

2018

RUBIS MÉCÉNAT CULTURAL FUND

# *IMPULSE ART PROJECT*

A youth visual arts community platform

**KINGSTON**

JAMAICA



Mural, Adastral Gardens, Kingston, 2017 © Nile Sauter

**A socio-cultural initiative by Rubis Mécénat cultural fund**

**With Rubis Energy Jamaica**

SINCE 2015

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# INTRODUCTION

## ***InPulse* art project**

An artistic and a social initiative to support Jamaican youth through the practice of visual arts.

*InPulse* is an ongoing project undertaken in 2015 by Rubis Mécénat cultural fund in partnership with Rubis Energy Jamaica at the heart of the Dunoon Park community in East Kingston, Jamaica. It strives to support Jamaican youth and improve the conditions of young adults from local communities through the practice of visual arts as a positive means of expression. A creative platform and a life skills development programme, *InPulse* offers visual art courses led by local and international artists as well as general-purpose educational training. Furthermore, the programme introduces its participants to the art market and to its professionals by organising specific visits and inviting leading figures of the Caribbean artistic scene.

Each year the project awards scholarships to the most promising students to pursue a tertiary education at the Edna Manley College of the Visual and Performing Arts in Kingston.

### **Why the project?**

Within the context of its support to contemporary art, Rubis Mécénat aims to develop lasting social art initiatives with the Group's subsidiaries as a way of getting involved in the local communities and positioning itself as a social and cultural player in addition to the economic role the company plays within the countries.

After an initial socio-cultural project launched in South Africa in 2012, the fund launched a partnership with the Group's Jamaican subsidiary, Rubis Energy Jamaica, to develop a long-term initiative within the Dunoon Park community in East Kingston, near the subsidiary's headquarters.

Jamaica has a dynamic cultural and artistic scene, but it is also a country where local communities are faced with daily violence linked to criminal gangs and drugs. With a youth unemployment rate of nearly 25%, young people living in Kingston's inner communities are more inclined to drop out of school. This violence is a threat to the young Jamaican generation.

It is in the middle of one of these Kingston communities that Rubis Mécénat and Rubis Energy Jamaica chose to set up the *InPulse* programme with the goal of empowering Jamaican youth through the practice of visual arts as well as to improve the environment and the lives of these youths.

Rubis Mécénat's commitment creates strong links of solidarity and trust. By going as close as possible towards those that are the furthest away from contemporary art, Rubis Mécénat reaffirms its belief in its educational and societal virtues. It does not only reach out to students, it also encourages the local community to becoming actively involved in visual arts.

**Rubis Energy Jamaica's commitment**

This initiative is a part of Rubis Energy Jamaica's policy of social commitment and responsibility. A long-term endeavour like *InPulse* enables the creation of a concrete foothold in the territory as well as solid results with the Jamaican youth in the community. Rubis Energy Jamaica reaffirms that it is a responsible company committed to the economic and social landscape of the country it operates in. It also encourages its collaborators to engage with the project with a team of volunteers who contribute to the programme's daily administration and logistics.

*"At Rubis Energy, we actively seek to partner with companies who share our commitment to sustainable development, and to steering Jamaica in the growth and peace path by building both the capacity and sustainable prosperity of the communities in which we operate."*

Alain Carreau, CEO, Rubis Energy Jamaica



Mural in progress, Dunoon Technical High School, Kingston, 2017 © Stanford Watson

# CONTEXT

**By Monique  
Barnett-Davidson**

## **In Time with Jamaican Artistic Development**

In February 2017, a group of young *InPulse* programme participants attended their first Jamaica Biennial at the National Gallery of Jamaica (NGJ), Kingston. The event is the largest contemporary art exhibition in the country and this year was very ambitious. It featured over one-hundred and sixty major and emerging artists from Jamaica, the Jamaican Diaspora and a few from the Caribbean region; spread out over three locations in Kingston and Montego Bay. So much was there, almost every technical and material approach was represented. It even featured what is touted to be the largest two-headed drum in the Caribbean, measuring exactly 914.4 cm in length; hewn out of the single trunk of a felled silk cotton tree. Artists used animated GIFs, human hair, animal remains and super-sized dresses made out of dish rags. There were even a pair of gold fish (rest in peace, Fred).<sup>1</sup> Whether the students were aware of it or not, the achievements of these artists were windows into their own potential. Their excited and animated explorations of the various galleries on their visit hinted at piqued curiosities and renewed vision.

