



Final Year Exhibition **2019**



School of Visual Arts

EDNA MANLEY COLLEGE OF THE VISUAL AND PERFORMING ARTS

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MESSAGE FROM THE PRINCIPAL



NICHOLEEN DEGRASSE-JOHNSON

Principal

Congratulations to EMCVPA's thirty-five (35) final year students of the School of Visual Arts. "Your work of art is not only a way of creating products; it is a way of creating [your] lives by expanding consciousness, shaping dispositions [and] satisfying your quest for meaning."¹

Each year, I revel in this awesome privilege of being able to connect with students of the School of Visual Arts at the end of their Final Year sojourn, and experience a body of work that is transformational for both creator and observer. I commend these creators for recognising their talent and making the EMCVPA the institution of choice to hone and perfect their skills as artists. The art of creating art is the universal language that connects you with the rest of the world, and the reason we meet on this occasion is because you have gained mastery of speaking that language.

The works of these thirty-five (35) students in the Bachelor of Fine Arts Degree programme are under various specialisation. The categories feature Textiles, Fashion, Jewellery, Visual Communication, Photography and Sculpture. The emerging themes explore an array of multidimensional issues that include, but not limited to, athleticism and social stereotyping, the female form, the art and

science of zoomorphism and representation in art, race and discrimination and its impact on the black body, afro-surrealism, karma and its representation in animation. Other areas of investigation focus on psychosis; interpretation through fashion, as well as commercial representation of race and femininity, relocation: trans-migration transportation and pollution to name a few. The Art Education exhibition centres on re-purposing for the up-cycled art classroom experience.

Our students have endured the rigours of immersing themselves in the process. Today, the products of their discipline, dedication, commitment, creativity and imagination, as well as the expertise of our faculty, who have nurtured and guided them, is demonstrated in the extraordinary (highest) quality works portrayed.

I encourage you to continue to transform your imagination into realities, push boundaries and disrupt narratives, as it is your work that will capture today's story, making tomorrow's history!

Nicholeen DeGrasse-Johnson, PhD
Principal

¹ Eisner, Elliot.W. *The Arts and the creation of the mind*. New Haven: Yale University Press, 2002.

DEAN'S MESSAGE

FINAL YEAR EXHIBITION 2019



**MIRIAM
HINDS-SMITH**

Dean, Visual Arts

The Edna Manley College of the Visual and Performing Arts, School of Visual Arts is pleased to herald the emergence of this year's cohort of thirty-five young artists and art educators in this 2019 Final Year Exhibition. It gives me great pleasure on behalf of the faculty and staff of the School of Visual Arts, to congratulate all artists and art educators represented in this year's exhibition.

The exhibition presented is a curation of some of the artworks produced for the fourth-year Independent Study examination of the Bachelor of Fine Arts and Bachelor in the Art Education programme. Representations in Fashion Design, Visual communications, Sculpture, Jewellery, Painting and Art Education are represented in this year's exhibition. From the Visual Communications Department, the School of Visual Arts is pleased to present the first cohort of three students specializing in Animation. Integral to the curriculum across the students' four years of study, is the

freedom to creatively engage and confront topical issues of personal and collective socio-cultural concerns, including, as is represented in this exhibition, themes of sexual violence. The pervasive nature of this societal ailment is forcibly addressed across disciplines. Social themes imbedded in the works presented by our young artists are intent on challenging public conversations and express the need to up-root and denounce particular types of behaviours and ideas. The ambition of students and the facilitation of larger than life explorations are evidenced by the works presented by students confronting issues of gender stereotyping and femininity, mental illness and psychosis, self-worth, the impact of violence pervaded through popular culture and human trafficking

Environmental concerns and the creative learning space are the underpinning themes of the upcycled "Environ Virtuous" Classroom, a collaborative project of the Art Education student teachers. The

visually stimulating classroom presented demonstrates the creative flexibility of a highly stimulating and engaging modular classroom experience. The diverse and multi-sensory interactive Art Education experience allows us to re-envision our teaching and learning experience and environmental footprints through re-purposing of materials.

