



Stay Home Artist Residency

RESIDENT BLOGS *Issue 2, Vol. 1*

Camille Chedda
Jamaica

Lisa Allen-Agostini
Trinidad & Tobago

Joshua Clarke
Barbados

Sonia Farmer
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Jorge González
Puerto Rico

Gwladys Gambie
Martinique

Eliazar Ortiz
Dominican Republic

Carol Joan Sorhaindo
Dominica





Camille Chedda

Jamaica

Post #1

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For this residency, I have proposed to create a video installation featuring two main components: a wall made of concrete blocks and various screens where multiple videos and images will be displayed. The wall will be constructed in such a way that the videos will be displayed through openings in some of the blocks' cores. This piece is in reference to a series of works I have done since 2016 with representations of concrete blocks, bricks and fragmented black figures.

Left: Drop it Low at Famous Wednesday.

Right: Catastrophe of Liberation.



The concrete blocks have come to symbolise many things in my work – construction, destruction, reconstruction, ruin, power, dominance, weight, barriers. These meanings stem from the use of blocks in construction and their strength to fortify us from hurricane winds in the Caribbean. However, this use at times belies the **blocks'** fragility, and instead the blocks stand as markers for our economic deficiencies. For instance, numerous articles have been published about the substandard quality of many of Jamaica's concrete blocks. Unregistered block makers at times use inferior aggregates in the block formula to cut costs which may affect the structural integrity of buildings made with these materials. This is common across the Caribbean as demonstrated most significantly in the aftermath of the massive earthquake which destroyed sections of Port Au Prince, Haiti in 2010. Rubble still covers sections of the city and rebuilding efforts are still underway 10 years later.



Above: Untitled work in progress for installation.

Below: Detail of work in progress for installation.

However, there are some structures which have withstood the test of time in the Caribbean such as sugar plantations and distilleries. In 2017 while in Scotland I came across red clay bricks manufactured by Glenboig and Forth & Thistle. These companies' bricks were used to build Appleton Estate in Jamaica and Sunbury Plantation House in Barbados during the 16-1700s. These plantation estates are still operational and serve as tourist attractions. I am interested in the way sites such as these have been transformed and how the narratives around the actual brutal history of slavery becomes romanticised. I am looking at heritage sites in Jamaica and the way their colonial legacies are overshadowed and at times completely veiled by the country's mandate to attract tourists. I hope to incorporate these aspects into the videos.

As cultural and heritage maintenance is critical to national identity, I will create an adjunct installation of my work in collaboration with The Wattle and Red Earth (WARE) Collective. The WARE Collective is a Jamaican grassroots, non-profit organization whose mandate is to educate and promote **Jamaica's** indigenous architecture, art and craft forms. They are solidly rooted in the communities of southern St. Elizabeth and released the remarkable film, *Rockstone and Fire* chronicling the ingenuity and craftsmanship in building the century old Spanish wall structures that lay in ruin across the St. Elizabeth landscape. This collaboration may facilitate a discussion, not only between the diverse art and architectural forms, but also within the community. It may also serve as a space for recollection, exchange of stories and the exploration and reframing of the textured nature of our Jamaican history.



*Image of painted
Blocks above figure
used in video*



Lisa Allen-Agostini

Trinidad & Tobago

Post #1

How we reach here?

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

Photo: Equal Opportunity, one of the first short films I wrote. I play a Food Truck Lady along with my comedy partner Louris Martin-Lee Sing. © FemCom TT 2019.

Click image to the right to view video on YouTube



I've been a writer all my life, since I was a little child. I was a professional journalist for many years, and have been published as a novelist and poet. It might have come as a shock to some that I decided a couple of years ago to pivot from that to becoming a stand-up comedian. (Go figure; some people buy a yacht.) As part of that move, I decided to start writing short comic film scripts to build the social media presence of the brand and extend our product range.



Photo: Counter One, a script I wrote for FemCom. I play an irate client wrangling with a bizarre civil servant in the Vehicle Licensing Office. © FemCom TT 2019.



Writing for screen is an area which I have not formally studied. However, I've had some training through the TT Film Co, Bocas Lit Fest, the British Council and the Trinidad and Tobago Film Festival (tfff) over the years. I've been intrigued with film for some time.

Josaine Alexander, country manager, British Council, left, and Ludo Smolski, facilitator of the screenwriting and script development workshops held at tfff. I participated in his script development workshop. (Courtesy Trinidad and Tobago Newsday.)

In the Before Time, the UK-Trinidadian writer Monique Roffey approached me to write a screen adaptation of her 2010 novel *The White Woman on the Green Bicycle (WWGB)*. We met a few times from 2019–2020 and had planned to continue to work on the project when the COVID-19 pandemic hit.