<sup>1</sup> Fred the Gold Fish passed away after an encounter with an adorable young visitor who loved him a little too much.

The ambition of the NGJ's Jamaica Biennial 2017 is perhaps the greatest indicator of where Jamaican art is at the moment. Just over two decades before, the art community had suffered a crucial setback. In the early 1990s, what was a steadily growing commercial economy surrounding and supporting visual art practice and business, grinded to a halt when Jamaica's financial sector had crumbled. A large number of local financial and corporate institutions - the biggest buyers and supporters of the visual arts - filed for bankruptcy or were being liquidated. In their absence, the support of smaller-scale private buyers was insufficient to keep things afloat. The Jamaican art scene seemed to enter a period of relative quiet. Many art-driven businesses closed their doors and funding opportunities for artists dwindled. Today, the commercial art market continues a struggle of recovery.

The rally now taking place has been a result of the tenacity of creators and innovators as they continue to diversify output and seek new platforms for expression and promotion. An increasing number of Jamaican artists, in particular the young and emerging, have been seeking to participate in more overseas fellowships and residencies. These programmes have afforded them opportunities to participate in overseas exhibitions. These have included *EN MAS': Caribbean and Performance Art of the Caribbean* (New Orleans, 2015), *Jamaican Pulse: Art and Politics from Jamaica and the Diaspora* (Bristol, 2016) *Jamaican Routes* (Oslo, 2016), *Jamaica Jamaica!* (Paris, 2016/2017). The Perez Art Museum Miami hosted a retrospective exhibition for one of Jamaica's historic pioneer Intuitive painters, John Dunkley (1891-1947), entitled *John Dunkley: Neither Day nor Night*. Jamaican artists, like so many others around the world, have also incorporated the Internet as an extended space for showcase and self-promotion. Many of them can be found and are active on a myriad of social media handles like Facebook, Instagram and Tumblr, garnering unique success as a result.

## **Kingston, Art Metropolis**

The pulse of this transition is felt the strongest in capital city Kingston - the nerve centre of visual arts infrastructure and activity. The city boasts the oldest and the largest public art museum and arts college in the Anglophone Caribbean: respectively, the NGJ (a division of the Institute of Jamaica - IOJ, established in 1974) and the Edna Manley School of Visual Arts (formerly the School of Art and Craft, established in 1950). These are supported by other state-run, arts-focused agencies, such as Jamaica Cultural Development Commission (JCDC) - which annually holds a national art competition for local professional and amateur artists since 1963. There is also the Junior Centre - another division

of the IOJ, dedicated to the social and cultural development of children. They coordinate the Junior Exhibition for Art and Craft in Schools, one of the longest running exhibition programmes for child art in Jamaica since 1962. Some of the largest private and corporate collections are also based in the city, rivalling even the NGJ's permanent collection, such as that of the Bank of Jamaica, the island's largest central banking institution.

Among the many artists based here, Kingston is also home to a large number of street artists, whose works can be seen on the walls of homes and business places, vehicles, juice-and-snack carts, and even coffins! These artists work outside of the traditional art channels, supported mainly by persons from within their communities. Initially emerging out of sign painting conventions, most street artists produce mural portraits of famous local and international public figures as well as other commemorative murals of deceased loved ones or community icons. In some communities', it is not uncommon to see numerous murals of slain gang members and leaders. Such murals have been frowned upon by the police forces, who will occasionally overpaint these death portraits.

Since the early 2000s, there have been the emergence of non-profit, artist-run spaces such as Studio 174 and NLS (New Local Space), which experiment with residency programmes for local and international artists, as well as with exhibition programme formats. Aside from the Jamaica Biennial, two other Kingston-based visual arts extravaganzas are the *Liguanea Art*



Art room, Dunoon Technical High School, Kingston, 2017 © Nile Sautter

<sup>2</sup> These events are rivalled only by the Mandeville Arts Festival, currently the oldest arts festival in the country at twenty-six years, held in the town of Mandeville over 90 km west of Kingston.

