



DOMINIQUE BREBION
(MARTINIQUE)

AICA SOUTH CARIBBEAN PRESIDENT
CURATOR AND ART CRITIC

► Caribbean expanded

IN MAR TINICA

[TRANSLATION FROM THE FRENCH ORIGINAL: MARTA ELENA GUERRA YI]



Curator

José Manuel Noceda (Cuba)

Artists

Bruno Pédurand (Guadeloupe)

Hervé Beuze (Martinique)

Shirley Ruffin (Martinique)

Karine Taïlamé (Martinique)

Jean-François Boclé (Martinique)

David Gumbs (Saint Martin)

Alida Martínez (Aruba)

Abel Barroso (Cuba)

Raquel Paiewonsky

(Dominican Republic)

Ras Ishi (Barbados)

Ernest Breleur (Martinique)

Habdaphaï (Martinique)

Christian Bertin (Martinique)

Panoramic view of the exhibition



ABEL BARROSO (Cuba)
Intolerancia o cena en la frontera (Intolerance or Dinner at the Border)
2009 / Xylographic sculpture

Caribbean Expanded proposes a renewed view of the region different from both the traditional approaches (folkloric, geographic and ethno-historical) and those that explore syncretism, the magic-religious and popular culture. It analyzes above all the interaction of the art dynamics of the contemporary world, the subtle sliding or flights from one work to the other, and its main interest are those interrelations that at first sight could go unnoticed.

The "totem-spirits" of Christian Bertin's ephemeral memorial in tribute to the generations of slaves who died there guide the spectator from the entrance of the 17th century sugar factory of Fonds Saint Jacques to the exhibition space.

From each end of the ample refinery bay, a dialogue develops between two pieces: "Journey in the Work", an interactive installation, palimpsest video by David Grumbs, and "Journey of the Spirits", a group of drawings made in letter envelopes by Habdaphai. If David Grumbs invites to a journey in the work, Habdaphai, in turn, organizes the virtual and symbolical journey of his works to the museums of the entire world. As a form of protest for the absence of creations from Martinique in the main international institutions, he sends those embellished envelopes full of local spices,

whose odors, liberated when opened, escape and disseminate, invading the space of the show, conceptually ensuring with it the presence there of the Caribbean spirit.

The exhibition tour foresees several stages. It opens with a somber and sound section where the dead, the spirits, glide, the decomposition with "Remain a child, soldier of Sierra Leona", by Ernest Breleur; "Remember", by Bruno Pédurand; "Replacements", by Shirley Rufin. The materials used –plexiglass, glass painted black and X-ray plates– create a very peculiar dark brightness in which grunts, machine gun bursts, heart beats, fragments of phrases are heard.

"Colors, Lights and Harmony", a video installation by Karine Taïlamé, gives a tranquilizing breath of serenity and delicacy, introducing visual art interpretations related with the body signed by two female artists. While in Karine Taïlamé's video, the body, in symbiosis with nature, evolves graciously *like a fish in the water*, Rachel Paiewonsky proposes a more critical analysis of the de-valuating glance that society generally grants women. Her nine spheres, each marked with a different color, end in a small conic protuberance that rapidly reveals their true identity. They are giant breasts, separated from the body, with exaggerated nipples and shades representative



HERVÉ BEUZE (Martinique)

Tunning, 2009 / Sculpture / Sun 972, 2009 / Sculpture

KARINE TAÏLAMÉ (Martinique)
Colores, luces, armonías (Colors, Lights, Harmonies)
2011 / Installation





SHIRLEY RUFFIN (Martinique)

Substitutions, 2011 / Photograph on transparent medium

of the skin colors of the Dominican society. The title of the work plays with the meaning of the English words *Beach and Bitch*.

A subtle transition of forms and nuances, of curves and dark shades of breasts ensure the presence of the feminine section in the geopolitical questioning by Hervé Beuze, Alida Martínez, Abel Barroso and Jean François Boclé. Hervé Beuze and Alida Martínez decline it through the map of their respective islands, vector of identity questioning, while Barroso questions North-South relations with the help of a world globe in "Outsourcing", "De-localization" and "Intolerance of Supper at the Border". The colors of the French flag are in the origins of "Caribbean Hurricane" by Jean-François Boclé. The red, white and blue of the ribbons invading the space scourge it and create unceasing excitement, evoking the flags of the four countries present in the Caribbean: France, Holland, the United Kingdom and the United States. The use of the national colors emphasizes the force of the symbolic violence of the phenomenon of acculturation. These works, just like Ras Ishi's triptych, question post-colonial society. The social inequalities and the acculturation demystify the traditional idyllic view we may have of these islands. ◀



BRUNO PÉDURAND (Guadaloupe)
Souvienstoi, 2011 / Light installation

Un perro por París, 2011 / Serigrafía / 56 x 76 cm



Un perro por París

Serigrafía 2011

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Estudio

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