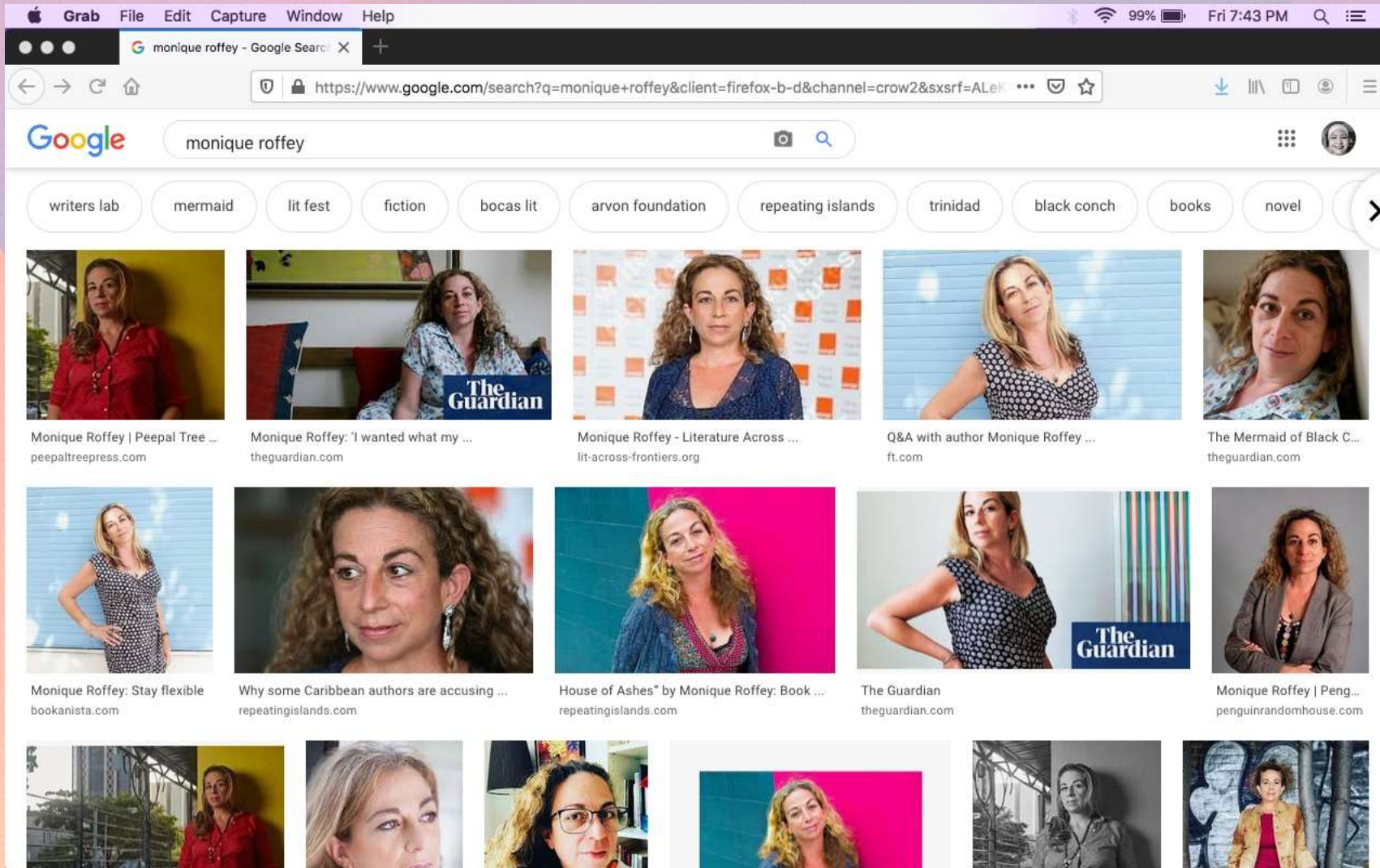
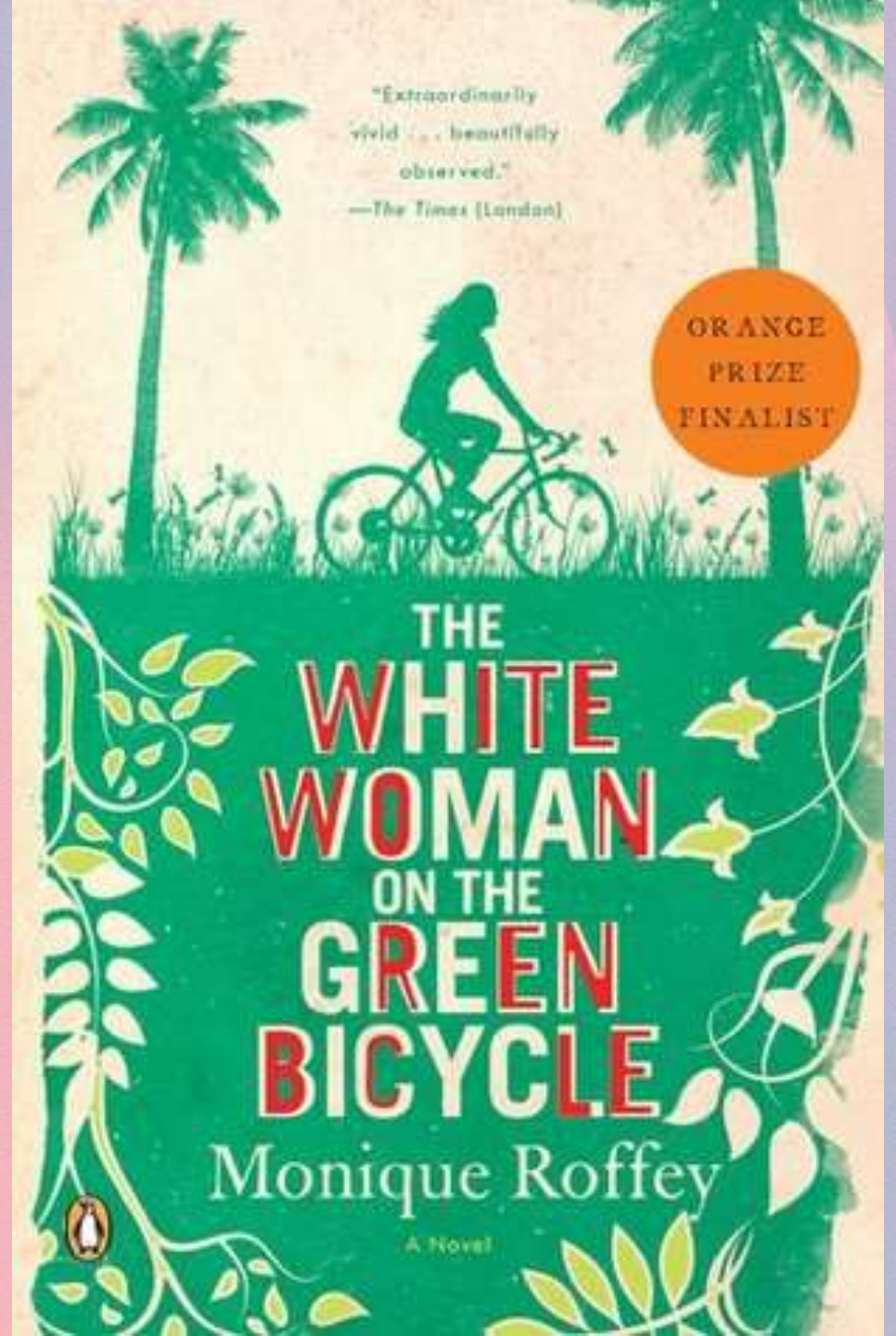


Photo: Monique Roffey is a Trinidad-born writer who lives in the UK and Trinidad. She is the author of five novels and a memoir. Four of the novels are set in the Caribbean.

