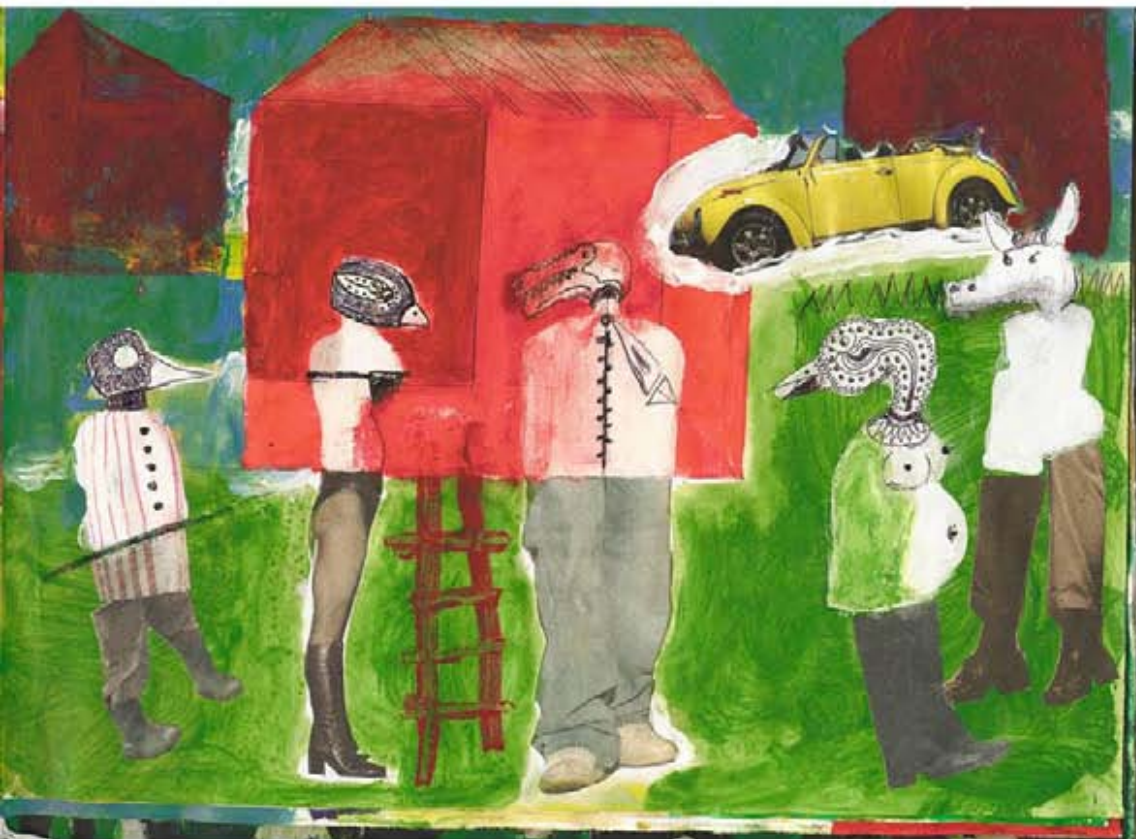


Paintings • Sculpture • Photographs

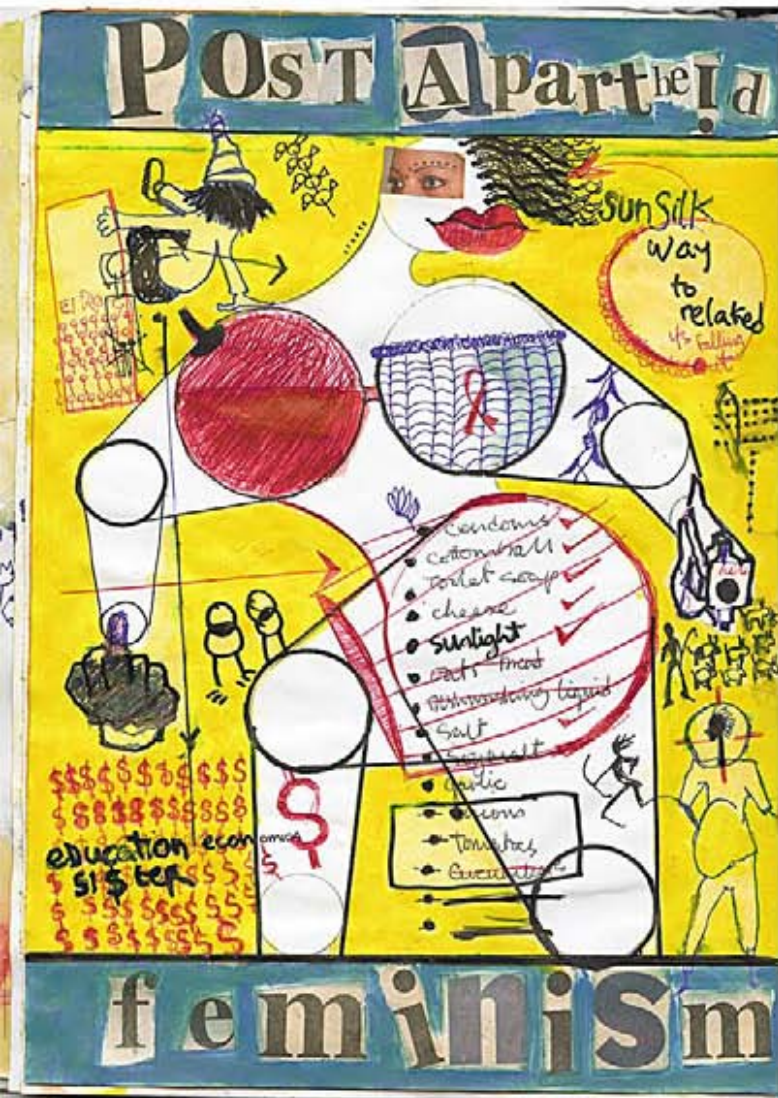
Dean Arlen (Trinidad) • 1



**LEFT: "Township @ 6pm"
mixed media, 2006.**

This poster tells the story of a people within a particular geography and economic background who make their way into the night of merriment and frivolity. They adopt a mask or shape shifting as part of their animal/spiritual self in order to hunt or stalk their way through the jungle of modernity. This masking we can find in the vocabulary of many African artists about whom I read and met. In my country (Trinidad and Tobago), we also find this masking: in our modern carnival and other spiritual celebrations.

