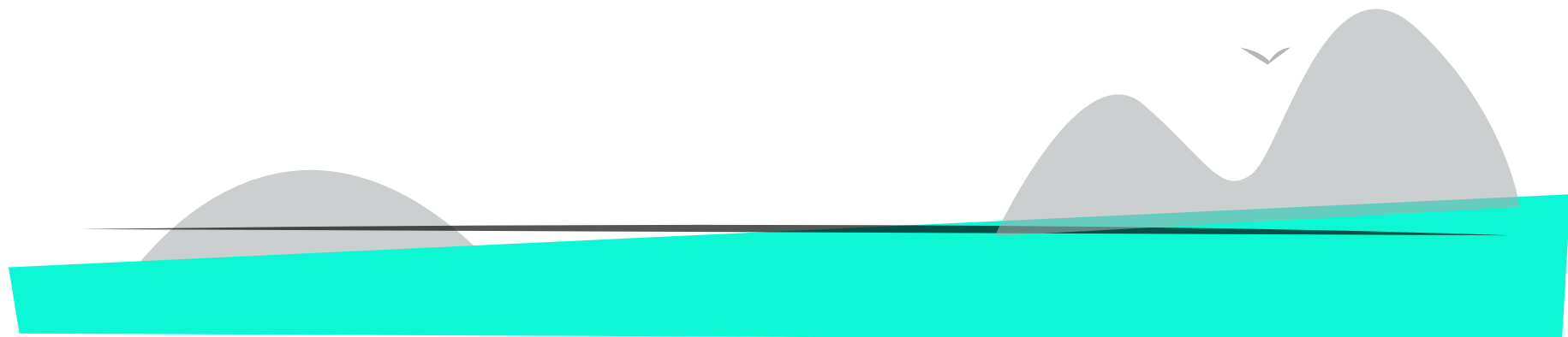


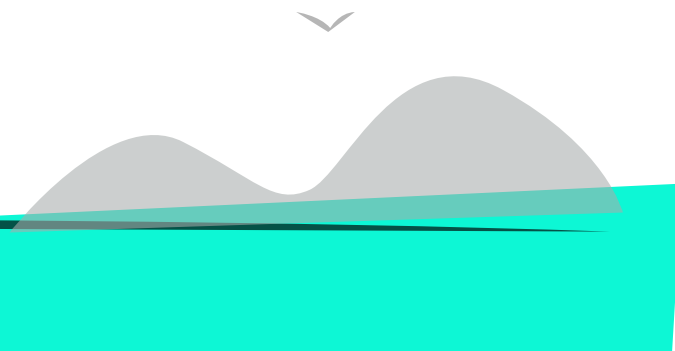
JAMAICA 2018

I Z I A L I N D S A Y



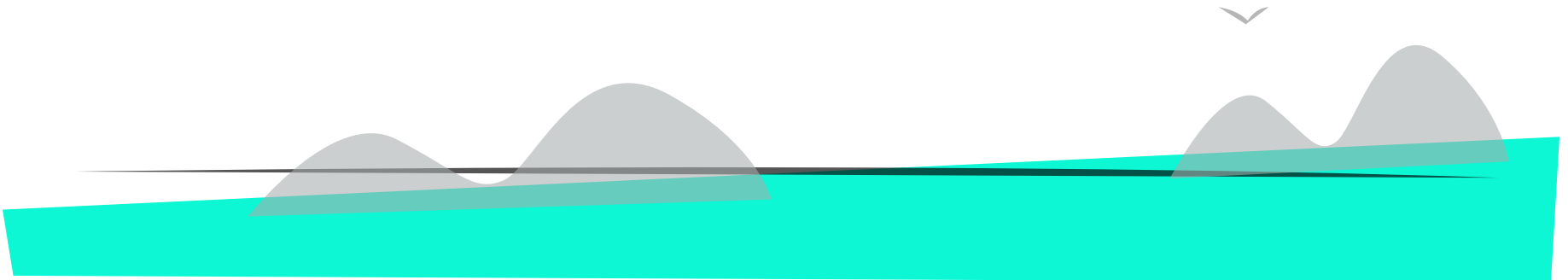
As a Caribbean artist I always looked forward to exploring other Caribbean islands. I grew up on an island where I was engulfed by mountainous areas that overlooked the Caribbean as far as the eye can see. On the outskirts of Trinidad, I always enjoyed the view of both Tobago and Venezuela and that brought to mind a 'place' where the history connects all the islands. A professor once reminded us of how connected the Caribbean is and why it was so easy to stumble upon different islands.

I experienced a post-colonial society which is surrounded by the semblances of British and French architecture and teachings. It is something that makes Jamaica and Trinidad so similar. Looking at the architectural similarities and connecting fragments of the landscapes, one can easily see the link. As such, which ever island I visit, I always feel a sense of belonging.