WWGB is a critically acclaimed multi-generational novel that was shortlisted for two big prizes. In summary, the novel is about a white French woman who moves to Trinidad with her husband, an English businessman, as the island is on the verge of independence from Britain. They stay on the island through coups and revolutions, have children, build a house etc. The woman, Sabine, arrives in the city of Port of Spain with a green bicycle which she has no idea she ought not to ride in public due to gender, race and class structures on the island. She encounters Dr Eric Williams, the founding prime minister, and begins to write him unsent letters; there's a suggestion that they may have had an affair. She struggles with ambivalent feelings about the emerging nation. As she ages, she loses even more faith, but she also loves the island deeply. She ends up shooting a senior policeman, a black man.

Photo: The White Woman on the Green Bicycle was shortlisted for the Orange Prize for Fiction and the Encore Award.



Through a two-year-and-counting process of working with Monique, we have a treatment. It is this treatment I hope to develop into a screenplay.

In a review for the CRB, Andre Bagoo wrote, “*The White Woman on the Green Bicycle* is more than just fantasy and entertainment. Behind all this fun, Roffey, ambitiously, has done something remarkable. She manages to deal with all the major social problems besetting contemporary Trinidad in recent years via the prism of two characters who feel at odds with their environment.”

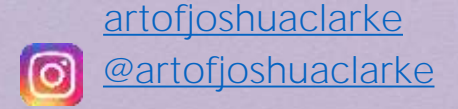
This is some of what I want to capture in my script.



Joshua Clarke

Barbados

Post #1



[artofjoshuaclarke](#)

[@artofjoshuaclarke](#)

Despite the fact that much of my work and practice up to now has been self directed, the first emotion I felt at the beginning of this journey was anxiety. But that's altogether too common an occurrence, depression and anxiety are constant companions on the creative journey, well mine at least. My practice is 99% deadline driven, I'm a gun for hire. The shift in thinking for work that is as much about exploring my motivations and process as it is about actually creating the pieces has been difficult but rewarding.

The rage I feel inside sometimes at myself, at society, at my country, at colonial masters and constructs of race; it boils in me fit to burst. It is volcanic, it festers and sputters, it roils and rages. From black magma to white hot lava. It bleeds out in small ways, some petty, some brave, some unintentional, some days it drives my mind, my hand, my pen like a churning engine. Some days I cannot draw, or write, or breathe, or hope or speak.



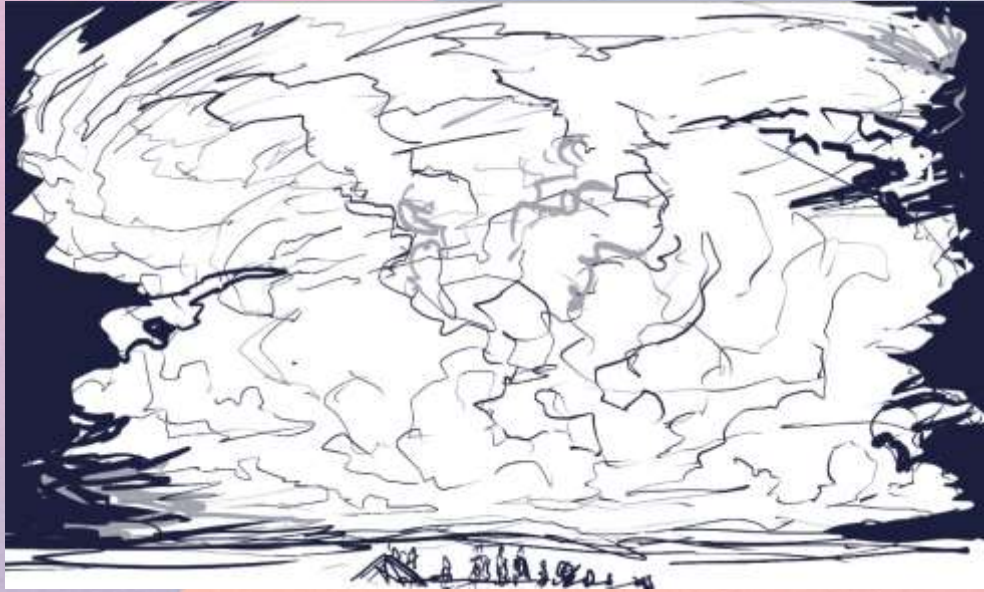
Madnesses, 1st, 2nd, 3rd & 4th Movement.



Nelson, 1st, 2nd, 3rd & 4th Movement.

So we come to my craft, to my work, to my reason. I tell stories to myself whenever I create something. From the quickest sketch to the collections of paintings, all are driven by story. And at the heart of that story? Sometimes it's whimsy, sometimes joy, sometimes deep enduring loneliness and sorrow and sometimes depression so deep the grey blankets the world in a heavy cover of twilight. But mostly the works I make are driven by the stories I loved as a child. As I've grown older, and my ability with art has developed somewhat, as I fill in the gulf between what I imagine and what I can create, those stories haven't necessarily changed that much at the core, but they have definitely expanded, I guess would be the best word.

So as the first bit of the residency comes to a close I've been working mostly on researching the intersections of colonialism that sort of underpin the topics I'm attempting to tackle in my work. Some of it is fairly blatantly direct connections, like the local (and regional and global) resurgence of the push to remove colonial era statues. With for example the mental health stigmatisation issue, the chains are less obvious, buried so far that we barely question them.