*Festival*, inaugurated in 2005 and the *Kingston on The Edge* (KOTE) summer urban arts festival, which began in 2007. Both these events are initiated by the Kingston business community and have succeeded in attracting massive corporate support. In recent times, their occurrence has become greatly anticipated by established as well as emerging artists and collectors alike.<sup>2</sup> Events like KOTE have inspired a greater appreciation for the use of alternate spaces as art exhibition venues in Kingston, which include a variety of business places such as restaurants and even law firms. In 2014, local firm *Myers, Fletcher and Gordon* organized an exhibition entitled *Trajectories: 70 Years of Art*, which featured a substantial display of selections from its corporate collection of Jamaican art, in dialogue with contemporary works of art by emerging artists; transforming its office rooms and cubicles into a series of intimate showcases of paintings, sculptures, works in mixed media and even digital projections and film. Emerging private ventures like *Red Easel* and *Moda Market* have begun to experiment with the idea of pop-up galleries or exhibitions.

***InPulse Jamaica - Enriching Communities and Lives Through Creativity***

While facilitating the development of career artists is key to continuity, this continuity is unsustainable without social engagement. Many Jamaican artists are involved in creating opportunities for social change and improvement for communities, through collaborations with community-based interest groups. Grant funding for such programme initiatives have been made available through some local corporations like the Wisynco Group Limited, who are committed to supporting social development.

Inclusion, exposure, education and appreciation are among key elements of coordination in this regard. Participants can view themselves, their abilities and opinions, as well as those of others, reflected in technique and artistic output. Exhibitions and showcases can act as positive re-enforcement for personal as well as artistic growth. Learning technical skill in art forms like ceramics, graphic illustration and even digital art exists in tandem with learning important life skills, potentially steering career direction and even inspiring entrepreneurship. High levels of craftsmanship are achieved through discipline and the commitment to that can encourage participants to realize the wider value of creative work in social contexts.

When the *InPulse* programme was initiated in September 2015, it increased value to an active pre-existing network of local artists, art educators, institutions and other similar programmes, committed to what I have just described. *InPulse* is based in the Dunoon Park community in East Kingston. The programme aims to broaden the perspectives of its teen participants through exposure to the visual arts in structured workshops. Additionally, the programme also facilitates remedial literacy and numeracy classes for those who need it, balancing art education with basic academic development. These workshops are held in a dedicated classroom at the Dunoon Technical High School, and take place after school during the week and on Saturdays. It is currently subscribed by about twenty teenagers from the school and surrounding community. The programme is run by a group of well-respected local multi-disciplinary artists who also work professionally as art instructors. Currently there are three who form the core team: lead coordinator Camille Chedda, Oneika Russel and Stanford Watson. This team is occasionally expanded to include other artists who are invited to conduct specialized short-term workshops, designed to focus on contemporary approaches to art making. In 2017, for instance, there has been a film workshop conducted by Jamaican film-maker Nile Saulter and a sculpture workshop conducted by members of the Haiti-based Atis Rezistans, represented by UK-born artist and curator Leah Gordon, alongside Haitian artists Andre Eugene and Jean-Claude Saintilus. The programme also encourages its young participants to embark on community-based art projects which have included mural projects at Dunoon Technical, and at the Adastra Gardens Basic School located just about 5 minutes away. The programme also has scholarship offerings for its participants; at the time of this writing, two former participants and scholarship awardees are final year students at the Edna Manley School of the Visual Arts.

Support from the cultural fund Rubis Mécénat, Rubis Energy Jamaica, community endorsement,

local collaborations with artists have made the *InPulse* programme one of the most dynamic initiatives thus far. One anticipates the future achievements of this small group of talented youngsters and their dedicated instructors. With that in mind, we remember those excited students who visited the Jamaica Biennial of 2017. After their experience, I would like to hazard a guess and say that their best is yet to come.



© M. Sautter



# FOCUS ON THE PROJECT

## **Location**

The programme takes place at the Dunoon Technical High School in Dunoon Park, situated in East-Kingston. A room entirely dedicated to the practice of visual arts gives the project’s participants unlimited access to the necessary resources for learning art, including Internet, art supplies, cameras and computers.