During the period October 2005 to April 2006 I had the opportunity to visit Cape Town, South Africa, where I took part in a three month residency programme at the Greatmore Studios. At the beginning of my stay in Cape Town I visited the University of Cape Town (UCT) where I explored the history of South African art. I read of the deep spiritual roots of their art and of the tragic lives of the artists under colonial rule and the apartheid system. Yet, despite this, the artists were and still continue to be important translators of history, and at times, agitators for revolution and social change. What I also saw between those worn out pages was the important role the Poster played in educating and stirring the people to action during the revolution against apartheid. My visit to South Africa came ten years after the democratization process and what I saw on the walls of Cape Town was the poster being used as a tool for capitalism, exploitation and re-education both politically and socially. So, my three posters on this website (there are twelve posters in total) represent an attempt at re-politicizing the poster and returning it to its rightful place in society. These posters seek to re-assert and re-create the dialogue that has fallen into the alleyways of many developing countries with the emergence of Western-oriented economic programmes e.g. South Africa's Black Economic Empowerment Programme (BEE) or the Trinidad and Tobago Vision 20/20 Programme. The many ethnic, economic, historical and social similarities between South Africa and Trinidad and Tobago created an environment for interesting reflection and observation. The posters, therefore, are not only observations of a specific space but rather a cross pollination of influences where metaphorically – the Caribbean Sea laps the shores of South Africa.



TOP LEFT: "Post Apartheid Feminism" mixed media (acrylic, ink and collage printed on PVC) 2006.

This poster reflects the African intellectual feminist activist who attends high powered meetings with Africa's patriarchy yet still finds time to mall shop in the suburbs of Cape Town with her children, cook a meal for friends on a Wednesday night and make love to her partner. The Post-Apartheid Feminist is the African multi-tasking woman, who we will find both in the townships and suburban Cape Town.



BELOW LEFT: "Women @ 6pm" mixed media (acrylic, ink and collage printed on PVC) 2006.

This mixed media poster refers to the defiant women of South Africa, the revolutionary mothers, like the two old women I meet in a township on the outskirts of Cape Town. These women, former anti-apartheid activists, defied the white oppressors while their men were either working far from home, exiled or in detention. These women in the past were full-figured, fertile, intelligent and sexy.

We can find these metaphors both in South Africa and Trinidad and Tobago.

This body of work was installed at the Museum of Port of Spain, Fort San Andreas, South Quay, Trinidad, from 28th November 2006 to 17 December 2006.

Ralph Baney (Trinidad)



ABOVE LEFT: "New Born" 111 inches, Trinidad Samaan, 1973.

The swelling of the center section of the column is indicative of pregnancy. The embryonic form at the top is the next stage. It has just been liberated from the womb.

ABOVE RIGHT: "Progressive Motion" 32 inches, Polished Bronze, 1986.

The line or edge of this abstract form seems to be endless. The eye can follow it up and around and the process continues...on and on.

Both pieces seem to speak to the Caribbean condition, moving always through processes of creolisation/hybridity and always forming itself anew - newly born through continuous synthesis.

Vera Baney (Trinidad)



“Christ in Majesty” 72 x 96 inches, mosaic, 1970.

This piece was created for a chapel at Bishop Anstey High – a secondary education Anglican school for girls in Trinidad’s capital city. This artwork places a Black Christ in an Anglican setting in the Caribbean.



“Migration” Ceramic, 1984.

This piece conveys the impact of a crowd in motion. Migration has historically been central to the formation of Caribbean spaces. Caribbean people have been and continue to be in flux – coming and going.

Abel Barroso (Cuba)



“Vacaciones Móviles” 60 x 70 cm, acrylic on paper, 2006.

In this painting, technology goes on vacation. It reveals the irony of our dependency on devices of communication. Móviles [the word used in the title of this work] is the name given to cellular phones in Spain. Man is more and more tied to devices of communication. Technology has changed our lives for better and for worse.

“La Tecnoconquista” 60 x 70 cm, acrylic on paper, 2006.

Discovery is a marked part of our history as a former colony. Technology has rediscovered places in the world and has conquered them by means of globalisation. In the painting, three ships [referring to the fleet of three ships: the Niña, the Pinta and the Santa Maria used by Christopher Columbus on his voyage from Spain to the ‘New World’] have come to conquer the Americas. Each of the three ships carries a cell phone. A satellite sends a message to the conqueror and the conquered and the two make an agreement. Now, the conqueror comes for vacation.



The text on this page has been translated by Marsha Pearce.

Mario Benjamin (Haiti)



“Self Portraits as Triptych” 30 x 46 inches each, oil on canvas, 2006.

These portraits are projections of myself. I favour rapidity. This work was made in 3 minutes. I begin and I stop as soon as I recognise myself.

* * *

What might this work and the artist’s process of painting say about Caribbean identity, imaginations of self/self-invention/self-representation?

Errol Ross Brewster (Guyana)

The images reflect the social impact of dictatorship in the post independence period and the insensitivity of austerity programmes imposed by the IMF and other controlling economic structures. The cycle of sustainable life is also portrayed. One image here – an image of recourse to cultural/religious traditions – is also offered to evince the ongoing historic struggle against ancient agents of the crown and recent representations of capital.



TOP: "Seasons of Resistance." Positive colour transparency film with digital manipulation.

MIDDLE: "Give and Take No. 1." 35mm black and white negative film with digital manipulation.

BOTTOM: "Bashment Kulcha In Di Spirit." Positive colour transparency film with digital manipulation.



Andrea Chung (USA/Trinidad/Jamaica) • 1



ABOVE LEFT: "Domino Cotta 1" 8 x 10 inches, collage, drawing and brown sugar 2008.



ABOVE RIGHT: "Domino Cotta 2" 8 x 10 inches, collage, drawing and brown sugar 2008.