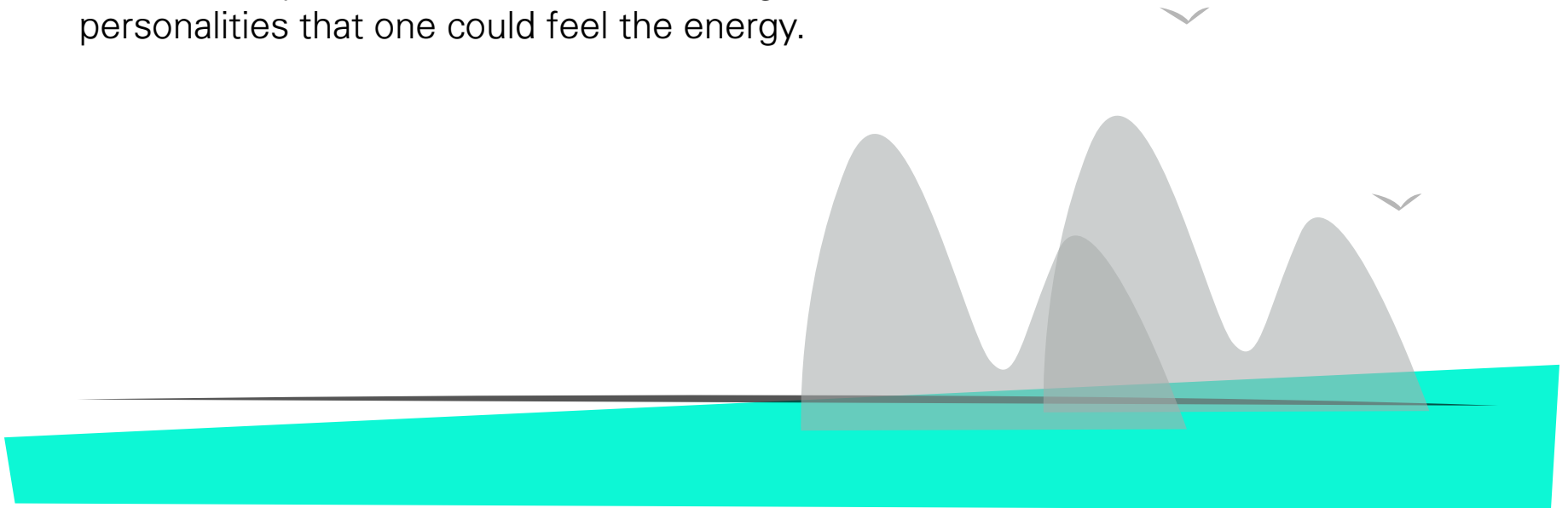


My intentions as an artist:

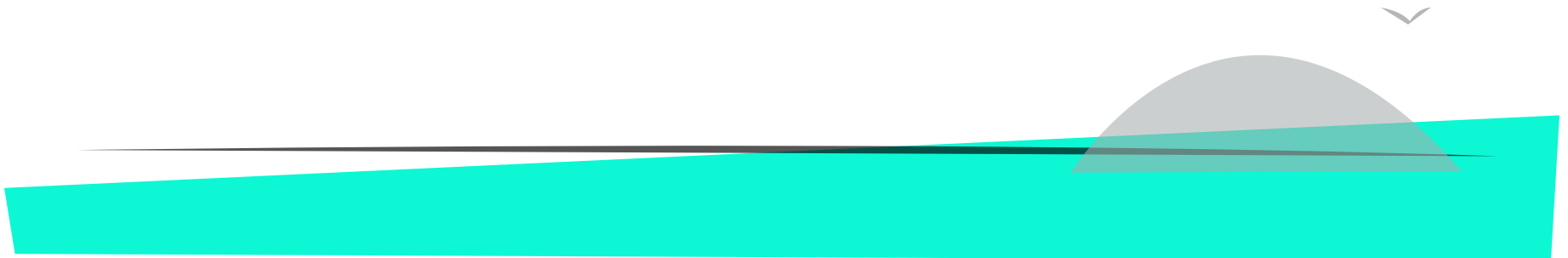
I am using the aesthetics of Caribbean iconography and the impact of colonial influences to narrate my visual compositions. I am dissecting Caribbean symbolism as a foundation to my multi-layered artistic pieces, which reflects the complexities of the Caribbean discourse. I am visualizing and translating my experiences into graphic symbolic motifs, which aim to define 'identity.'



Jamaica brought a greater sense of awareness to me as an artist. I am exploring the threads of history and memories that question and deconstruct a postcolonial island and the impact on its culture and festivals. We visited a play that showcase Jamaican theatre and that was definitely a memorable experience. The raw Jamaican accent that was unapologetic to changing its authenticity made the experience even richer. The spirit of the actors was busting with such personalities that one could feel the energy.



Being here, I have started to look deeper into my artwork and myself. In my pieces, each symbol overrides, compliments and conflicts with other objects. The strong geometric shapes and the loose lines, capture the Caribbean islands identity and movements as they overlap. I am manipulating and controlling these symbols to form connected dialogues. Almost as a blueprint to a dense discourse. Being here in Jamaica, I am able to look at my artist statement through another lens. Besides Jamaica, I have visited Curacao, Suriname and Guadeloupe where each visit made me feel connected.



The focus of my artwork is to deploy the essences of symbols of Caribbean indigenous cultures, Carnival festivals, landscapes and colonial influences. I am taking fragments of symbols, along with bold, geometric shapes and juxtapose/intersperse them within my creations. The thematic whole is an epic, carnivalesque narrative reproducing the myriad dualities of my turbulent, cosmopolitan Caribbean life. I am creating abstract, poetic visuals that embody the island spiritual forms. My personal experiences and engagements with the Caribbean islands allow these connections to strategize their didactic functions. The similarities in festivals/cultures/people can be found throughout the Caribbean and bond the islands thematically as I continue to exhibit this canvassed dialogue.

