

# Talking Arts

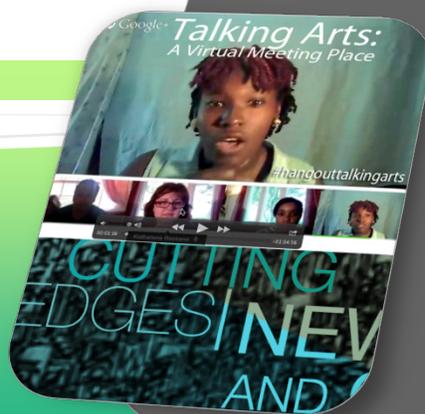
A Virtual Meeting Place

Moderator: Dr. Kathalene Razzano

## Networked Arts Community: The Role of New Media & Creative Entrepreneurship

- Versia Harris, Cover artist
- Dr. Keith Nurse, Co-Guest Editor, Issue 4 Cultural Economist ( Keith, what title would you like us to put for you, please send us updated bio.)
- Edgar Endress, Caribbean InTransit Institutional Member, Lecturer, School of Art, George Mason University

**CARIBBEAN INTRANSIT**  
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ISSUE 4  
Cutting Edges:  
New Media &  
Creative  
Entrepreneurship

# Issue 4: Cutting Edges: New Media & Creative Entrepreneurship

**Versia:**

1. Can you talk a little about your work and process, why animation and why this animation?

2. Our co-guest editor, Alanna Lockward that your work appears to have a similar context to a Spanish painter, Remedios Varo. She was a Spanish painter who was forced to move to Paris, but ended up in Mexico. Do you see your work as bearing any relation to this artist?

3. What is your idea of Caribbean arts community, what does that look like for you? What have you experienced and what would you like to see happen in that regard?

**Keith:**

1. What is the role of a cultural economist in the development of networked arts community?

2. What does Caribbean cultural industry look like now and what is missing from that infrastructure?

3. We know that you are first a cultural economist but also an entrepreneur in your own right. You sit on the board of Caribbean



**Marielle:**

What might you describe as uniquely Caribbean in Caribbean InTransit or a uniquely Caribbean practice that you would like to engage?

## GENERAL QUESTION FOR EVERYONE:

**Marielle:**

1. You are both a member of the academy as well as an arts practitioner actively involved in Floating Lab Collective. How do you see this as responding to the idea of a networked arts community? How does scholarship inform practice and practice inform scholarship?
2. Can you speak to the form of your practice? Given your experience with the collective that has intervened in various spaces in different ways, what are the particularities of some of the spaces you have worked in?
3. What do you see as uniquely Caribbean that might be engaged in the kinds of processes

What might you describe as uniquely Caribbean in your work or a uniquely Caribbean practice that you would like to engage?