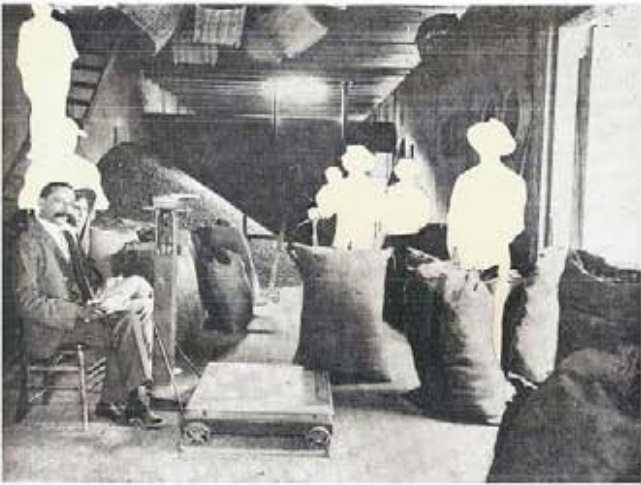
Andrea Chung grew up in Houston, away from her extended family, and thousands of miles away from her parents' homelands of Trinidad and Jamaica. The most tangible connection to her heritage has always been through food. Andrea creates original works using foodstuffs and trade materials as signifiers for cultural exchange as a result of migration. Her current artwork explores the relationships between exported goods of the New World, such as sugarcane, rum, allspice and bananas, and the imported laborers and the stories and ideas that these relationships carried. Andrea juxtaposes shipping materials such as wooden palettes with ingredients found in traditional Caribbean cuisine while thinking about the importation of these ingredients, as well as people, and how both inevitably intersect and collide at crossroads.



**AT RIGHT: "Invisible Cargo" 2007
Spices on wooden shipping palettes.
Ingredients are brown sugar, coffee,
arrowroot and allspice.**



Andrea Chung (USA/Trinidad/Jamaica) •2



Black and White Images:
“Xerox Cut Outs”

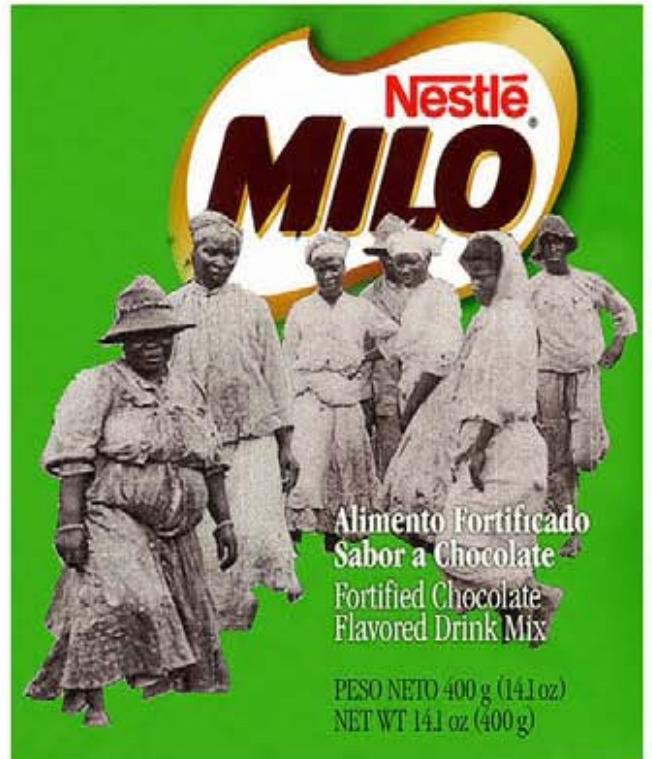
Colour Images:
“Day at the Beach,” 8x10 inches, digital collage, 2008

“Boat Ride,” digital collage



“I Love Milo”

“Milo label detail (milo canisters with redesigned label),” 2008



Christopher Cozier (Trinidad) • 1

“Attack of the Sandwich Men” Multimedia installation (which includes a video collaboration with Richard Fung). This work was curated by Andrea Fatona at the A-Space in Toronto, 2004.

Cozier’s installation features identical white bread sandwiches wrapped in grease-proof paper – all bearing Trinidad and Tobago’s flag. (Images courtesy the artist).

The following is an excerpt from Aaron Kamugisha’s [The Work of Art in an Age of Neocolonial Production](#). Kamugisha comments on the work of Christopher Cozier. His full text can be read at http://www.smallaxe.net/sxspace/works_chris.html.

In commenting on Cozier’s “Attack of the Sandwich Men,” Annie Paul and Tejaswini Niranjana have noted the importance of bread in post-colonial India as a symbol of modernity. The type of bread that one ate became important here, as manufactured bread from outside the home became, according to Niranjana, not only synonymous with upward mobility, and consistency (compared to the uneven charm of home made loaves) but also with women increasingly working outside the home, and as a result a “substitute for female labour”. Thus bread, according to Paul, is indicative of “the way our modernity is formed and packaged”. Sliced, manufactured bread became a symbol of progress, a word that was constantly on the lips of state-managers in the immediate post-independence era.

The flag [Trinidad & Tobago’s flag is used in Cozier’s work] needs no introduction, as perhaps the best known symbol of nationhood. Val Carnegie has suggested that “Attack of the Sandwich Men” strikes him as an “ironic decentering of nationalism,” the means by which it is produced and packaged like any other product of modernity. I would suggest that the “conquest” of the sandwich bread by the flag on the surface suggests that western modernity has been “tamed” by independence, and it is a distinctively Caribbean modernity at work and in charge, particularly of providing for the nation’s physical needs.