Storm, 1st, 2nd, 3rd & 4th Movement.



Sonia Farmer

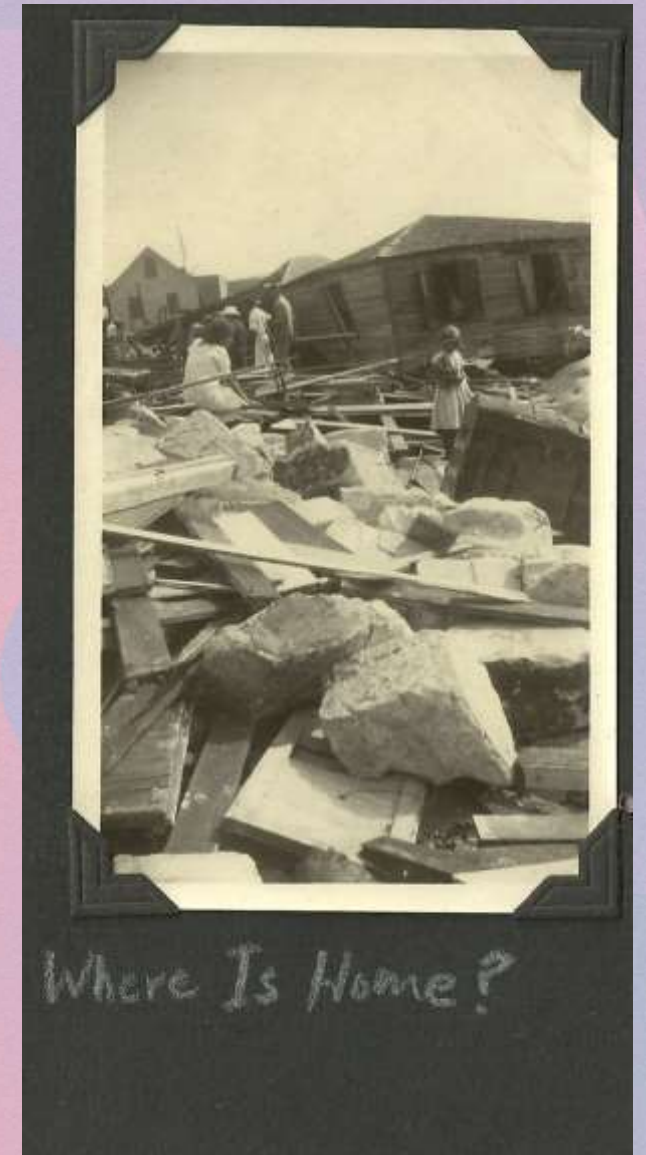
The Bahamas

Post #1

How do you make a blank page more blank?

“Where is home?” is scribbled into the space underneath a small black-and-white photograph of people standing among rubble. The photograph is one of many drawn from the Malone family archives, once belonging to Jack Malone, resident of Green Turtle Cay on the Abacos in The Bahamas, where in 1932, The Great Abaco Hurricane decimated the community, and where in 2019, Hurricane Dorian undid nearly a century of resilient rebuilding across the Abacos before going on to put more than 60% of Grand Bahama underwater.

Photo: Where is home source image from Malone family archives.



In the first weeks of my residency, I find myself taken by this piece of archival material, provided by Abaconian artist *Leanne Russell who, since the passing of Hurricane Dorian, has been creating photographic compositions that superimpose these archival images documenting the damage of The Great Abaco Hurricane of 1932 on top of her own images that capture the aftermath of Hurricane Dorian in 2019 in the same settlement.

Examining her work, I am reminded of a quote I heard recently: that history **doesn't** necessarily repeat itself—but it often rhymes. Like **Leanne's** current body of work, my creative projects engage with those familiar echoes, mining archival materials and examining them through the lens of contemporary experience. Through my small press, Poinciana Paper Press, I self-publish my work and collaborations, as well as the work of other artists and writers, in limited-edition books that utilize the allied crafts of books arts: book-binding, letterpress printing, handmade paper, and printmaking methods. My overall aim is to shift the role of protagonist in a region that has historically privileged the voice of the visitor in forming Caribbean identity and space through their tools of power: books and written language.



Photo: Where is home by Leanne Russell.

I moved back home to The Bahamas after graduate school in June 2019, ready to establish a forever home for Poinciana Paper Press in the form of a center for book arts. Hurricane Dorian hit about two and a half months later. Though largely spared on the island of New Providence, where I live, our northern family islands were not as fortunate. I admire artists who are able to process their trauma through their work in the immediate aftermath of the event. Only recently have I felt ready to engage with what Hurricane Dorian brought into earshot for me—the familiar tune of existential dread humming through every hurricane season, rising in pitch as I witness storms decimate fellow Caribbean communities, coming to a deafening roar as it hits home.

To live in the Caribbean, especially in this time of climate injustice, is to confront, but also ignore, your vulnerability and lack of agency in the face of what feels both everyday and terrifyingly inevitable.

Though I set a specific task for myself for this residency that directly engages with a two-volume travelogue from 1901, I find myself at the opening of this residency engaging instead with Leanne's compositions, creating a book that examines intangible heritage. That is, it examines loss as our birthright. It also examines resilience, touching upon the dual realities of anxiety and perseverance for those of us who live in a geographical space under constant threat of erasure due to climate injustice.

