



Stay Home Artist Residency

RESIDENT BLOGS Issue 1, Vol. 4

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La Vaughn Belle

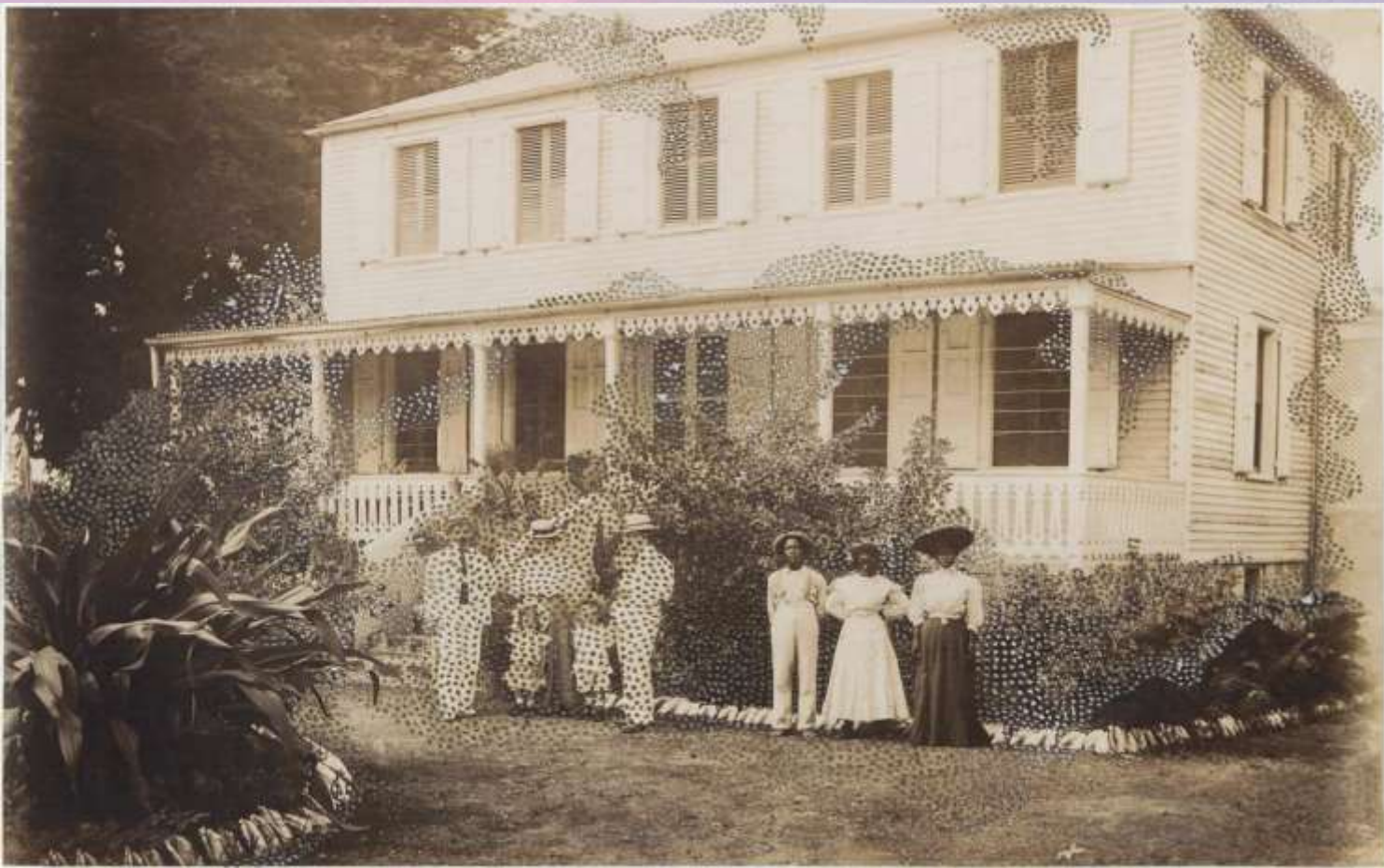
lavaughnbelle.com

US Virgin Islands

Post #4

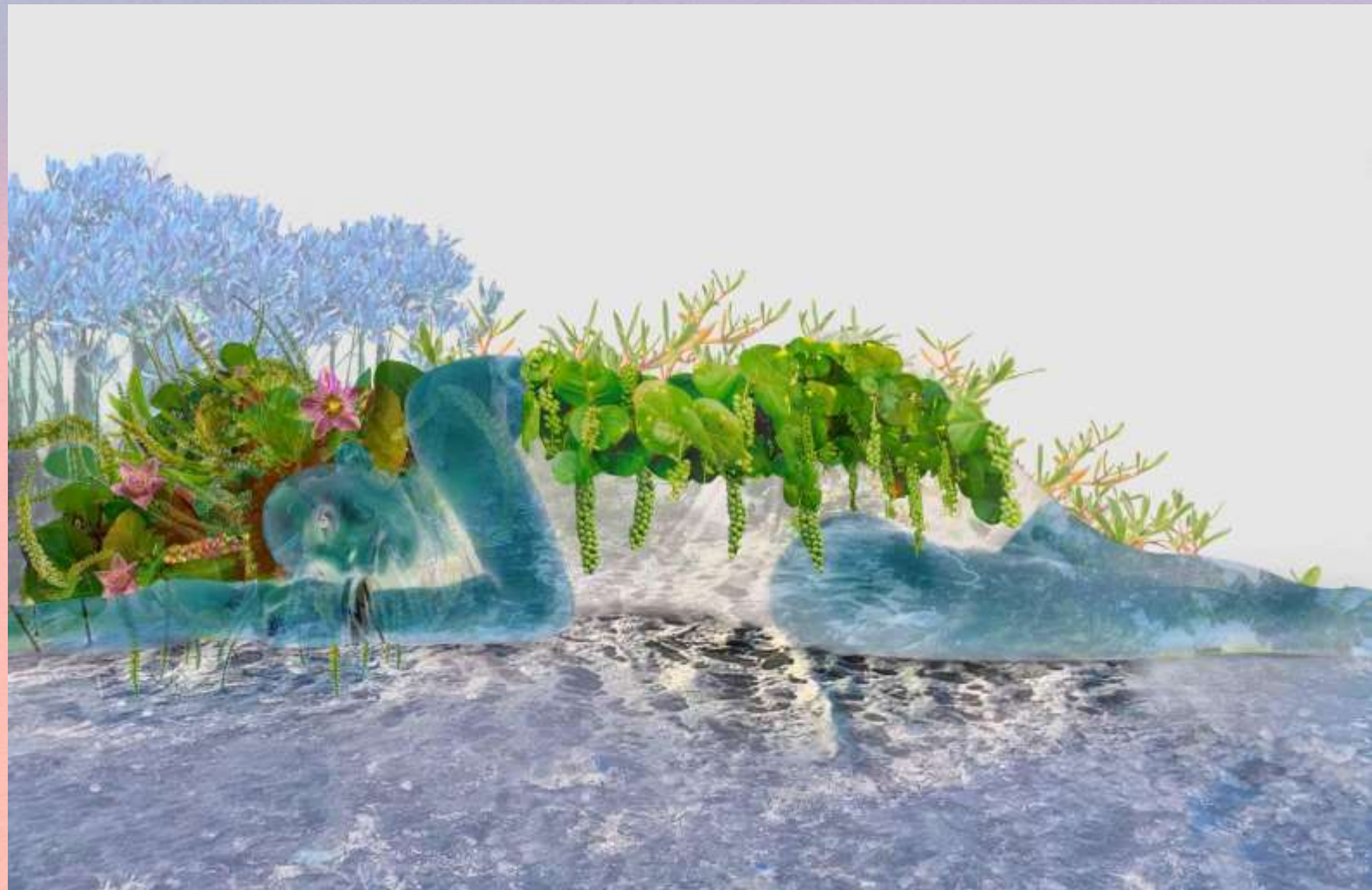
On Saturday, November 28 I have a solo exhibition opening at the Phylogeny Contemporary gallery in Seattle. Like many things this year I will not be able to attend due to the pandemic. Instead there will be a virtual opening with an artist talk, a new ritual developed during 2020. The title of the exhibition is *The Land of Dissenting Boundaries*. It's taken from a novel "The Land of Love and Drowning" which is written by my friend and collaborator Tiphonie Yanique. It's an epic novel that follows the Bradshaw family from the time of the transfer of the Virgin Islands from Danish to American rule and focuses on how love, the land and history shape us. Like her novel, *The Land of Dissenting Boundaries* explores how these forces are defined in complex even dangerous ways and how they inspire dissent.