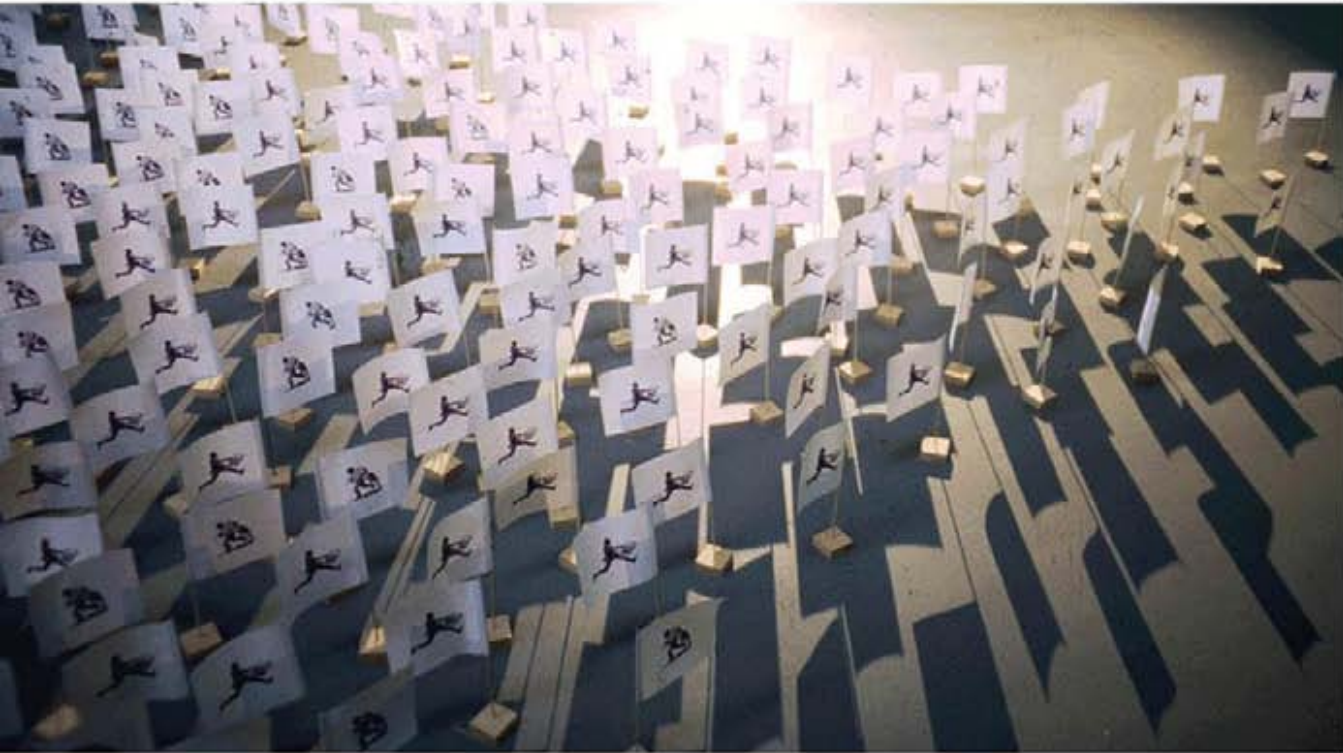


Read other related texts about this multi-media installation: Honor Ford-Smith’s [Chewing on the Mix: Creolization, Power and Art](#) at

http://www.canadacouncil.ca/NR/rdonlyres/21507FB9-1C8C-4CE0-ACB5-A7A758DCDD49/0/08_aspaceen.pdf

and Richard Fung’s [Uncomfortable: The Art of Christopher Cozier](#) at

<http://www.digipopo.org/content/uncomfortable-the-art-of-christopher-cozier>



“Cross Currents” Mixed media installation exhibited at the TENT Space in Rotterdam, 2001. (Images courtesy the artist).

When I first got the image of the runaway from 18th century advertising stock images I wrote under it in pencil “going north” which was an obvious and broadly associative title referring to the past and the present. Later, I drew the man with the briefcase myself. I was thinking of money laundering, capital flight and the new economic positivists so I wrote “...and to think he was such a polite boy.” I was thinking about betrayal in economic and political terms then. I also found another image, that of a man standing tall, static with his feet on the ground, presiding over land (a plantation owner?). Under that image I wrote “winner takes all.” This completed the picture. To me migration or movement has always been political. It’s about the individual’s strategy to escape the “plantation” – to beat the “Babylon-system.” So migration can be spiritual and / or economic. The land was owned by the Queen of England, by a few families, and today, partially by the government, or the new corporate structures; especially in some of the smaller islands. In the Caribbean, people moved from island to island and to South and Central America, the US and Europe in search of opportunities. These islands began with an assortment of dislocated people and the politics of devaluation – of being born into a world outside of history but under structures driven from elsewhere. Such a context makes one quite anxious and unable to easily trust circumstances. This can be both a positive and a negative thing. Regardless, it is more than “attitudinal;” it may even be a theoretical / critical vantage point or way of being/surviving – one derived from a response to historical circumstances? The isolationism (or Nationalisms) of the Post-Independence era may have increased that anxiety. That is what my little flags running along the floor are about and also my rubber stamps. It was an attempt to create narratives about who is moving and who is staying put and why. The Caribbean experience, as I have known it, was always a particularly “Modern” space: a series of external labour-camps created by Europe now working their way toward becoming “nations” to get into the game.





TOP: “Creole Song” 88.5 x 141 cm, acrylic on canvas 2002.

Crichton’s art often considers issues of identity and history. This work is autobiographical. The West Indies is a collision or nexus of bloodlines and cultures.

ABOVE: “Icons Now and Then” 38.5 x 147 cm, acrylic and digital print on wooden frame with six canvas panels 2005.

This piece presents crucial aspects at different times: Money, Bob Marley, Marcus Garvey with Carolyn Gomes who is a contemporary advocate for justice, Rastafari/Haile Selassie, The Queen of Hearts (as Mercy) and Henry Morgan a buccaneer.



ABOVE: "Journey" 48 x 31 inches, acrylic. Four canvas panels in a wooden window frame and one faux 'window' of canvas (right) 2000.

This is an autobiographical reflection of my journey and exploration.

ABOVE RIGHT: "The Encounter" 54 x 33.5 inches, silkscreen, oil on canvas 2001.

This painting reflects upon the meeting of Columbus with the first Jamaicans – the Tainos – who no longer exist. The bird figure, at top right in the painting, is of a Taino carving found in a cave. The angel, at top left in the piece, is from Spanish Town Cathedral. The central female outline is taken from Taino cave drawings. Horses and dogs brought by the Spaniards also appear in the work. The background is silkscreened images of the floor of Spanish Town Cathedral with its elaborate tombs underfoot.





ABOVE: "Clementine" 26.5 x 31.75 inches, silk-screen, oil on canvas, 2001.

Crossing The Middle Passage, evoked from the old song Clementine: 'Thou art lost and gone forever!' Ships overlay extracts of lists of slaves from a slave-owner ledger, with words from the song and an underlay of images of the tombs on the Spanish Town Cathedral floor.

AT RIGHT: "Land We Love 2" 142 x 208.5 cm, acrylic on canvas triptych, 1995/2003.

A meditation on Jamaica. "Land We Love" are words from Jamaica's National Anthem.



Annalee Davis (Barbados) • 1



“(Up)rooted.” Materials: Purple-heart house, Cuccinia grandes and Smilax oblongata, 1997

This piece refers to the constantly shifting notions of "home", reconfigured with every move as Caribbeans navigate their way between longings and belongings. Increasingly, "home" becomes a place carried within, as opposed to a fixed physical locale.



“Creole Madonna (Self Portrait).” Acrylic and pencil on hardboard with dupioni silk, 2002

Creole Madonna asserts a current, hybrid Caribbean where identity is plural and interior space is multi-cultural. The simply defined self cannot ever fully contain who we are - thus the need to evoke a multiple identity. This work opposes a fragmented status and insists that despite racial, ethnic, religious, generational and all other diverse specificities, there is a shared identity - a hybridity, unconsciously "lived" by many, both in and outside of the Caribbean region.