Conceptual parallels through cross-disciplinary investigations and dialogues of ideas driven by content is demonstrated by mastery of material across all disciplines. Along with the traditional media of their departments, students experimented with paper, everyday materials such as cardboards, shoes and suitcases, some reinterpreted older aesthetic styles such as cubism while others attempted to create their own language of public art, spatial design and digital retailing. Indeed, many students this year incorporated digital technology in their presentations.

As artists and artist educators we congratulate and encourage you to continue to transform yourselves and the lives of others through your creative brilliance. I charge you to hold on to your promise. I share this parting word of encouragement from Matthew 5: 14 - 16, "You are the light of the world. A town built on a hill cannot be hidden. Neither do people light a lamp and put it under a bowl. Instead they put it on its stand, and it gives light to everyone in the house. Go, embrace your artistry, impact the minds of others and transform your world to a space of tolerance, respect, enlightenment and above all, love. Positively impact the world! Peace and Blessings to all!

Miriam Hinds Smith
Dean
School of Visual Arts

ST. THOMAS

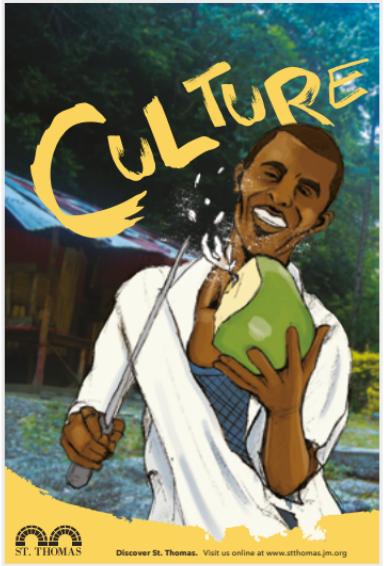
Jamaica has successfully created a brand known globally for its rich culture, resilient people, and laid back easygoing island vibe. Jamaica has attracted many visitors to its shores and cities by branding. The country is comprised of 14 parishes and of these 14 only 8 parishes are usually pushed to the forefront as places worth visiting by not only tourists but locals as well. With people being so diverse, I would imagine that tourists, or even locals for that matter, would want something more than the usual white sand beaches and parties. This work aim to create a re-branding of one of the parishes that are often times forgotten yet immensely rich in history: St. Thomas. Discover St. Thomas is significant as it informs the audience on how branding is an integral part of developing a city/parish.



**ADRIAN
DENTON**



Visual Communication





ANTHONY SMITH



Visual Communications

EUDAIA

Inspired by the subtleties of the every day and motivated by a dream to see human lives improved, I create artworks and designs that speak to the growth and development of the self. My work references poetry, pre-existing visual cultures around the globe, and from time to time I get fascinated with fine art as an element of surprise in visual communication. Holistic health has always been an area of interest for me so I channel my dream and interest and hopes to see a better world by communicating the idea of holistic health visually, with my body of work. From time to time I scrutinize the wellness industry that seeks to monetize the idea that a person can be at their peak performance if they remain conscious about their health and wellness. It is my personal agenda to do what I can to see those around me living in eudaimonia.





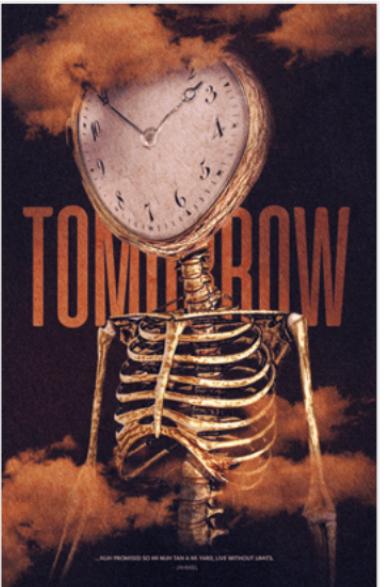
CHAD O'NIEL SMITH



Visual Communication

INTO THE LYRICS

Into the Lyrics is a range of artwork inspired by cover art, driven by the lyrical content of songs, in which the style of surrealism is explored. Album cover art however, is often created based on the theme of a musical work in its entirety, but by particularly focusing on specific lyrics within songs, it depicts recording artists as not only musicians, but also as storytellers and poets. Surrealism on the other hand, evokes thought and a sense of wonder that can add a deeper meaning to a visual beyond what the mere eyes can see. My area of specialization within graphic design is photo manipulation or compositing, which is also the primary method applied within the creation of my works. In addition, the inspirations driving my creative works are that of movie posters, album and video game covers and illustrations in which various images are composited into a desired result to convey a specific message.