## **Target Audience**

The programme benefits around thirty participants yearly in the age of 15 to 30 years old, including Dunoon Technical High School students and early school leavers from neighbouring communities who wish to develop their creativity and deepen their knowledge in the field of art.

## **Programme**

- Three weekly “studio-practice” workshops are lead by the Jamaican visual artist and Project Manager, Camille Chedda. All types of artistic expression are addressed, ranging from drawing to animation via murals painted in the streets of Kingston. Numerous speakers from the local art scene are also invited to present their work and host workshops.
- In parallel, the programme offers intensive workshops throughout the year, hosted by artists belonging to the local and international art scene.
- Each year, Rubis Mécénat and Rubis Energy Jamaica award scholarships to the most promising students to pursue college studies at the Edna Manley College of the Visual and Performing Arts in Kingston. The programme also awards scholarships to early school leavers who wish to sit for high school exams in order to pursue a tertiary education.
- Visits to exhibitions, festivals and studios are regularly organised.
- Weekly catch-up classes are offered to students along with courses in entrepreneurship and basic life skills.
- The project also allows emerging artists to meet art professionals and to participate in art-related events in Jamaica or in the region.

### An Alternative Education

Through this intensive training programme, *InPulse* provides an alternative to the existing official academic programme. It seeks to promote a durable alternative education for the personal development of the local Kingston youth by offering them new perspectives.

Through the learning of visual arts, *InPulse* wishes to create a positive impact on the Dunoon Park community, and on the Jamaican youth at large, that operates in a often instable and precarious environment.

*Rubis Mécénat* plays a dual role as a social actor and as a vector to convey the importance of culture and of the value of art.



**The Permanent Team**

Lorraine Gobin, Director of the project, Managing Director at Rubis Mécénat  
Camille Chedda, Project Manager, Jamaican visual artist  
Steffan Harriott, Art Teacher at Dunoon Technical High School  
Dania Roberts, English Teacher at Dunoon Technical High School  
Kimberly Reid, Project Assistant  
Duhane Telphia, Mathematics Teacher at Dunoon Technical High School  
Dunoon Technical High School volunteers as well as volunteers from the Rubis Energy Jamaica subsidiary represented by Donovan Dobson, Director of Human Resources at Rubis Energy Jamaica  
and Alain Carreau, CEO at Rubis Energy Jamaica

**The mentors**

Camille Chedda, Project Manager, Jamaican visual artist  
Oneika Russell, Jamaican visual artist  
Stanford Watson, Jamaican visual artist and community art activist

**Contributors**

Monique Barnett-Davidson, Visual Arts and Museum Professional  
André Eugene, Haitian visual artist, member of the Atis Rezistans collective  
Leah Gordon, British multimedia artist and curator  
Jean-Claude Saintilus, Haitian visual artist, member of the Atis Rezistans collective  
Nile Saulter, Jamaican video artist  
Phillip Thomas, Jamaican visual artist



InPulse students with mentors  
Camille Chedda,  
Stanford Watson  
and Steffan Harriott  
in front of their mural,  
Kingston, 2017  
© Nile Saulter

KEY DATES SINCE 2015

Around 50 students participating in the *InPulse* programme

3 scholarships awarded to go to the Edna Manly College of Visual and Performing Arts

3 weekly workshops led by Jamaican artists

10 artists invited to the programme

2 weekly general knowledge courses

1 art space renovated exclusively for the project with unlimited internet access, computers, art supplies and photographic equipment

1 group exhibition in Kingston showcasing the work of the InPulse students

2 murals painted in the heart of local Kingston communities

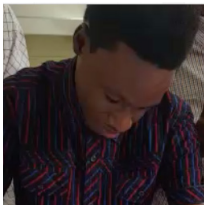
1 artist collective formed through the project