Video stills from ON THE MAP



On The Map: Understanding the Southern Caribbean through Migration

ON THE MAP, a video by Barbadian artist Annalee Davis examines current intra-regional migration with a focus on Barbados, Trinidad and Guyana. The Caribbean is the crucible of New World globalization. It is both a place of transience and confluence, which for years has romanticized the struggle to be whole, to be one Caribbean people. Yet today, we remain as fragmented as ever, locked into old nationalist crevices, linguistic divides and exclusivist cultural identities. The Anglophone Caribbean is struggling to initiate and implement a most ambitious project: the CARICOM (Caribbean Community) Single Market & Economy (CSME).

The CSME is igniting much debate across the region. Some claim that the CSME is another grand exercise financed by extra-regional donor funds, others have expressed fears about being invaded by migrant labour ("migrant labour" being our Caribbean brothers and sisters), while others point to the inappropriate treatment of CARICOM non-nationals at the border. In all this, there remains the difficulty of creating a single unit of exchange in a region where currencies are disproportionate. The backdrop is an intensely beautiful

region where poverty is a permanent feature of rich and poor countries alike.

ON THE MAP questions the whole notion of a merged Caribbean and asks the difficult questions: Have regional institutions failed to advance integration? Will political leaders sacrifice sovereign power for a shared power under increasing regional governance? Is the CSME furthering opportunities for the business community and the established business elite? Does CSME have an interest in the lives and dreams of the poor and unskilled Caribbean nationals?

ON THE MAP includes intimate discussions with un/documented people who tell their stories of migration and life between the cracks, interviews with working and retired immigration officers, & CSME officials. In addition, opportunity is given to artists whose creative works function as tools of integration, allowing us to reflect. This includes Masman, Peter Minshall; Playwright/Performer Michael Gilkes & Musician, Wendell Manwarren among others.

Images, sound and data collide to create poetic moments around raw testimonials of persons moving in paperless fashion; invisible to the officialdom of government departments jostling with the revised Treaty of Chaguaramas.

Rex Dixon (UK)



“Middle Passage” 43 x 73 inches, acrylic and enamel on canvas (Triptych). Painted in Kingston Jamaica in 1995.

Middle Passage is one of a series Dixon produced in the mid-nineteen nineties utilizing the encounter of gesture and chance against flat, hard-edged emblems in primary colours. In this particular painting the title refers not only to the horrendous third of the slave trade triangle but to the middle portion of the triptych where the anonymous crosses are bounded on either side by slashes of shiny aluminium paint against non-reflective blackboard paint.



“Log” 30 x 56 inches, acrylic on canvas. Painted in Trinidad, 2006.

This painting represents Dixon’s current painting concerns since his resettlement to Trinidad from Jamaica in 2001. Certainly his interest in serendipity, accident, gesture, chance and mark making are still there. However there seems to be a further interest in a narrative or story line. Painted words and parts of words, maps of islands fictitious or actual appear through or above the gestures. His interest in the duality of meaning attached to words still remains. For example, the title of this painting: “Log,” could refer to a record kept on board a ship or part of a dead tree.

Edouard Duval Carrié (Haiti) • 1



AT LEFT: "Altar 1" oil on canvas, 2006.



AT RIGHT: "Migration" mixed media on paper, 2006.

Edouard Duval Carrié (Haiti) •2



TOP LEFT: "Little Crippled Haiti" mixed media on Aluminum, 2006.

TOP RIGHT: "Self Portrait in Gray" mixed media on Aluminum, 2006.

BOTTOM RIGHT: "The Caged Shortcake" acrylic on canvas in artist frame, 2005.



Edouard Duval Carrié (Haiti) •3



LEFT: "Twins Starfish" 79.5 x 52 inches. Mixed media on paper in acrylic box, 2006.

MIDDLE: "Twins Stars" 79.5 x 52 inches. Mixed media on paper in acrylic box, 2006.

**RIGHT: "Maison Brulant (Burning House)" 79.5 x 52 inches.
Mixed media on paper in acrylic box, 2006.**

Laura Facey (Jamaica)



“Redemption Song,” bronze figures 10 and 11ft high, 2003

The Emancipation Park in New Kingston Jamaica opened to the public on July 31, 2002 on the eve of Jamaica’s Emancipation day national holiday. One year later, a monument to Emancipation was unveiled. Artist Laura Facey’s Emancipation monument titled “Redemption Song” (after Bob Marley’s famous song) was commissioned after her design won first place in a monument competition for the park. Facey was one of sixteen competition entrants. The bronze sculpture stands in a round pool of water.

Facey offers a rationale for the work: My piece is not about chains, torture or being enslaved. I wanted to create a timeless monument that communicates emancipation from the past and present – which comes when the mind is free. To understand freedom, each of us must journey within ourselves and make a connection to the divine. Stand outside, tip your head to the sun and wind, close your eyes and feel the power within! Even as we stand apart, like the columns of a temple, we are one, and as each is healed so are we ALL.

“Their Spirits Gone Before Them,” cottonwood canoe, resin figures and sugarcane installation, 2006



Laura Facey creates a slave-ship canoe peopled with replicas of her “Redemption Song” Monument. In doing so she compresses time and brings past and present together. The slave-ship canoe is carried on a sea of sugar cane stalks.





These photographs are from the series “Trees Without Roots - The Caribbean and Central America.” The series seeks to address the historical exclusion of Afro-Caribbean people who claim a local and collective specificity within Central America. My photographic narrative attempts to chronicle the impact of isolation and transition on these generations of Black West Indians. There is a courageous story of determination and grace in making a life for themselves and for their children born out of a traumatic displacement.

The history of the West Indies and Central America is a complex story of slavery, migration, mercantilism, trade, transportation, and transmigration. My artistic commitment strives to root the latent personal story of Afro-Caribbean people merging with Hispanic culture and traditions. In Limón, one finds Caribbean culture at the crossroads of a painful past and an uncertain future as a vanishing part of the region's heritage gives way to new and pluralistic genealogy. Historic migration demarcates the deteriorating cityscape of Colon, an international thoroughfare that continues to undergo challenging transformation.

I wish to put a face to what history has denied. I would like my photographic work to further increase and strengthen cultural understanding between peoples, and expose existing hardships to the attention of regional and international governments and organizations.

I follow the Light and shoot on instinct. My fascination with Light reveals a movement to self-portraiture and to self-referral.