Tiphonie Yanique, Tami Navarro and Hadiya Sewer and me together form a group called the Virgin Islands Studies Collective (VISCO) in which we work collaboratively to center the Virgin Islands as a site of inquiry. In a recent online talk, Hadiya Sewer commented, "The land is a co-conspirator in our struggle for freedom." I love this quote. It made me think about the title of my exhibition and the three series being shown and how all of them centered the land and spatial possibilities. When you have been situated in the violent geography of slavery and colonialism, a liberatory practice begins with dissent of those boundaries. Terrains that are seemingly static are alterable. The social hierarchies produced in these terrains are too. Ideas of belonging, possession, the outside and the visible can be negotiated, contested and reimagined.



In the Swarm series, I make small cuts and burns into photographic reproductions from the colonial archives of the Danish West Indies. The amorphous interventions penetrate time, space, and the colonial hierarchies established in the imagery and seek to counter and redirect the colonial gaze.

For Those of Us Who Live at the Shoreline is a series of digital collages. The title takes the first line of Audre Lorde's poem "A litany for survival." This work explores the relationship between the body, landscape, history, and memory. The topography is constructed by blending plant species that grow specifically at the coastline and function to both hold in and feed the soil. Species such as sea purslane, sea grape, manchineel, and mangroves are the keepers of the boundary, constructing a kind of living archive as the roots systems hold in the erosion of memory and time.





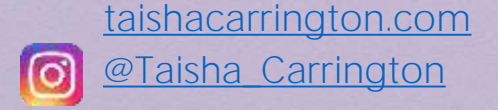
Storm (in the time of temporal and spatial collapse) is a dissenting counter-narrative that explores the tensions between the sublime tropical landscapes and the violent colonial history. The charcoal and ink drawings show palm trees with arched trunks, flailing branches amid a storm. In some of the pieces, the landscapes slide into one another, dislocating any fixed horizon; in others, they are vanishing into the storm and simultaneously reemerging like a mythical Atlantis echoing Paul Gilroy's concept of a Black Atlantis - a space of transoceanic connections and hybridity.



Taisha Carrington

Barbados

Post #4



As my residency comes to a close (far too quickly) I've spent most of the last two weeks working on my symbiotic relationship sculpture. It is a true test of my patience and a balance between focusing heavily on the mechanics and subtleties of how it works, yet wanting to get to the part where it functions and its construction becomes secondary to its intended purpose. The sculpture will serve as a refuge for myself and a water source for a whitewood tree (*Tabebuia pallida*).

As I build the sculpture, I patiently wait on sunny days which have not been plentiful in Barbados in the past few weeks. The few sparse moments of sun are used to test the efficiency of the box in its capacity to desalinate the ocean water I fill it with. The sun generates the heat needed to carry out this process.



Photo: The inside of the sculpture where the desalination process takes place.