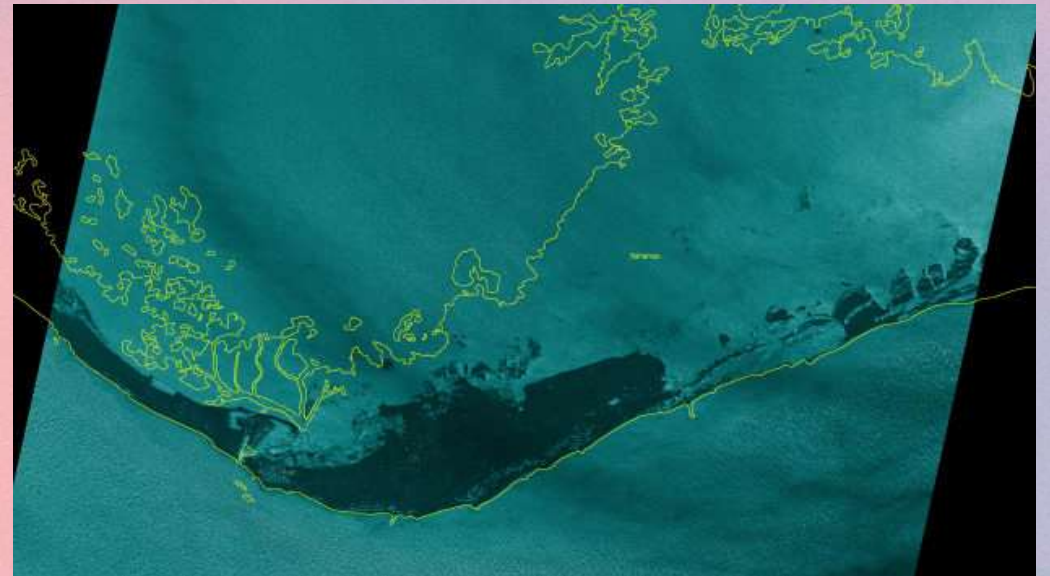
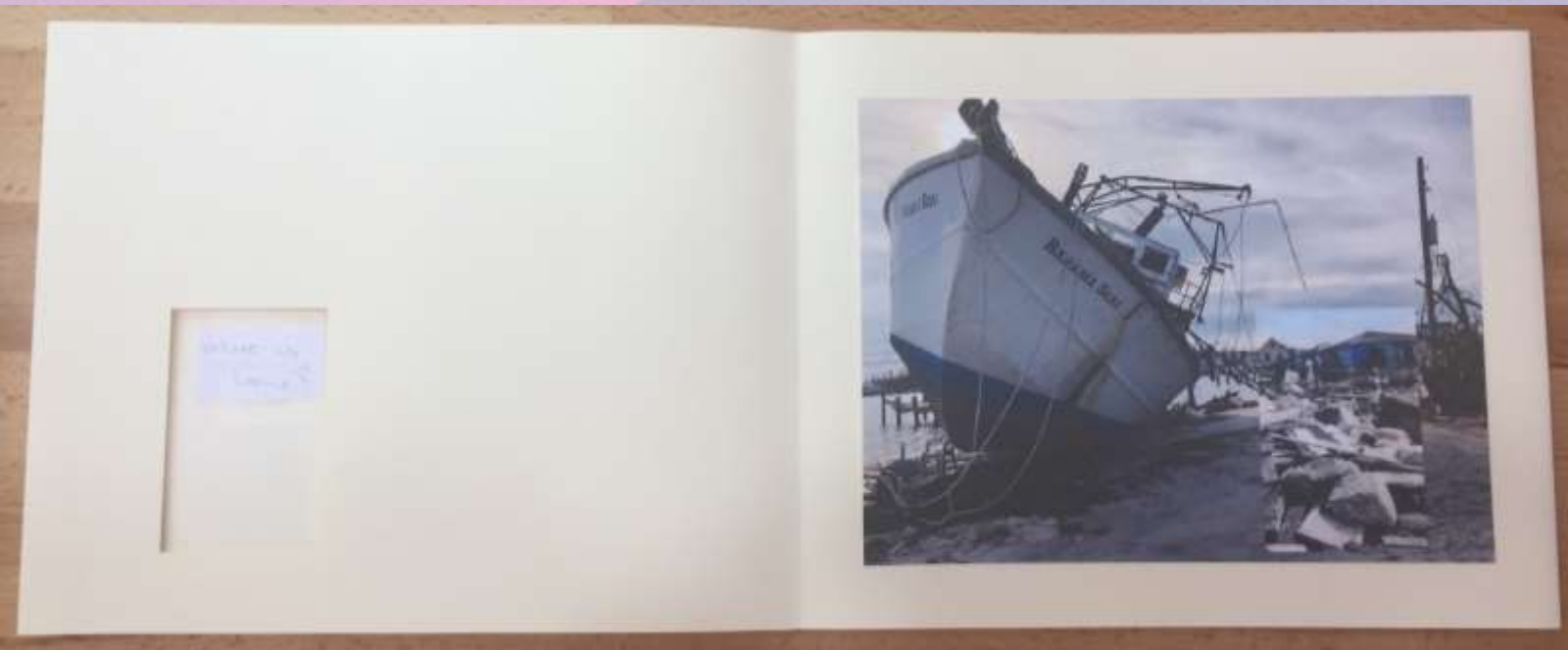


Photo: An image taken by satellite company ICEYE showing over 60 percent Grand Bahama underwater photo credit ICEYE.