DANIELLE WILSON



Visual Communication

ROOT OF COLOURISM

'Root of Colourism' addresses the social issue of colourism, which is a topic widely addressed but not intricately focused on in visual arts. We see art on the bleaching of the skin, which is a result of colourism, but does not speak to what colourism is, and we see art on the discolouration of the skin, which is not a result of colourism but more a pigmentation disorder. My project, 'Root of Colourism', captures the essence of how black people have been trained to be colourists by the ways in which social norms have great impacts on the ways we react or respond to one another. The project is a six (6) panel series that is not sequential but tells the story of colourism and at each what stage in one's life will the exposure to colourism impact them the most in this society. Root of Colourism hopes to raise more awareness and ultimately contribute to eradicating this social issue.





**KENNEIL
SMITH**



Visual Communication

MISUNDERSTOOD

MISUNDERSTOOD is a series of digital illustrations and dance performance. This projected work shines a light on homophobia and the perception of gay men in the media. It explores the historical ideology of Jamaica's gender warfare that is rooted in colonialism, Christianity, and patriarchy, which directly contribute to the myriad national identities that define the social and moral fabric of its culture. Jamaica is known for beaches and warm weather, but for many gay and lesbian people living on the island, it's a place of hatred. The name "MISUNDERSTOOD" refers to the process of "breaking the buck" on the seasoning plantation which involved perhaps the most heinous and atrocious acts known to man. With this historical backdrop, homosexuality is illegal in Jamaica and the culture is deeply homophobic because black slaves and most of their descendants developed this hatred for homosexual activities because of the painful experiences that their forefathers endured during slavery. The aim of this project helps encourage Jamaica to rethink the reason why they embrace anti-gay laws and anti-gay violence — and also help to humanize the lives, experiences, and perceptions of victims so they become impossible to ignore.





MARCEL HEMMINGS



Visual Communication

SCAM DIS

Scam Dis is a manga-inspired Jamaican comic that looks at the ways in which creativity can be used to address social problems within the society. It seeks to inspire all members of the society to take a stance against this social ill, which comes in a number of formats. The aim is to bring awareness about the value of art amongst our youth and the country as a whole.





MARKHAM JOHNSON



Visual Communication

BIPOLAR

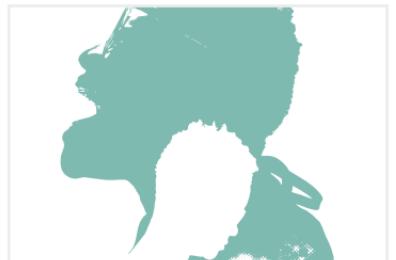
The fundamentals of my work express reality and truth about bipolar disorder. As it is a mental illness, the body of work aims to shed some light on the disorder and how it affects individuals in Jamaica. The research was influenced and driven by something very distinct within this area of mental health.

Stigma plays a role among those who suffer from the disease in the battle of their mind as it promotes shame and anxiety. Undiagnosed persons are fearful of seeking any form of help that leads to a lack of interest or pleasure in most activities. It becomes difficult for them to realise the emotional instability and how it disrupts their lives.

This work is therefore relevant and becomes imperative as it presents an opportunity for teaching about bipolar disorder. The illness is not a death sentence no matter what stigmas are stated, because life does go on.

tree nah grow
inna mi face
So stop treating me like a crazy person

bipolar You will be yourself again!
For more information on mental health, call 888-639-5433