Aside from this, I have turned much of my attention to a whitewood tree in my front yard that has been there for about 13 years. It quietly came into the yard, grew among our existing plants unbeknownst to my family and soon enough, it was a firmly rooted tree, which my parents grew attached to. I would always ask what kind of tree it was and in more recent years I grew to love its flowers that litter the lawn and its bean-like fruit which monkeys come around to enjoy. Our whitewood is currently in Bloom, and just last week - as if waiting until I learnt about it sufficiently - its fruit split open to drop the seeds. These same seeds I have collected as the ones to grow the tree in my sculpture - which will become the first identifiable offspring of the tree in my yard.

Relationships.

Parallels between myself and the whitewood in my yard interest me. The tree seemingly appeared out of nowhere. Its lineage is nearly impossible to determine beyond broadly knowing that the tree is native to the Caribbean. This is where the tree took root. Like the whitewood, I can only trace my family back a handful of generations, mostly within the Caribbean. By planting a seed from this tree I begin to establish a traceable lineage - several generations of this particular tree. For me, the idea of a traceable lineage feels like a way of deepening one's sense of belonging and inheritance with family and place. As a descendent of a Caribbean family that has a choice in where I take root, I consider these factors in my sense of belonging. I am yet to conclude on these feelings.

Photo: Testing the sculpture on a half sunny day.





As I research deeper into Barbadian ethnobotany I'm also thinking more on the dynamic relationship between the manchineel (the poison tree) and the whitewood (the antidote), and what roles they play on the island today. A new set of drawings and paintings are emerging from this research. This root for a new body of work is a welcomed closing note for my residency.

I am tremendously grateful to American Friends of Jamaica, Fresh Milk and Kingston Creative for the opportunity to continue developing my work and growing my practice. The SHAR and the Digital Creative Training have fostered friendships, given me the financial freedom to invest in my larger ideas and the confidence to continue creating the type of work I do, I thank you.

Photo: The pod of the whitewood tree in my front yard.



Photo: The first water collected from the system.



Natusha Croes

Aruba

Post #4



CARICIA is the methodology, which reveals a cartography, which takes you from site to site, revealing a new route and thus state of being for and from the island. Daimari, is the first location, from there on my practice takes traction. I documented the different artistic and performative manifestation that my caressing tendencies created. And throughout the last few weeks I could finally find a space to present this, to share this. My residency at UNOCA has been shaped into a performative film-presentation, comprising a performance where I engage with the elements of Daimari. Enabling my body to be moved by it's tactile qualities. A song is oozing out as I move the tangible. As I surrender, the melodies

and poetic utterance takes a lead. I empty out my prejudices, something else is taking the lead, a state of being reborn in this practice of caressing the landscape. Reclaiming a sense of deep sensuality. The project that enabled this sensible means of connecting and thus transmitting was "[TACTUS](#)". Which became the means from which the sense of touch got converted into sound. You see, I am all about transmutation, enabling an alchemical force. By connecting with the main organisms comprising Aruba's landscape, namely the cactus, I created rhythms which enable me to perform songs and lyrical poetry. Memory guides my sense of longing to belong recurrently to the island.

CARICIA, brought me back to my childhood memories, because the methodology itself is based upon play. Touching, caressing, composing, being, invited in a state of pure curiosity, to be guided by the unknown. A sense of guidance that draws us further into movement, into sound, into vocal expression. A performative chain reaction that enables us to dream again. To begin again, to cultivate a sense of complete surrender and thus presence. Primarily it started as a solitary, lonesome path. Wandering and documenting what this ongoing interaction would generate. A sense of co-creation, wellness, and desire to share grew from this restlessness that guided me to unfold this path further. I am craving to expand my practice into the collective sphere now. As I continue these encounters which by now I titled “sessions”, to share the journey and means from which I will be wandering I see how everything crystalizes.