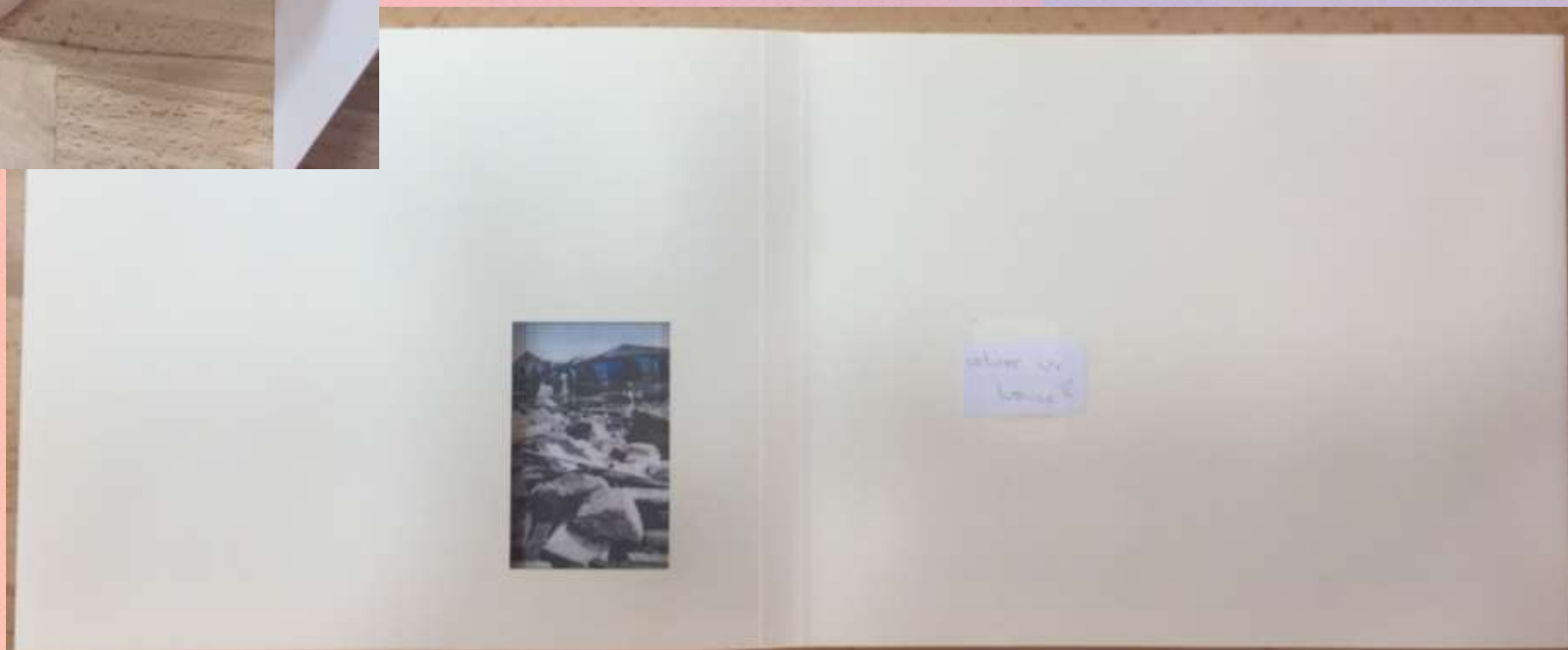
*Left: Where is home spread 1.
Right: Where is home cut-out.*



How do you express compound erasure? That is: how do you make a blank page more blank? For each spread, using the shape of its source archival photograph, I cut out a square on the blank page opposite each of Leanne's compositions. Using an accordion book structure, this cut-out becomes a window, revealing the back of the previous page, and in the revealing, the title of the source photograph drawn from those handwritten notes in the almost century-old photo album. Read the book in the opposite direction, and the window instead isolates the archival image within her compositions. But in that moment of turning the page, the cut-out is a complex negative space: a perceptible loss, an intangible record, a paradoxical burden, a lens or cipher, carried by the reader through space and time.



*Left: View of accordion structure with cut-outs.
Right: Where is home spread 2.*