1 book on the student's work

1 video documenting the project

# STUDENT TESTIMONIALS

Testimonials from three young *InPulse* students



**Kirk Cockburn** early school leaver, 21 years old

*The InPulse art project at Dunoon Park Technical High School has had a great impact on the lives on many individuals, including myself. It is an opportunity unlike anything else I have ever experienced. We, the participants of this programme, get full hand knowledge from highly qualified teachers in the areas of Mathematics, English Language and Visual Art. The feeling is great because we interact with each other, share ideas, differences and, most of all, we work as a team. Even though we have different personalities, we get along very well because we have the same goals and objectives.*



**Sheldon Green** early school leaver, 21 years old

*The InPulse art project is a programme that is helping young artist like myself to be able to achieve a artistic career through a step by step process in order to become a professional artist. Being enrolled in the programme has given me the opportunity to continue doing things that I love: meeting new people, learning new ways of making art and strengthen my skills, and learning how to earn from it as well.*

*At the end of each year, the programme offer a full-time scholarship to a student due to his or her performance throughout the programme. This is my second year in the programme, and I can see how much we have grown since last year. The project has joined us together in an environment where we can see, excel and learn not only from our lecturers, but also from each other's way of approaching the tasks that is given to us.*

*This project has taught me many things, including that we all have our differences in learning, but when we can see these differences and take out the information needed to reach our goals, we have given ourselves the power to grow as individuals.*



**Jordan Harisson**

**scholarship recipient, Bachelor of Fine Arts at the Edna Manley College of the Visual and Performing Arts**

*The InPulse art project has helped me in my development as an art student and given me the proper techniques. This programme brings something entirely new to the students.*

# FOCUS ON THE MENTORS



### **Camille Chedda**

Camille Chedda was born in Manchester, Jamaica. She graduated from the Edna Manley College of the Visual and Performing Arts with a Diploma in Painting, and received an MFA in Painting from the University of Massachusetts Dartmouth, USA. Her works have been featured in major exhibitions at the National Gallery of Jamaica including *Materializing Slavery*, *New Roots* and the *Jamaica Biennial 2014*. She is the recipient of numerous awards, including the Albert Huie Award, the Reed Foundation Scholarship and the inaugural Dawn Scott Memorial Award. She has been artist in residence at Alice Yard in Trinidad, Art Omi in New York and has been awarded a residency at Hospitalfield in Scotland as a part of the inaugural group of artists in the TAARE programme. Chedda currently lectures at the Edna Manley College, the University of Technology and conducts art workshops at Dunoon Technical High School with the Rubis *InPulse* art project as its Project Manager.

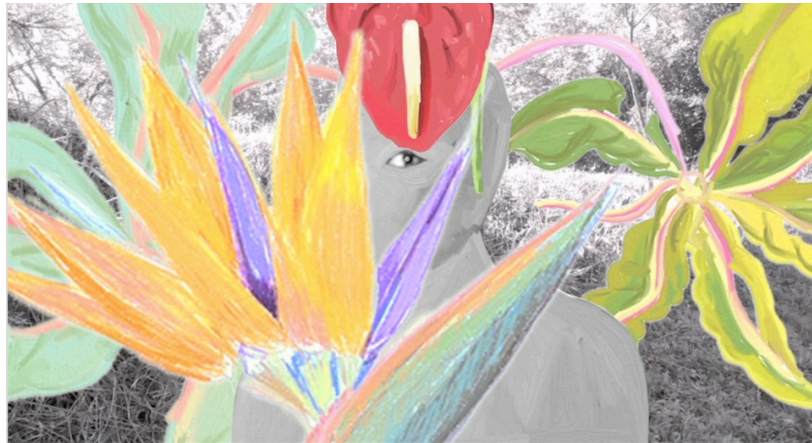


*Rebuild*, Camille Chedda.  
cement, plastic bags, sequins, plastic  
toys and objects, rice, printed text,  
concrete blocks, 2015  
Photo: LAZAROS



## Oneika Russell

Oneika Russell attended the Edna Manley College of the Visual and Performing Arts, Jamaica from 1999 to 2003 where she completed a diploma in Painting. In 2003, she left for Goldsmiths College in London, United Kingdom, where she attended the Centre for Cultural Studies. While at Goldsmiths, Oneika Russel began to integrate her interest in combining the practice of painting with new media. Subsequent post-graduate studies at Kyoto Seika University in Japan furthered her interest in the meeting point of handicrafts and technology as a device for the exploration of history, culture, and social narratives. Characters and stories form the basis of much of her earlier work. Many of the narratives were imaginings, re-inventions and re-readings inspired by experience and locations, as well as romanticized memories from literature, cartoons, picture books and fairy tales, magazines and other media. Her current work increasingly involves installation which uses sound, drawing, video, prints, books and objects to reclaim and assemble fragmented experiences and thoughts.