During the last few weeks I installed a microcosm of the first location and its short series of films in UNOCA. As I open it slowly for a small audience I feel how my quest unfolds, a clarity in the meaning of reclaiming our need to caress Aruba. Caress the land and from there on reflect and become again. The route is now in the making. And only gratitude and the yearning to become more than a singular entity guides me. I crave for the multiple, for a collective means of connecting and thus contemplating and tracing our existence. As part of a collective consciousness that love, and from love, live. Hereby I present the first chapter, of many more to come of CARICIA, The daimari experience. My heart swells with gratitude for all the beings and collective that made this journey possible. FARPA Foundation, UNOCA, Maatschappelijke Bijdrage, CULTURISMO, Renwick Heronimo, Rob and Marjorie Vermeer, Semi Chahmni, Wowo creative team and of course CATAPULT, that enabled our stories to connect, and to acknowledge, yet again and hopefully never forget, that the caribbean experience, is the microcosm of the macrocosm in the making.



Click above to view Caricia on YouTube



Maria E. Govan

vimeo.com/mariagovan

The Bahamas

Post #4

A year after Poppy died, my Father was diagnosed with advanced esophageal cancer. I returned home to take care of him. He showed nothing but grace. Never complained. He was extraordinary. A year after that diagnosis he died at home with my Mother and I, and his two nieces at his side. Two months later my dog, who was my heart, died after complications from a simple spay. Poppy, my Dad and Magic were each in a medical crisis, and had very hard ends of life.

I have walked with trauma for what feels like a long time. In the depths of this pain I have touched tremendous rage that has broken me open and unleashed a river of tears. I am convinced that pain without release becomes illness, of so many kinds. I am still walking with my own, and attempting to open doors in the dark, inviting it to gently leave, but that is a work in progress, as is the case with most things that matter greatly.



This project that I am developing, with the support of this grant, wants me to look at the connection between trauma and violence.

"After a cruel childhood, one must reinvent oneself. Then re-imagine the world." Mary Oliver

We think we know pain -- the pain of the world - the pain of our neighbor - our sister, our friend, and yet loss is the loneliest of places and trauma so deeply misunderstood. This work wants to challenge our moral compass and expose the nuance of righteousness and morality, the theme that always seems to find me.

In these two months I have written a draft of the pilot. It will need a rigorous revision and I will need to clarify the greater idea and how best to structure it, but it is a very meaningful start! I am profoundly grateful to all who have supported CATAPULT. This support has been invaluable to me, particularly at this time for all the deeply personal reasons I have shared.

I am so grateful to all organizations who connect and build regional bridges. It has been incredibly enriching to follow so many creatives and learn about your work! Perhaps most of all, I am grateful to be a part of the Caribbean identity that we are all co-creating! Thank you. Thank you. Thank you.



Patrick Jerome Lafayette

chrismixradio.com

Jamaica

Post #4

Vibing with the outstanding Rocksteady and Reggae talent, Leroy Sibbles

As I turn the pages through the annals of reggae music, I arrive at a period of transition between Ska and Reggae, known as Rocksteady. This period between 1966 and 1968 saw the emergence of a number of vocal groups, including the popular Heptones. This 60's vocal group consisted of Barry Llewellyn, Earl Morgan and Leroy Sibbles. Together the Heptones released a number of songs that topped the popular music charts and ensured for them a corner stone place on the musical stage of time.

There were songs like Baby, Get in the Groove, Ting a Ling, Fatty Fatty, Got to Fight "On To the Top", Party Time, Sweet Talking, and one of my personal favorites Sea of Love.

Truly outstanding for me out of that era in the development of Jamaica's music culture is the contribution of Leroy Sibbles. Leroy has enjoyed the status of being one of the great all-round talents of the 60's in reggae history. Not only has he laid his foundation as a vocalist with the Heptones, but he has also penned quite a number of signature songs from the 60's.

And though he served as Studio One's session bassist for Clement Coxsone Dodd for a time, Leroy told www.chrismixradio in a recent interview that he was never officially asked by Dodd to serve as session bass player at Studio One in all the times he worked there as bassist and music arranger. He initially filled in on a session and gradually became the resident bassist.

During his time at Studio One, Leroy formed the association and eventual friendship of musical genius, Jackie Mittoo, who played a major role in Studio One's musical production. He was however never really seen as a frontline act.