Jorge González

Puerto Rico

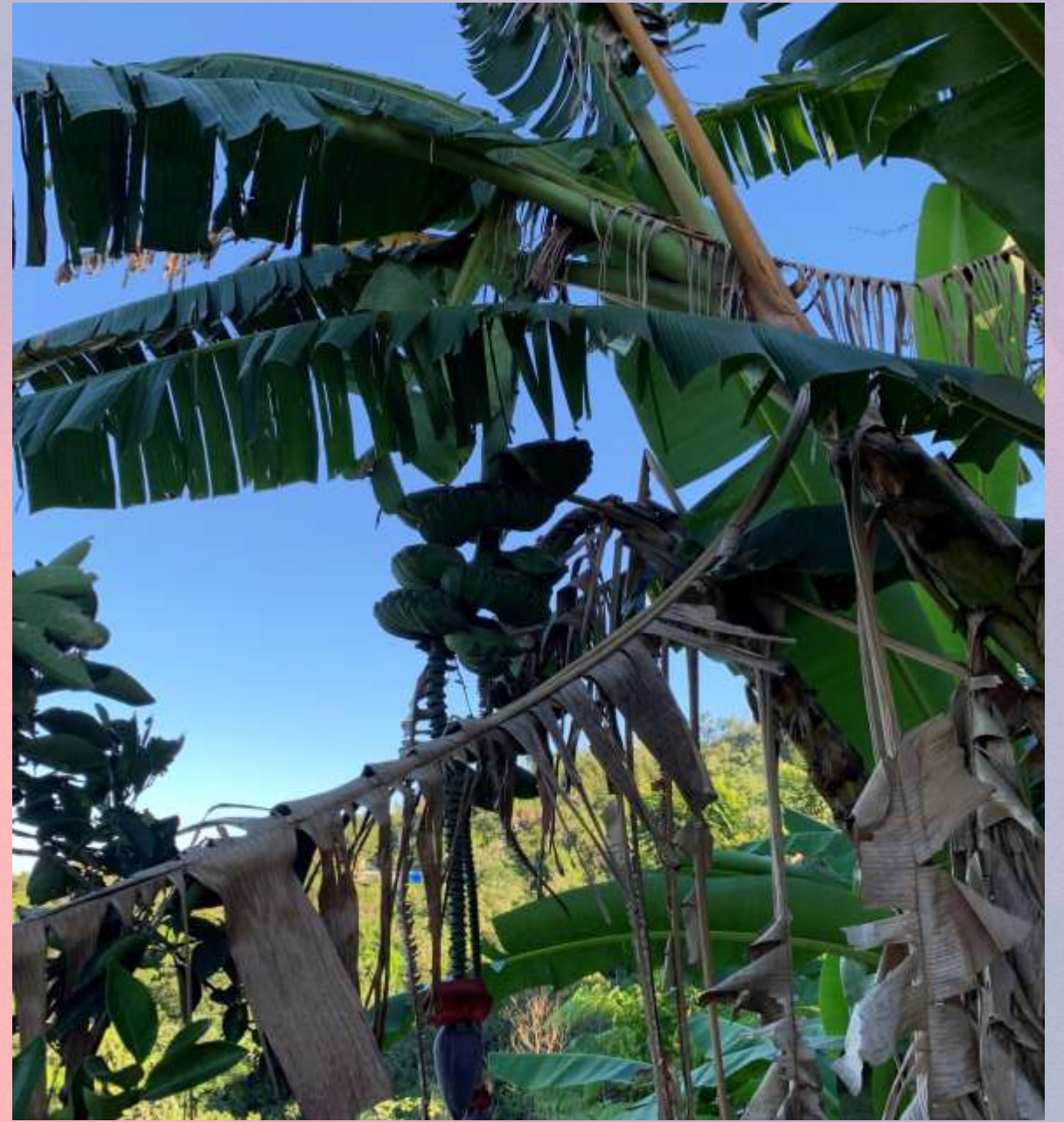
Post #1

Limaní













Gwladys Gambie

Martinique

Post #1

Cartographie sensible

La cartographie sensible place le corps comme territoire traversé d'affects, où émotions et imaginaire sont mis en exergue. A travers la photographie, il devient espace cartographié. La broderie qui est une exploration graphique, évoque ici la réparation, la cicatrisation, la notion du temps presque figé du confinement. Elle est le récit des sensations, de l'intime, de l'épiderme.


Le lien entre la broderie et la photographie permet ainsi la création d'un paysage corporel subtile comme langage poétique.

Introspection. Panser soigneusement les cicatrices ravivées. Saisir les sensations, douleur, plaisir.

Réparer.

Il s'agit de poursuivre le travail réalisé lors de ma résidence [Re] penser la résidence en confinement, en mai 2020. Cette résidence posait la réflexion sur le statut de l'artiste, de son rôle dans cette situation sanitaire qui limite ses déplacements.

La broderie est une autre forme de dessin, elle est une exploration graphique poétique que je souhaite approfondir. Le support change, et le corps devient empreinte.

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Eliazar Ortiz

Dominican Republic

Post #1

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En español: Proyecto Nigua,

Lo que más me mueve en la ejecución de un proyecto como Nigua es la de plasmar nuestra historia vinculada a la esclavitud. La historia sobre la rebelión de Boca de Nigua nos regala pistas con las que podemos articular nuestra herencia africana y evidencia la todavía educación colonial existente, esta se ha encargado de invisibilizar las historias de la plantaciones vinculadas a la esclavitud y como resultado la cultura dominicana está llena de negación sobre su negritud.



La Nigua (*Tournefortia hirsutissima*) es una planta medicinal nativa y muy común en las Antillas, casualmente cuando ideé el proyecto no me imaginaría que la encontraría en mi entorno. hace unos meses gracias a su fruto que son como bayas tipo perla blanca lechosa pude identificar la planta. Los pigmentos naturales son parte de la identidad de mis últimos trabajos de dibujo sobre papel, tanto a nivel técnico como conceptual y me pude percatar que el tipo de hoja que tiene la nigua me podría servir como tinte natural.

Foto: Nigua Planta

En esta primera parte del proyecto me enfoco en un dibujo que recrea la coronación de Ana María, quien participó activamente en la revuelta junto a su compañero Antonio Carretero y otrxs esclavizadxs que se irán desvelando en el transcurso del proyecto. Se dice que se coronó reina y se vistió para la ocasión en la celebración del triunfo de lxs esclavizadxs sublevadxs *1.

En este dibujo quiero recrear una historia de la que no tenemos imágenes y desmontar tantas influencias coloniales que he tenido que digerir en mi formación como artista antillano.

*1- [Ana María. Yo también soy memoria](#). Fatima Portorreal y Maribel Núñez para el blog *Diario de una Antropóloga*.



Foto: Proceso de La coronación de Ana María



Casi siempre nos han mostrado historias sobre el empoderamientos de la identidad afro descendiente, desde lo individual a lo colectivo, donde se perpetúan los patrones eurocentristas, dándole la razón a Frantz Fanon cuanto escribe en la introducción de su libro *Pieles Negras, Máscara Blancas...* "El negro quiere ser blanco. El blanco se empeña en realizar su condición de hombre"... "Es un hecho: los blancos se consideran superiores a los negros"... "Es también un hecho: los negros quieren demostrar a los blancos, cueste lo que cueste, la riqueza de sus pensamientos, la potencia igual de su mente..."*2. Me interesa enfocarme en una pregunta que el autor de Martinica se hace en esa misma página... ¿Como salir de ahí?

Una de las esas posibles formas de salir de ahí, de esa alienación colonial, la encuentro buscando respuestas en nuestras raíces. Literalmente. La etnobotánica me ha abierto las puertas para encontrar esas respuestas. Estoy construyendo esta pieza como un un ritual curativo, tomando referencias de tribus aborígenes del mundo, enfocándome en los nativos de Abya Yala, África y Asia.

**2. Frantz Fanon, *Pieles negras, mascararas blancas*. Ediciones Akal, S.A., Madrid, 2009, pag. 44.*

Foto: Yagua de Palma.

En estas primeras semanas de la residencia he buscado las especies cuyos tintes quiero que acompañen esta obra: los pétalos del Flamboyán, originario de Madagascar, pétalos del Hibisco oriundo de Asia, el café oriundo de Etiopía y Yemen, los tintes de las aguas de las habichuelas negras, de la semilla del aguacate, del fruto de la jagua, de la bija y la misma nigua todas nativas de esas tierras mal llamadas América. Todas son parte de esta flora reflejo de esa identidad mezcla entre lo foráneo y nativo que componen el paisaje de las Antillas.

Una pieza protagonizada solo por mujeres es necesaria. Las referencias heroicas siempre han sido protagonizadas por hombres, desde la Revolución Haitiana a todas las "Repúblicas" del Continente "Americano". Un ejemplo del patriciado histórico en el cual la mujer se mostró en segundo plano o en ninguno. Creo que es hora de reparar nuestra historia y cambiar la narrativa.