*Ambassador of the New World.*  
Oneika Russell, video still/ installation  
detail, 2016  
© Oneika Russell

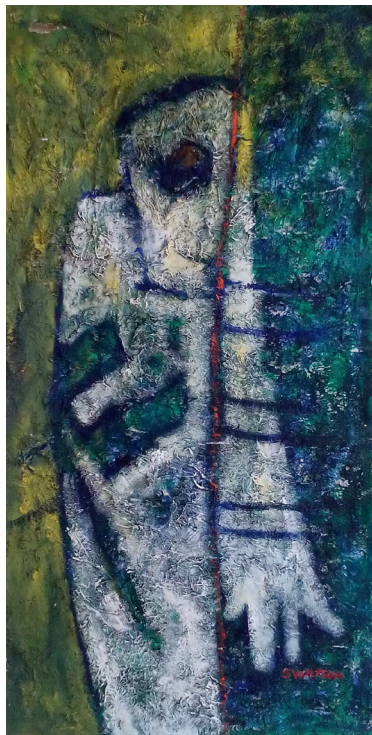


*A little bit of what you fancy.* Oneika  
Russell, video still, 2017  
© Oneika Russell



### Stanford Watson

An artist and a community art activist, after graduating from Ruseas High School in Hanover, Stanford Watson attended the Edna Manley College of the Visual and Performing Arts in 1979. He enjoyed his exposure to different art forms and tuition from Arthur Coppege, Hedy Buzan, Eric Cadien and Cecil Cooper. He specialised in painting and soon developed an expressive style that mirrored the restless mood of the early eighties. His friendships with fellow students such as African/Omari Ra, Douglas Wallace/ Khalfani Ra, and Valentine Fairclough amongst others, stimulated his interest in the political, economic and social concerns that fed his work. After graduating, he quickly established himself as a serious painter by exhibiting widely in Jamaica and in international exhibitions. His work was sought after by many private collectors as well as by the National Gallery of Jamaica who responded positively to his maturing wit and biting social commentary. In addition to his painting, Watson has also proved himself to be a stalwart teacher. He now works for the Multicare Foundation's outreach programme, travelling and teaching extensively in the Jamaican provinces. More recently he has pursued these social concerns in the USA.



Private, Stanford Watson  
© Stanford Watson



Nadine and Jamila No.,  
Stanford Watson  
© Stanford Watson



# DUNOON TECHNICAL HIGH SCHOOL

**Dunoon Technical High School** is located in East Kingston. The school was established in 1979 when it opened its doors to the first batch of 331 students. Jointly built by the Government of Jamaica and the World Bank, it is state-owned and co-educational. **Dunoon Technical High School** strives to provide a paramount education for its students, an education that acts as a springboard for entry into workforce, life-long learning and life in general. Through curricular, extra-curricular, and community activities of highest standard, each student can develop leadership qualities, a positive attitude, as well as realise their creative potential and discover further aptitudes.

Shawn Arons is the Principal of the Dunoon Technical High School and a supporter of the programme since 2015.



Kingston, 2017  
© Nile Saulter

# RUBIS MÉCÉNAT CULTURAL FUND

As a responsible company, Rubis has given itself a double goal: undertaking social change in two fields, health and education, and promoting artistic creation through its endowment fund Rubis Mécénat.

In 2011, the Rubis Group created its cultural endowment fund Rubis Mécénat to strengthen links between its subsidiaries, contribute to the absorption of the Group into its socio-cultural environment, and to revitalize the company culture. As an industrial, social and cultural protagonist in the countries in which it operates, the Rubis group strengthens its actions on each territory thanks to the implementation of its cultural projects.