However, this was to change later after the Heptone's release of Fatty Fatty, a rocksteady groove that shot to the top of the Jamaican charts. Two weeks after its release it was banned from air play as it was said that the lyrics were too suggestive.



Photo: Leroy Sibbles



Photo: Leroy Sibbles

For some, the rhythm and bassline were devastating in the way it affected the waistline. Then came Jackie Mittoo with an organ instrumentation on the Fatty Fatty Rhythm. This particular selection propelled Jackie Mittoo to greater public recognition with the classic music piece titled Ram Jam.

It is not popular knowledge but Leroy Sibbles can be credited for laying the bassline for an expansive number of songs. Tunes so numerous and popularly recognizable, such as Alton Ellis' Too late to turn back now, Wailing Souls smash selection Things and time, or The Abyssinians Sattamassagana, a foundational reggae anthem. In fact, Sattamasagana is a music track that was purported to have over 100 released versions.

It is a tribute to Sibbles skill that he has created reggae bass riffs and basslines for over sixty years that are still relevant throughout contemporary reggae music. Reggae Bass Melodies that have been the so much of who we are as a people, a culture, a music. Join www.chrismixradio.com for our feature on Leroy Sibbles, this Saturday, December 5 at 2am with repeats on Tuesday at 7pm and Thursday at 8pm.



Daphné Menard

daphnemenard.com

Haiti

Post #4

With the artist, as soon as it is time to move, it is more than natural for him. Like a fish, the dance floor is his sea: infinite. This possibility to fall, rise, make mistakes, create, is like an addiction. So he is uncomfortable with the idea of a static "job". But in times of crisis, he is thinking about this option.

"Conversion" wants to talk about this hesitation. This feeling between the situation of being on the floor but thinking about the reality made raw by the crisis and the fact to try to fit. In this second position, like a shadow, like a smell, art comes at each corner. Artist for life and for social death ?

The process will keep on.....



Click above to view CONVERSION (Work In progress) on YouTube



Sofía Gallisá Muriente

Puerto Rico

Post #4

hatoreina.com



[@hatoreina](https://www.instagram.com/hatoreina)

November 13, 2020

As the Catapult Stay Home Artist Residency comes to a close, so does this blog, and the chance to keep track and share some of what I've been up to.

Last October 31st was the opening of [‘Documento’ a group show celebrating 5 years of Embajada](#), a small gallery in San Juan that opened its doors around the same time as Km 0.2 and El Lobi, which I spoke about in my previous blog post. It was my first time showing work with them and a nice opportunity to share my piece ‘Asociaciones’, which I haven't shown much in Puerto Rico since producing it in 2013.

It's a short video showing the entire drawer for the word ASSOCIATION in the card catalogue of the Puerto Rican collection at the main library of the University of Puerto Rico, which can be seen [here](#).

A couple of days later, and just in time for the elections, I also had the opportunity to share my collaboration with ForFreedom, as part of their 2020 Awakening campaign. I was invited to propose a question, alongside a great group of artists, to post on a big billboard and push people to think about political participation on and beyond election day. My question was “Do we imagine freedom?” which to me is a question about our political future as a US colony as well as our role as artists. Some who shared it on social media answered YES! - which is a relief and a comfort.



*Photo: My work
at Embajada*



*Photo: Collaboration with
ForFreedom's Photography
by Erick Romero*

I also recently had the opportunity to meet Holly Bynoe during the studio visit coordinated by Catapult as part of the residency, and we had a great conversation connecting ideas from our work and stories from our different islands. Holly shared some great references and speculated about other possible implications that some of my images and ideas had when looked at through her experience. I still have films to watch and things to read left from our conversation, but in the meantime I've kept considering some of what she shared about the spiritual baggage of stones and their meaning across different civilizations and belief systems. Although my piece draws a bit from geology and speculates about the relationship between death and nature, these clues from ancient cultures and disparate geographies helped me expand my own understanding of their presence in the film.