Izquierda: Varios pigmentos
Derecha: Proceso



Proyecto Nigua Informe I
Haga clic arriba para ver el video en YouTube



In English: Nigua Project,

What moves me the most in the execution of a project like Nigua is to capture our history linked to slavery. The story about the Boca de Nigua rebellion gives us clues with which we can articulate our African heritage and shows the still existing colonial education, this has been in charge of making invisible the stories of the plantations linked to slavery and as a result the Dominican culture is full of denial about her blackness.

The Nigua (*Tournefortia hirsutissima*) is a native medicinal plant and very common in the Antilles, coincidentally when I devised the project I would not imagine that I would find it in my environment. A few months ago, thanks to its fruit, which are like milky white pearl berries, I was able to identify the plant. Natural pigments are part of the identity of my latest drawing works on paper, both on a technical and conceptual level and I was able to realize that the type of leaf that the nigua has could serve as a natural dye.

Photo: Nigua Plant

In this first part of the project, I focus on a drawing that recreates the coronation of Ana María, who actively participated in the revolt together with her partner Antonio Carretero and other slaves that will be revealed during the project. It is said that she was crowned queen and dressed for the occasion in the celebration of the triumph of the enslaved rebels * 1.

In this drawing I want to recreate a history of which we have no images and dismantle so many colonial influences that I have had to digest in my training as a West Indian artist.

*1- [Ana María. Yo también soy memoria.](#) Fatima Portorreal y Maribel Núñez para el blog Diario de una Antropóloga.
diariodeunaantropologafatimaportorreal.com



Photo: Process of the coronation of Ana María



They have almost always shown us stories about the empowerment of Afro-descendant identity, from the individual to the collective, where Eurocentric patterns are perpetuated, agreeing with Frantz Fanon as he writes in the introduction to his book *Black Skins, White Mask...* "Black wants to be white. The white man strives to fulfill his condition as a man"... "It is a fact: whites consider themselves superior to blacks"... "It is also a fact: blacks want to demonstrate to whites, at all costs, the wealth of their thoughts, the equal power of your mind..." * 2. I am interested in focusing on a question that the author from Martinique asks himself on that same page ... How to get out of there?

One of those possible ways to get out of there, from that colonial alienation, I find by looking for answers in our roots. Literally. Ethnobotany has opened the doors for me to find those answers. I am building this piece as a healing ritual, taking references from aboriginal tribes around the world, focusing on the natives of Abya Yala, Africa and Asia.

**2. Frantz Fanon, *Pieles negras, mascararas blancas*. Ediciones Akal S.A., Madrid, 2009, pag. 44.*

Photo: Palm Yagua

In these first weeks of the residency, I have looked for the species whose tints I want to accompany this work: the petals of the Flamboyant, originally from Madagascar, Hibiscus petals from Asia, the coffee from Ethiopia and Yemen, the tints of the waters of the black beans, avocado seed, jagua fruit, bija and the same nigua, all native to those lands misnamed America. They are all part of this flora, a reflection of that mixed identity between foreign and native that make up the landscape of the Antilles.

A piece starring only women is necessary. Heroic references have always been carried out by men, from the Haitian Revolution to all the "Republics" of the "American" Continent. An example of the historical patriarchy in which the woman was in the background or in none. I think it's time to repair our story and change the narrative.



*Left: Various pigments
Right: Wall process*



Proyecto Nigua Report I
Click above to view the video on YouTube



Carol Joan Sorhaindo

Dominica

Post #1

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THE NATURE OF RUINS

I would like to take this opportunity to say a big Thank You to all who made this residency possible. This is the first Blog post of 4 in which I will be sharing my process and project progress with you.

The first two weeks have been reflective and preparatory. As a starting point it felt important to set aside an area with a selection of special objects which speak of the entangled nature of the work. This time is much valued as Covid 19 has us all in an unusual psychological space.

Creating a space for entangled reflection

As an artist I have a fascination with textiles, fibres, fragments, found things and plants. Unravelling historical threads appeal to my investigative nature. My process so far has been a mix of online historical investigation, site mapping, journal writing, preparing of canvas and experiments with natural pigments and plant fibres. I have also been enjoying the Virtual Salon artist talks and online courses as part of the Catapult programme.



Site investigation

This project, 'The Nature of Ruins' will use a former sugar mill site on the Richmond Estate in the island of Dominica as a stimulus for reflection on the entangled nature of Caribbean culture and identity. The definition of ruin is the change of something which destroys it and renders it unfit for its use. It also applies to the psychological state or to loss of fortune

It will also a testing space for exploring the natural gifts the site has to offer as materials for drawing, painting and print making towards development of a more sustainable and eco aware arts practice. Using plant and earth pigments also speaks to Dominican culture in which agriculture is the pillar of economy and our National Creole motto 'Après Bondieu C'est la terre' (After God the Earth).





What makes this site so significant to me is that it was once a working sugar mill and is situated on land which is now family owned. The stories have been lost along the way. I know very little, except, the first stone was laid in 1776. The area holds fond memories of grandparents, family gatherings, mud stained clothes, river baths and rolling Atlantic waves.

What compels me to dig and pull historical threads? Like most Caribbean people I have entangled roots. The answer is hidden in the ruin.

Journal entry – Date Tuesday 3/10/22020

It is scorching hot today as we chop our way through overgrown land, stumble over bush covered stones and down into what was once the belly of the Richmond sugar mill. Arches and crumbling stone structures entangled by tree roots, hanging vine and healing herbs. A glimmer of bright sunshine streams into the dark dampness, adding extra magic.

Viewing the mill through nature's veil, I feel it is more beautiful in its crumbling state. The intention of this building was never to be a thing of beauty. Its purpose for economic gain, infused with human pain. Scratched by grass, stung by ants, dripping with sweat, emotions mixed, we work our way up the hill to rest and soak in the cool refreshing waters of the Richmond river.







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.

kingstoncreative.org/catapult-arts-grant
freshmilkbarbados.com/catapult-arts-grant

 @catapultartscarib