Rubis Mécénat's primary objective is to take action in developing countries where the Group has a presence. By collaborating with the local subsidiaries and joining forces with local and international artists Rubis Mécénat nurtures socio-cultural projects at the heart of local communities whilst bringing to young adults an educational artistic programme and the ability to go through life with the practice of the visual arts. These programmes, enriched by a system of scholarships as well as of cultural events, are designed to let personal vocations, future prospects, and new talents come to the fore. Functioning as creative platforms, these artistic and social initiatives constitute a long-term investment which allows support over time as well as immediate follow-up in each territory.

In addition, Rubis Mécénat supports artistic creation by guiding emerging and mid-career artists in France and abroad, commissioning works for specific sites as well as for the Group's industrial sites. The fund also purchases, from the artists it supports, works destined to be shown in the offices of the Rubis group.

*Art must be universal, humble and accessible in order to serve and ensure social cohesion.*

John Ruskin

Lorraine Gobin is responsible for philanthropy at Rubis and Managing Director at Rubis Mécénat since 2011.

[www.rubismecenat.fr](http://www.rubismecenat.fr)

# RUBIS ENERGY JAMAICA

Rubis is an international company specializing in the distribution and marketing of petroleum and chemicals products operating in 18 Caribbean territories, including Jamaica. Rubis Energy Jamaica operates a modern import terminal at Rockfort supplying commercial and retail customers and provides a comprehensive fuel management solution utilizing secure pin and chip technology.

At Rubis Energy, sustainability is key, both in terms of our business interests and the environmental and socio-economic climate in which it operates.

In keeping with this vision, Rubis has launched the R.E.A.C.H Programme (Rubis Energized Activities and Cultural Habits), with a focus on forging meaningful relationships and implementing special community projects within its immediate surroundings.

This programme complements the cultural project *InPulse*, launched with Rubis Mécénat cultural fund in 2015.

Rubis Energy is also working to improve the environmental performance of its operations. Initiatives include lowering their emissions to improve impact on biodiversity, and using less energy, water and other vital resources.

Alain Carreau is CEO of Rubis Energy Jamaica.

**[www.rubisenergyjamaica.com](http://www.rubisenergyjamaica.com)**

**[www.facebook.com/rubisjamaica](https://www.facebook.com/rubisjamaica)**

# EVENTS - WORKSHOPS

## 2018

20 January - 26 February

*InPulse art collective* at Studio 174 in Kingston presenting the work of the *InPulse* students, as well as a collaborative workshop with the downtown community.

Publication of a book on the InPulse Collective.



Mural in progress.  
Adastra Gardens, Kingston, 2017  
© Camille Chedda

Continuation of the workshops

## 2017

Invitation of three students to participate in the Ghetto Biennale in Haiti 10-20 December 2017.

Workshops with the following Jamaican artists:

- Camille Chedda - painting
- Stanford Watson - painting and murals
- Oneika Russell - digital animation
- Nile Saulter - video
- Phillip Thomas - painting

Intensive workshop on Haitian arts with the British artist and curator Leah Gordon and the Haitian artists and members of the Atis Rezistans collective, André Eugène and Jean-Claude Saintilus.

**2016**

Launch of the weekly “studio-practice workshops” led by the Jamaican artists Camille Chedda, Oneika Russell and Stanford Watson.

Two additional scholarships awarded to study at the Edna Manley College of the Visual and Performing Arts.

Open studio presenting the *InPulse* students’ work to the general public.

**2015**

Project launch at Dunoon Technical High School, Dunoon Park, Kingston, Jamaica.

Selection of the first wave of students. Implementation of general catching-up classes, life skills courses and classes in the visual arts. A first scholarship is awarded to study at the Edna Manley College of the Visual and Performing Arts.



Workshop with member of Haiti-based collective Atis Rezistans, Kingston, 2017  
© Camille Chedda

# DOCUMENTATION

## PUBLICATION

2018

Book

**INPULSE COLLECTIVE - KINGSTON**

A catalogue presenting work by the *InPulse* art project and its artists (2016-2017)



## VIDEO

Video of the *InPulse* art project

A film by Nile Saulter

2017



## SOCIAL MEDIA

Follow the project on Facebook



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Hallelujah  
Video still, 2017  
© Nile Saulter