Photo: Celaje at TEA Tenerife



*Photo: Celaje at
TEA Tenerife*





The day after speaking to Holly we had elections in Puerto Rico, and as I write this a week later it still feels like the event has not concluded. While rumors of fraud abound and all sorts of shady numbers and partisan behavior have tainted the process, hundreds of people have been volunteering in the vote count to support a small emerging political party that managed some surprising results. Although I'm not a part of this political party, I've been there supporting two candidates who could still get away with major wins if the votes are counted properly and it has taken over the past week of my life, pushing back my intentions to host a film hand-development workshop and start submitting the film to festivals. Yesterday, I spent my morning counting ballots and at night I hosted a bilingual zoom Q&A about my new film Celaje alongside collaborators and friends outside of Puerto Rico. Pretty busy day for a pandemic.



Redji Senatus



[@redji_plasticien](https://www.instagram.com/redji_plasticien)

Haiti

Post #4

Mansuétudes

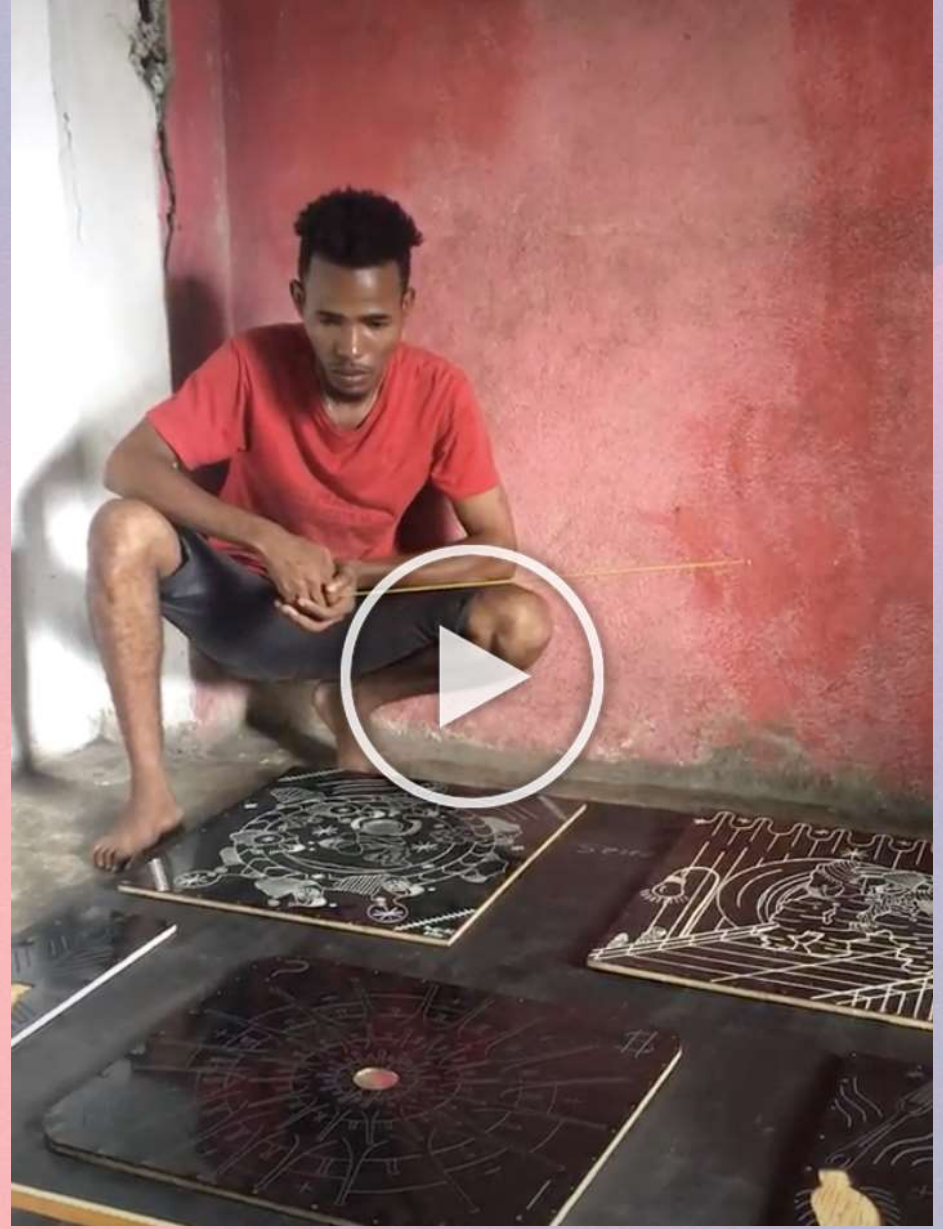
The first one which consists of a mirror represents the terrestrial globe. If you look closely at the 4 large others, they all have a circle, because the virus surrounds us; both protects us and destroys us - in certain ways, you feel stuck anyway.