ABOVE: Black Star Line Bonds, 1999
Limón, Costa Rica.
Gelatin silver print, Selenium Toned,
Edition 20; 6 x 9 inches



These photographs are from the series "Trees Without Roots - The Caribbean and Central America."

TOP: Albertina Robertina, 1999
Limón, Costa Rica.
Gelatin silver print, Selenium Toned,
Edition 20; 6 x 9 inches

ABOVE: Dive Canal, 1999
Colón, Panamá.
Gelatin silver print, Selenium Toned,
Edition 20; 6 x 9 inches

AT RIGHT: Iris Morgan, 1999
Limón, Costa Rica.
Gelatin silver print, Selenium Toned,
Edition 20; 6 x 9 inches



The works on this page are four of a fourteen panel mural by Jackie Hinkson, entitled "Life of Christ." The mural places the events in the life of Christ in a Trinidadian (Caribbean) context. Each panel is approximately 6' x 10.' Oil on hard-board. Completed between 2000 and 2005.

ABOVE LEFT: "Back In Times"

This panel is based on the Crucifixion. I suspect I wanted to create an atmosphere that evokes tragedy and violence while alluding to the role of the police and the irony of fete (party) juxtaposed with death. Perhaps the dark cloud forecasts doom and reflects a pessimistic view. Am I also saying that it is women/mothers who suffer the most?

ABOVE RIGHT: "Judas Mas"

Based on the Kiss of Judas. I guess this is a commentary on the state of national politics, on deceit and posturing. The backdrop is Whitehall, the office of the Prime Minister. The carnival figures are symbolic. The two joggers on the far right of the painting look back but do not break their stride. Perhaps they represent an unconcerned public or one that is simply unwilling to participate or maybe simply life that goes on regardless of what major events are taking place. Note the constant police presence.

MIDDLE: "Tempting Town"

Based on the Temptation. The Christ figure is confronted by some blue devils (Carnival figures). They threaten Him and try to seduce Him by offering Him power and wealth symbolized in the city and all it promises and in the distant financial Twin Towers, centre of financial power . Note the devil's fork points to the towers. I suppose this is a commentary on growing materialism.

BOTTOM LEFT: "Kentucky Surprise"

Based on Christ revealing himself to his disciples who did not know that He was resurrected. A smiling Colonel Sanders, symbol of foreign commercial interests and even dominance, rules over all in this scene of supposed significance. Life goes on unperturbed in the street. I suppose this is a comment on our cultural fragility and vulnerability.



Jackie Hinkson (Trinidad)

Jaime Lee Loy (Trinidad)



FAR LEFT: “The Garden” (section of Pro-test mural), approx 2.5’ x 3,’ charcoal on brown paper. 2004.

Women’s bodies form the tree trunks and the ‘forbidden fruit’ in this garden, which plays on the idea that the ‘woman is to blame’ for her pregnancy. With reference to Adam blaming Eve in the Garden of Eden, it quotes music group October Project’s verse: “And God said the reason had hung from the tree, but I feel the reason hanging on me.” This looks at the way in which the woman is seen as a womb, as a carrier of man’s future, and therefore the one responsible for it.

ABOVE RIGHT: “The Cross” (section of mural), 6’ x 3,’ charcoal on brown paper. 2004.

Here, a woman bears several crosses all labelled with words such as SHAME. Below her is a woman in the foetal position, next to an image of a headless woman with the letter ‘A’ written on her body as if on a Post-it-note. This refers to Nathaniel Hawthorne’s novel, “The Scarlet Letter” but it is not ‘A’ for adultery, it is ‘A’ for Alone.



ABOVE: “Carry Your Burden” (section of mural), 3’ x 8,’ charcoal on brown paper. 2004.

A woman crawls through a city. Perched on her back are buildings which are labelled with words such as ‘Prejudice,’ ‘No Time,’ ‘Alone,’ and ‘Balancing school and home.’ Apart from looking at the ways women must juggle their lives, it hints at the stigma attached - that this is ‘her’ burden that she MUST carry by herself.

The work on this page are panels from Lee Loy’s 2004 mural entitled “Pro-Test.” When viewed together, the panels form a surreal metaphorical society where biblical words are threaded through the imagery as symbolic whips and mental slavery. Words and images ‘protest’ against and reveal the stigma placed on unmarried, young mothers. This charcoal story deconstructs the effects of stigma on the female psyche. Whether you choose to keep your baby or not, you do not seem to have a choice in the matter. Either you are considered a taker of life or promiscuous. It looks at the imbalance between the genders and asks in one of the pieces: ‘If a man tells you to have an abortion will he be a baby killer too?’



Dixie-Ann Dedier begins her day as the day begins.

Mark Lyndersay (Trinidad) • 1

“Travelling...from dawn to dusk” a photo essay (shot in Trinidad) and story by Mark Lyndersay. First published in the Sunday Guardian August 20, 2006 issue as part of a series called “Local Lives.”



The signal. Two for town.



The maxi-taxi journey is an opportunity for thinking and napping.



From City Gate (the public transport depot), it's a short walk on almost empty streets, past closed stores to the St James taxi stand.

Blame bad urban planning if you want to. The tradition of putting the centres of commerce and distribution near the sheltered ports of the Gulf of Paria is irrelevant in a modern age. As more buildings sprout in a congested city centre, the roadways widen and a bold new carpark is built to make parking space for a growing flood of cars into the city, it's easy to forget about the people who must make that journey every day. This is Dixie-Ann Dedier's story in its specifics, but it's the tale of thousands of people who journey from homes far from the corporate headquarters and retail outlets that clot the city. From as early as 5:00am, cars begin to swarm into the city, clustering lights cutting through the predawn darkness, the first wave entering the city to unlock doors, warm pots and reboot a fitfully dozing Port of Spain [West Trinidad]. Dedier, an administrative assistant for a local technology company, is already up and dressing, her lunch packed into a container by her mother. The journey into the city from Valencia Gardens [East Trinidad] is surprisingly easy, the taxi rolling steadily along the Priority Bus Route as the first rays of sunlight cut orange shafts through the cool blue glow of the early morning. Dedier has been making this journey for six years now, and before that did her share of travelling to get to St George's College in Barataria, first from Arima, then from D'Abadie and finally from Valencia. Along the way, she's become both practiced and sanguine about it.

(Continued on the next page)



AT LEFT: Journey's end. Dedier arrives at work.

