island life and global exchange.



Lilo Nido, *Departure*, wax art
on textile, 200 x 150 cm, 2010
photo courtesy L. Nido

Jeverson Ramirez

Jeverson Ramirez (1993, Grenada. He lives and works in Grenada and around the world) is a multidisciplinary artist whose practice bridges art, music, and the vibrant traditions of Caribbean sound culture. A gifted steel pan player and recording artist, Ramirez's work explores rhythm as a language of identity—linking ancestral memory, improvisation, and contemporary expression. Trained in both classical and popular idioms, with deep roots in the Commancheros steel band of St. Paul's Grenada, his performances often blur the lines between concert and installation, using the steel pan not only as a musical instrument but as a medium for storytelling and embodied ritual. Ramirez has performed across the Caribbean and

internationally, contributing to recordings and collaborations that reflect the evolving voice of Grenadian music within global contexts. Through his sonic and performative explorations, Ramirez brings forward the energy of the island. He celebrates resilience, spirituality, and the ever-shifting dialogues between tradition and innovation. For the Grenada Pavilion he will perform with the solo steel pan in a traditional Venetian wooden boat, a sandolo, in the Campo SS. Giovanni e Paolo close to the Spazio Berlindis in Cannaregio. The Venetian company Row Venice will power the vessel with local rowers. The video documentation of this will then be shared in the pavilion for the months of the 61st Biennale.

Jeverson Ramirez
Steel Pan
performance
2023
photo courtesy
artist



Russell Watson

Russell Watson (1973, Barbados. He lives and works in Barbados) is a multidisciplinary artist whose practice fuses theatre, body-performance, digital imaging and installation to explore ancestry, ecology, masquerade and temporality in the Caribbean context. Holding an MFA in Film, Video & New Media from the School of the Art Institute of Chicago, he lectures in film/cinematography at the University of the West Indies (Cave Hill) and leads the multimedia workshop RSTUDIO in Barbados.

His solo exhibition PHYLUM (2015) and participation in thematic group shows such as Water (2019) and Transatlantique 1 (Dakar 2024) reflect his interest in the performative body, coral/sea-ecologies and metaphorical transformation. In 2025 his work was acquired by the Barbados National Art Gallery collection, and he was awarded a fellowship from the Clara Lionel Foundation/Fresh Milk/Mellon partnership, affirming his growing role in the Caribbean media based visual-arts field.

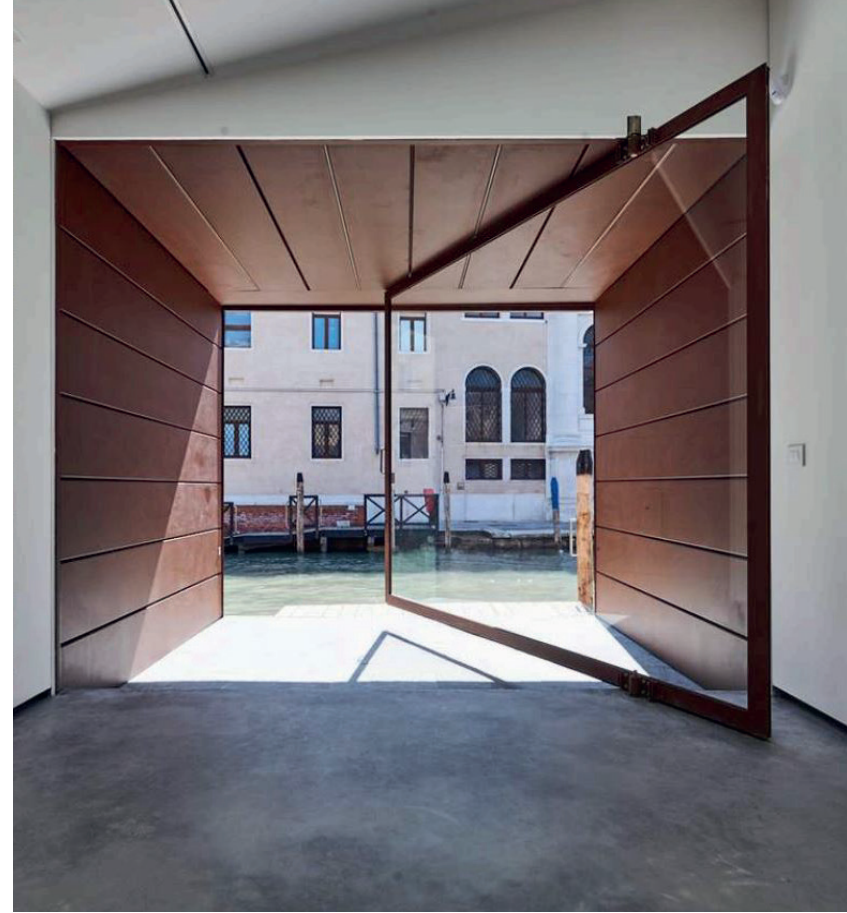
Russell Watson
BG4202301 1M-A
(detail)
animation loop on
framed monitor
with data drive
dimensions variable
2024





Edward Bowen
Russell Watson
**Lilo
Nido
and
Chris
Mast**
Jeverson Ramirez
Arthur Daniel





Spazio Berlendis
exhibition space

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