To come back to the first work, the world is spinning and they have mufflers, but there are some who do not have eyes, there are people who are in panic and others take advantage of the situation for profit, to the detriment of others in the form of altruism.

In the second, you can see there are some who are going back and forth with their mufflers. The circle is always moving, some do not even know their destination. The circle is still visible, which symbolizes the limit; we are limiting our own country beyond the limit that already existed.

The middle piece is the representation of viruses, since it is Covid-19 that is currently in circulation. I symbolize it as such, and it consists of 4 different symbols: 1st question mark, 2nd dollar sign, 3rd heart sign and finally exclamation sign, which are painted black so that they are not visible at first sight. It develops, little by little it grows. The circle is present from start to finish; although it is not completely aligned, it is a little limiting also for the virus, but it does not really have any limit if you are not careful and take precautions.





Click above to view the video on YouTube

On both sides of the representation of the virus, there are two reduced-size works, one with a spoon and the other with a fork, which is to say that even our food is reduced or even limited. Because we really can't find all the products we need that are vital for us. In our popular culture we eat rice with a spoon and for sauces we also use a spoon, but people from other more affluent or acculturated classes use the fork for rice, table knives to be able to cut and the spoon for sauces. These practices were discontinued during times of global panics. I use these bottles because they are plastic waste. Despite the health crisis, their unsanitary conditions are visible in our environment, things that are bad for everyone's health and destabilize the ecology.

The following work with the virus sign of these 4 sides, in the middle of the circle filled with blocks, is to say that at the same time that we are surrounded we are also blocked. The part outside the circle shows that we can claim to have a little freedom. The muffler is there, however, and even though those who are in the circle are provided with the muffler, it proves that there is an obligation beyond everything - life is important, even if when we question our existence, if we live or not. It's interrogative.

In the last work there are faces of women face to face, opposed, next to, above and below. It is to pay tribute to the women who fight the high cost of living and who support the economy, especially in this period of global panic. Many men have been made redundant from their jobs because of the pandemic, and in Haiti it is the informal trade that really makes the economy work. The majority of people who are in the informal trade are women, just like my queen who is no other than my mother and my dear late aunt was also a trader.

{ Reginald Sonatus }







I call this artistic installation Mansuétudes.

To remind or to let others know what can help us to move forward, beyond all that can help us to overcome and to surpass to take advantage of each moment. To be able to move forward to magnify ourselves, to love each other, helping each other - altruism is humanity.

Covid-19 has clearly shown us that we are vulnerable to being lonely, so it's up to us to do what it takes to get rid of it once and for all.

Réginald SENATUS (Redji)





CATAPULT | A Caribbean Arts Grant is a COVID-19 relief programme conceptualised by Kingston Creative (Jamaica) and Fresh Milk (Barbados) and funded by the American Friends of Jamaica | The AFJ (USA). Designed as a capacity building initiative it will directly provide financial support to over 1,000 Caribbean artists, cultural practitioners and creative entrepreneurs impacted by the pandemic and working in the themes of culture, human rights, gender, LGBTQIA+, and climate justice.

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