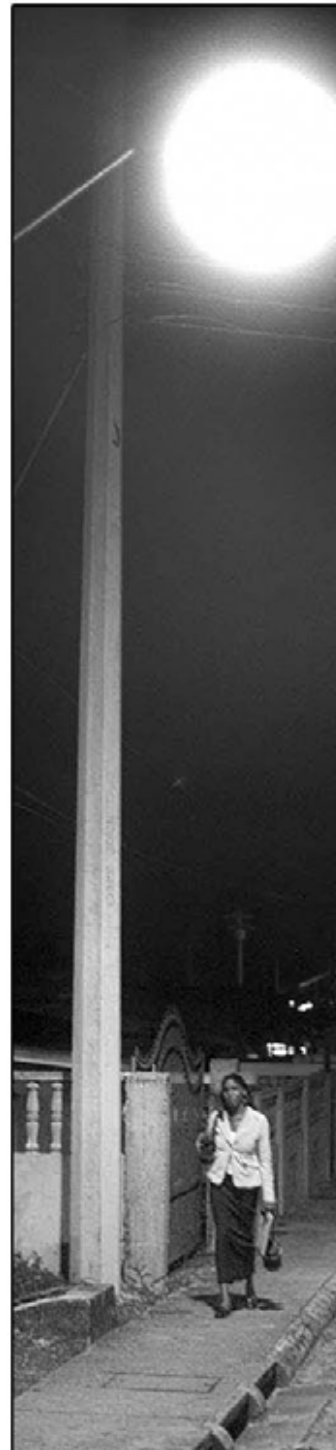
ABOVE RIGHT: After opening the office, it's time for breakfast.

BOTTOM RIGHT: As the computer starts up, the working day begins, two and a half hours after leaving home.

Mark Lyndersay (Trinidad) •2

(Continued from previous page)

While we were waiting for the first maxi of our journey, she showed me an essay written two years ago for a communications class. "You may have to do one of two things depending on where the driver actually stops. If he seems to be passing you very slowly, run with it and make sure to stay close to the door. If he seems to stop ahead of you, just trot up and put yourself in the midst of the throng," Dedier wrote. I tried to follow this advice, but could never quite glide into the maxis the way she did so effortlessly. And this was at a cushy time to travel. The day was overcast, but didn't rain, and half of the travelling public is on vacation now, so the journey recorded on these pages is as good as it gets. For three to four hours everyday, Dedier is in transit, one of thousands caught in a limbo world of fitful dozing, boredom and the humming roar of engines. "Initially it didn't really bother me," Dedier says, "but now it's a real drag."



TOP, FAR LEFT: As the maxi speeds into the night, Dedier finally betrays the length of her working day.

FAR LEFT, SECOND ROW: On the ride into the city, Dedier is holding up but the taxi driver is feeling the weight of the day.

FAR LEFT, SECOND ROW: Walking back to City Gate (the public transport depot), most of the shops are closed again, but vendors are still busy.

FAR LEFT, THIRD ROW: As the taxi-stand in City Gate, Dixie-Ann meets her brother Gerard.

FAR LEFT, THIRD ROW: "...put yourself in the midst of the throng."

BOTTOM, FAR LEFT: At day's end, Dedier drops to her couch and turns on the television, 14 hours after stepping into the street that morning.

AT LEFT: The last mile, alone after nightfall.



“The Inherent Nobility of Man” a mural first created in 1962 by artist Carlisle Chang. The 10ft x 32ft mural shown here is a reproduction by Glenn Roopchand, which was unveiled at a November 2006 exhibition entitled “Glenn Roopchand...after Carlisle Chang” held at the National Museum of Trinidad and Tobago.

This artwork was commissioned for the Arrival Lounge at Piarco International Airport and was completed in 1962 to mark the independence of Trinidad and Tobago. The 40-foot mural was painted on a wall at the airport. In 1977, when expansion works at the airport were being carried out, the wall was destroyed. Carlisle Chang, an important figure of Trinidad’s Chinese community, died on May 6th 2001.

Glenn Roopchand – artist and former apprentice to Chang – was commissioned in 2005 by the National Museum of Trinidad and Tobago to recreate the mural.

In an interview with Kwynn Johnson – a graduate of the University of the West Indies who did a thesis on the “lost” Chang mural – Roopchand shares what he believes Chang was trying to portray: “First of all the main figure [the figure on the far left] in the mural is a hummingbird, which represents the Caribbean man, in the form of a Carib or Arawak. I think that was actually a portrayal of Carlisle Chang himself. Because what I remember about him quite well is that he was trained as a dancer...The hummingbird man was a form that did not necessarily represent a race, but a people, I remember talking to



him and even though he was Chinese, and he respected that part of his life, he saw himself as a Trinidadian first...he actually interacted with people of other ethnic backgrounds...he was like a Hummingbird that would fly from one flower to the other without any bias...There is a certain part of the mural where he had a figure that seemed to symbolise a Papa Bois [folklore character], the swamp and that kind of energy coming out of it, a sort of protective element...In another part [of the piece] there was a ship that one could assume was a ship that Columbus would have used. It was a symbol of that journey, I think. He had figures appearing from that ship, which symbolise the Chinese, the African, the East Indians. It was about that kind of poetic concept about where we [were] going and where we were at the time.” The recreated mural is divided into eight 5ft x 8ft panels so that it would be easy to hang on a wall and be taken down.



