

Editor's Note

It is with great pleasure that I announce the second volume of our journal. This volume contains both the results of our symposium and contributions to our call for papers. What follows is the first of two parts addressing the theme of 'connections, interconnections, and disconnections'.

Among the contributions were articles about carnivals, festivals, rituals, and other celebrations, and how people feel connected, interconnected, disconnected, or reconnected within them. In terms of aesthetics and sensory experience, what connects us to celebratory and festive places and spaces? How might time, people, community, networks, cooperative spirit, food, dress, costumes, and so on, be connected? In what ways and why do we form connections?

What follows is a list of articles, the opening article articulates two guest lectures presented at the symposium, which was titled 'Seeing Crises and Seizing their Potential'. This highlights the views of an academic and of an artist, one considering the potential of museum festivals and the other critically analysing the politics of culture. In her ethnographic work, Aleida Bertran explores time-related connections and reconnections between festival communities; Adeola Dewis discusses how an appreciation of carnival reconnected her with her creative practice; Ana Arán Sánchez's review of author Gladiz Esperanza Rodríguez Ríos' book on the *Ralámuli* custom draws attention to the interconnections between death-celebration-end process; and Rhonda Allen provides a review of her carnival tour of 2023, connecting us to carnivals in the UK, Trinidad and Tobago, and the Netherlands. In our interviews, we explore the work of a contemporary artist and a photographer, and the photo essays offer an engaging and intellectually stimulating visual narrative. In this publication, I have once again employed rich

photography to captivate the audience with our central theme of 'connections, interconnections, and disconnections' by seamlessly blending visuals with text, especially in the form of photography and interviews. We are excited to see how this volume will inspire connections for our audience.

Our in-house photographers based in Trinidad and Tobago have created a collection of images that have been warmly received in our previous volume. In this volume, our aim is to showcase the dynamic culture of the Caribbean through these eye-catching images. The photographers continue to illustrate the cultural essence of the twin islands, from mesmerizing moko jumbies and mas' camps to festive celebrations, attracting our readers with their unique storytelling through vivid photographs. These stories offer a fascinating window into the culture of Trinidad and Tobago, allowing readers to truly immerse themselves in its beauty.

I am thankful and grateful to all the contributors for their support and dedication, and for making this volume possible. Thanks go out to all our supporters, including our editors, who have invested their time and effort in peer-reviewing and proofreading articles. The development of Volume 2, the first part of our connections theme, has been an exciting journey. In the next volume, we look forward to this stimulating theme.

Thank you,
Dr R. L. de Matas
Editor in Chief

Author Bios

Ana Arán Sánchez is a full-time teacher and researcher at a public university in the north of Mexico. She has a masters' degree in Psychopedagogy and is a PhD candidate of Educational Sciences.

Dr Adéqlá Dewis originally from Trinidad and Tobago, Adéqlá explores expressions of identity and belonging through the visual and performance aesthetics of Carnival/mas', masquerade and folk rituals. Her practice encompasses drawing, painting, performance art, spoken word and writing. Adéqlá is also Founder of Laku Neg (Black Yard), an artist-run company that promotes the exchange of African diaspora and indigenous knowledge through conversations, articles and events that engage philosophy, heritage, arts and living culture.

Prof Jarula M. I. Wegner is a Hundred Talents Young Professor of German and Comparative Literature at Zhejiang University, China. He is Editorial Board member of the Festival Culture Research and Education network, Co-founder and Co-speaker of Memory Studies Association's Global Memories Working Group and Member of the Working Group for Critical Social Theory and Social Philosophy at the Institute for Social Research in Frankfurt, Germany. He holds degrees in Chinese (BA), German (MA) and English (MA and PhD) with a doctoral thesis on "Transcultural Memory Constellations in Caribbean Carnivals: Literature and Performance as Critique." He has been Visiting Scholar at Columbia University (USA), the University of Warwick (UK) and the University of the West Indies, St. Augustine (Trinidad and Tobago). He has published with international, peer-reviewed journals, such as, ARIEL, Caribbean Quarterly, Critical Arts, Journal of West Indian Literature, Memory Studies and Wasafiri.

Aleida Bertran is a PhD candidate in Theory of Culture at the Latvian Academy of Culture (Riga, Latvia). She holds a BA in Translation and Interpreting Studies at the Autonomous University of Barcelona and an MSc in Cultural Resource Management at Heriot-Watt University. Her academic research focuses on identity in the field of international folklore festivals, exploring the cultural connections between Latvia and Catalonia. She has lectured at the Latvian Academy of Culture and is a member of the LangCat research group affiliated with the Intercultural Spaces, Languages and Identities Research Group of Pompeu Fabra University.

Rhonda Allen is a former Director of the Sheffield Carnival involved in organising its first virtual carnival in 2020. She has judged costume competitions in Trinidad and Tobago, St. Vincent and the UK, and has been on the judging panel at Sheffield Theatres selecting plays to be performed for the theatre season. She is also in full costume for Luton carnival in 2022, and currently working on the Preston Carnival to develop their costume judging programme. Rhonda has many years of experience working in carnival in various capacities that has encouraged her to focus on carnival costume judging, its traditions, practices and contemporary perspectives. Her research focuses on carnival, in particular the aesthetics of costume design and performance and how it is judged both in Trinidad and Tobago and the UK. She is currently exploring costume making, costume design and performance, embodiment, traditions, heritage, the costumed body and autoethnography.

festivalculture.co.uk/isfc2024

**Call for Papers:
International Symposium
on Festival Culture 2024**

ISFC 2024 SENSING EUROPEAN DYSPHORIC ATMOSPHERES



Our fifth annual event addresses the theme of 'sensing euphoric and dysphoric atmospheres' in festive, celebratory, and ritual cultures. Taking an embodied perspective, we focus on the role of corporeal perception in making sense of lived experience.

With regard to atmospheres, we focus on "the ways in which a multiplicity of bodies [are] part of, and entrenched in, a situation that encompasses it" (Riedel 2019:85). We aim to explore what existential phenomenology can reveal about carnivals, festivals, ceremonies, fetes, fairs, rituals, and other celebrations. Thus, exploring the euphoric and/or dysphoric atmospheres associated with these events and celebrations.

Our theme takes into account shared values, practices, customs, heritage, traditions, continuity, uniqueness, and differentiation within festive and celebratory culture. It is also important to consider the degree to which euphoria and dysphoria can be shared and learned, along with the camaraderie and familial aspects related to them.

Proposals may also address, but are not limited to, the following themes:

- Art, Craft, and Practice
- Carnivals (including Diasporic Carnivals)
- Celebration and Leisure
- Competition, Adjudication, and Legacy
- Costume and the Body
- Creative Industries
- Culture and Politics
- Dance and Performance
- Education
- Embodiment
- Events
- Food Culture
- Community Making (Re-making)
- Literature
- Medieval Culture
- Night Festivals
- Memory, Nostalgia, and Temporality
- Music and Sound
- Tradition and Heritage
- Religion
- Resistance, Resilience, and Activism
- Sporting Celebrations
- Tourism

Abstracts of up to 500 words (only abstracts/papers that have not been previously presented and published will be considered) and biographies of no more than 100 words (in Word .doc format) should be submitted by 20 March 2024.

KEY DATES

- 500-word Abstract Proposal Submission: 18th February 2024
- Notification of Acceptance: 20th February 2024
- Completed Presentation (optional): 1st April 2024
- Symposium Date: TBA



Announcements

Call for Papers *Bakhtin for the 21st Century*

Guest Edited Issue by:

Dr Ivan Stacy (Beijing Normal University)

Deadline for submissions:

See website

Foreword by Prof Sue Vice, author of *Introducing Bakhtin*. This edition was born out of last year's ISFC 2021 workshop with Dr Kim Johnson and Dr Jarula M.I. Wegner: *A New Paradigm, Moving on from Bakhtin*. Dr Stacy had the idea that there needs to be further discussion on Bakhtin in relation to festival culture, and will be curating strong and serious contributions to this special issue. We are happy to invite submissions to the call for papers.

Find out more at:

festivalculture.co.uk/bakhtin

Call for Book Reviews

We invite book reviews (700 - 1,200 words) on work on the following topics, but not limited to: Carnivals (business, entrepreneurship, combined arts, performance), Caribbean Festivals, Celebrations, Community Festivals, Festival Cities, Festival/Celebration, Night Life, Festivals and Fiestas in South America, Gatherings (crowds, fans, activities), Medieval Festivals, Celebrations and Events, Music Festivals, Religious Events, Ritual Culture, Pan and Panyards. We also invite reports (5,000 words), review essays (should focus on 3-5 books on a similar topic or theme), analysis of festival events, and interviews (between 800 and 1,200 words).

Find out more at:

festivalculture.co.uk/call-for-reviews

Call for Proofreader/Copy Editor

As part of this role, you will need excellent English language skills, exceptional attention to detail, and time management skills. This role may also be of interest to a student, retiree, or independent scholar.

Main Responsibilities:

- Working alongside the editor-in-chief
Assist in copy editing articles using inter-, multi-, trans- and cross-disciplinary approaches
- Strong communication (oral and written) and interpersonal skills
- Exceptional English
- Assess the quality of submissions and offer appropriate feedback to authors when revisions need to be made or articles are rejected

Find out more at:

festivalculture.co.uk/opportunity

Call for Papers *Caribbean Culture*

Deadline for submissions: Ongoing

We are committed to developing an understanding of how festive, ritual, celebratory, etc culture impacts aspects of Caribbean life, and vice versa.

Find out more at:

festivalculture.co.uk/caribbean-culture

Obituary

Lutus Moses

(1938–2023)



In Memory of a Friend, Innovative Scholar, Entrepreneur, Mentor, and Teacher

FCRE pays tribute to Lutus Moses (1938–2023), a friend of the network who supported education and culture. He left an indelible mark on his community as a cultural figure, educator, and entrepreneur. He was a disciplinarian and unwavering in his commitment to inspire others through education and music. He loved his family unconditionally and became a role model for upcoming generations. His passion for the community was demonstrated in the time, energy, and innovative ideas he contributed. As a younger man, he led a community choir and sang, and played guitar at village and community festivals and events.

In the Winward district of Tobago, he formed the Speyside Young Amateurs group, which pioneered folk arts. A school choir he formed also won the championship at the 1968 music festival. He was the musical director of the Best Village group at Pembroke Anglican Primary School, which placed fourth and sixth in the Prime Minister's Best Village competition between 1971 and 1974. At Tobago's music festivals in 1972 and 1974, he led the village choir and school choir to championships. Hundreds of students

passed their primary school leaving exams through the adult education classes he organised. He assembled a small band of musicians that performed at concerts and on the local radio station.

He believed that mathematics improved learning and development across a wide range of areas. A large number of his students received part-scholarships to American universities after taking his Standard Assessment Test (SAT) classes. Additionally, he taught mathematics at a youth camp for many years.

Part of his home was converted into a math school, resulting in the birth of the 'Math House'. He loved his profession and dedicated 60 years to teaching. He taught approximately 80 percent of Tobago's population, according to estimates. As a mentor, Lutus taught many young people the importance of education and pursuing their dreams. His family, friends, and community looked up to him as a role model and inspiration. There will be a void in his absence.