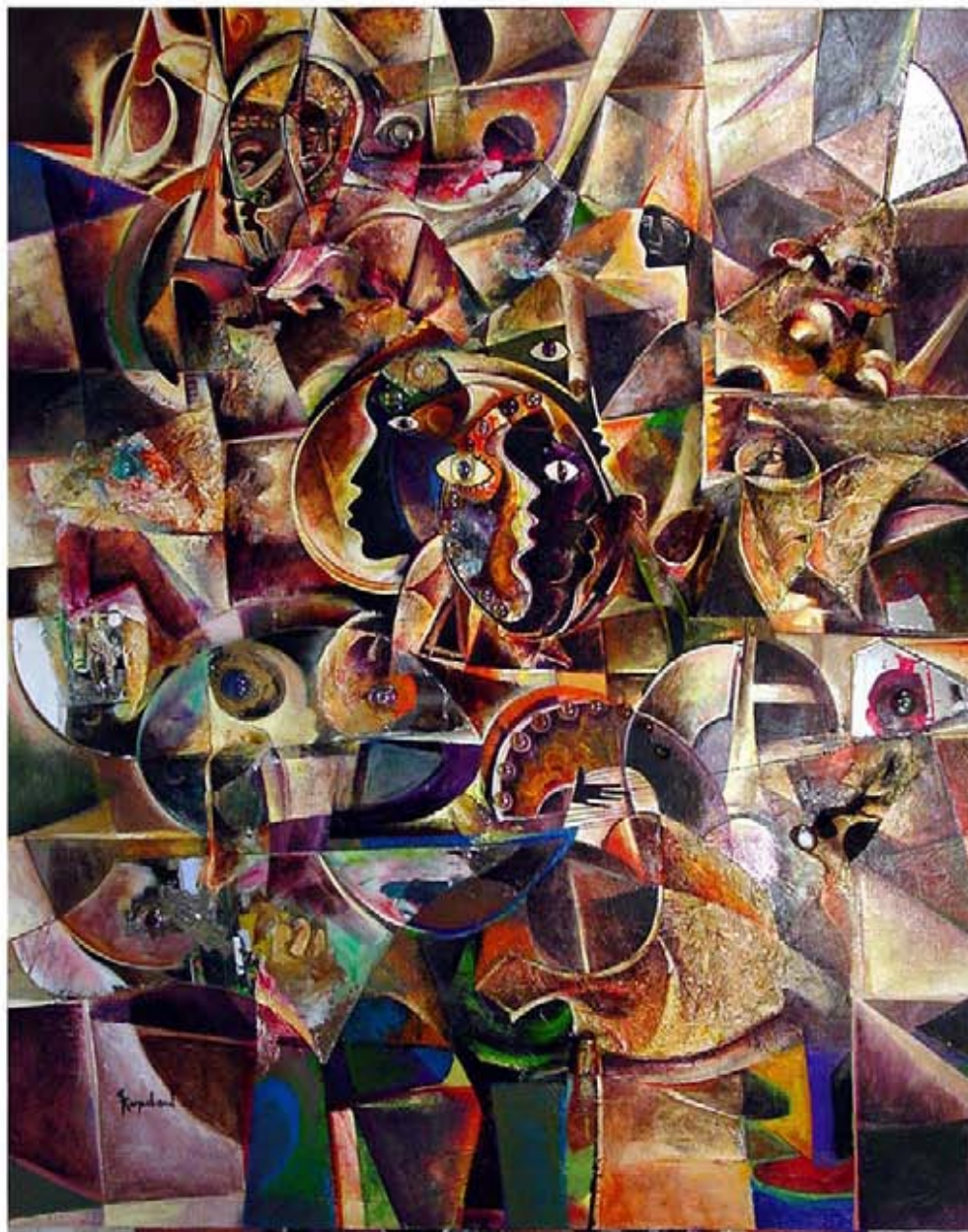
ABOVE: "Caribbean Blossoms" 38 x 65, acrylic and mixed media on canvas.

This painting celebrates our existence within our Caribbean belly. The man with the hammer is a mythological symbol of strength and musical creativity. On the right of the painting is a mythological "bacchanal lady" of compassion, who embraces the music in the form of a steelpan.

AT RIGHT: "Rhythms of the Oversoul" 32 x 37, acrylic and mixed media on hardboard.

This piece was inspired by my desire to express my "Douglaness" (that is, African and East Indian heritage). It illustrates a society that is highly influenced by music and festivals which evolved out of various religious persuasions.





“Ancestral Rhythms” 48 x 60, acrylic and mixed media on canvas.

This piece was inspired by David Rudder’s Calypso entitled “The Ganges meets the Nile.” As a Dougla (that is, of East Indian and Africa ancestry) I felt the motivation to create a piece that celebrates this flow of consciousness. The rivers are both symbolic illustrations of East Indian and African women as connections with the “Universal Womb.”

Irénée Shaw (Trinidad)



“Self-Portraits with Painted Mouth”



“Balancing Act”



“Dividing Line”

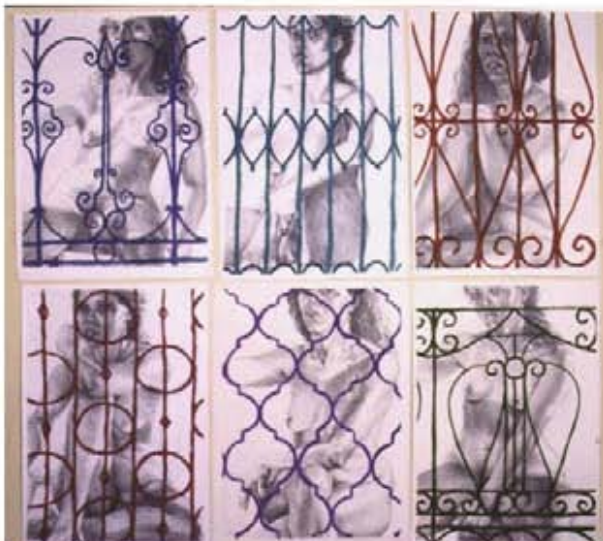
People deprived of their history can make up their own, and what better job can there be for an artist shifting through the anxieties of a Post-Colonial society, where the divide between myth and actual experience often disintegrates and we find ourselves in a unique contemporary space. Over the years, I have been developing a series of self-portraits, which are highly personalized and subjective attempts at analyzing the cultural climate in which I exist. While most times we are comfortable with the female face and figure being observed through various forms of art, in this work I am

insisting that the person who has been observing her self (the subject) and the maker of the subject are the same. Because of this, I have concentrated on my own mirror image. I have gone further into this to the point that the investigations rarely shifted from my own body.

As a Caribbean person, in the light of our historical circumstances, the assertion of my own narrative and presence is important. At one of my first exhibitions, one viewer warily proclaimed, "Who she feel she is to paint she self on such a big canvas?! She must feel she is somebody." In my work I am responding to this self-consciousness; this arena of doubt.

Traditionally, we have never completely controlled or had a share in the historical constructions or the configurations of mass media that label us and therefore we always run the risk of being misrepresented. I recall being told by a well-respected artist that if I wanted to make "serious paintings", I had to avoid using too much colour. Needless to say, I did not buy this. I continue to challenge the notion that one has to live and work in a place covered by a grey haze to have a "real" and "serious" life. Years later, I even found myself making a large black and white painting in response to this and then had fun decorating and violating it with beautiful pink and red artificial flowers.

So, I continue to desecrate canvas with my image of myself, and its attendant decorations, trying to figure for myself who owns them and their meaning.



“Self-Portraits with Wrought Iron”