ROSHANE TAYLOR

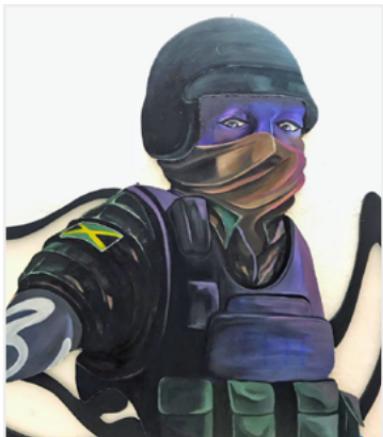
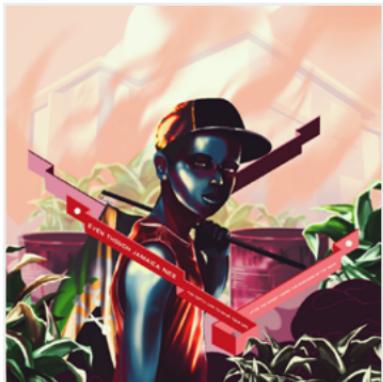


Visual Communication

DYSTOPIAN

May the ones before and after me hear my cry as a descendant of the slaves they could not kill. Our ancestors spoke of a place embedded with promise, wood and water. A place that would represent paradise for a newly free people, but the descendants in ideology of the ones who held the whip have found new ways to structure and uphold their power. The whips and chains have been replaced with subtle seeds of division among our own. May the scribes of history write it down and remember how we as a people never gave in. To tell the future generations how in the spirit of a negro child facing this underground dystopia presented as a piece of heaven, a rebellion begun. This is a presentation. This is commentary. This is the magnum opus that exposes the lies in their magna carta.

-Paigezombie





**RYAN
SCOTT**



Visual Communication

MYCHECKOUT

MyCheckout is a mobile application that aims to eliminate long checkout lines by enabling shoppers to skip the lines in major retail chains without going online. The project focuses on the design and marketing of the concept, not just presenting the user interface but presenting the means via which the target audience will learn about and how to use the product.

MyCheckout was conceptualised with focus on user interface, user experience, the alleviation of long checkout lines and the potential financial gains of effectively solving this problem. In looking at the great role that visual communication plays in the fast-changing technological environment of retail, I'm showcasing how the user interface and user experience for all stakeholders can make or break the initial interactions with the product. When designed well users may quickly develop new habits that facilitate the ease of continued use while the opposite is also true.

Who joins
LONG LINES?

Use **checKout**
Skip the lines without going online.
[App Store](#) [Google Play](#)





SAKAILA WILLIAMS



Visual Communication

CATCALLING

"As a challenger of socio-cultural values and an ally for humanity, I just want the world to be a better place." This is the approach I take to my panel illustrations which are a social awareness exposé on the psychological effects of catcalling (street harassment) on women. It is highlighting the way that men address women on the streets with lewd comments on their physical bodies and the subtle and sometimes obvious ways that women will react to this interaction. My art is expository and as such it is meant for the local Jamaican audience to peruse. It is intended as an act of rebellion against the usual silent acceptance of the projected male gaze on marginalized women in Jamaica. The body of work is the first among a series of illustrations meant to put the women who have been harassed as the 'faces of a movement' against street harassment.





SASHOY BEWRY



Visual Communication

PACE

Approaching technology from a designer's perspective has always been my strategy. I view technology as an ever-evolving entity that has made its way into humanity since the beginning of time. It has been integrated into our daily lives and has remarkably changed the way we solve daily problems. One of my biggest daily challenges was maintaining my newfound fitness journey. Experiencing this challenge is what led me to creating a device that bridges the gap between fitness and virtual reality. "Pace" is a device that is aimed at disrupting the status quo of fitness. It represents a new era of advanced technology and provides users with a fitness experience like no other, all from the comfort of their own home.





SIDONI CAMPBELL



Visual Communication

TRAFFICKED

Human Trafficking is a global problem around the world including Jamaica. Many persons young and old are said to be sold into trafficking by means of finding employment or to find a safe haven. Survivors of human trafficking tend to develop mental health problem associated with the act, some tend not to seek treatment because of fear of being judged.

Trafficked was created to help spread awareness of human trafficking and the mental trauma that is associated with this modern-day slavery, by looking at survivors which are known to develop underlining causes which are said to be caused by the traumatic experience that had undergone in the trafficking crime circle, I want persons to understand what they go through while trying to get back into their life before being trafficked.





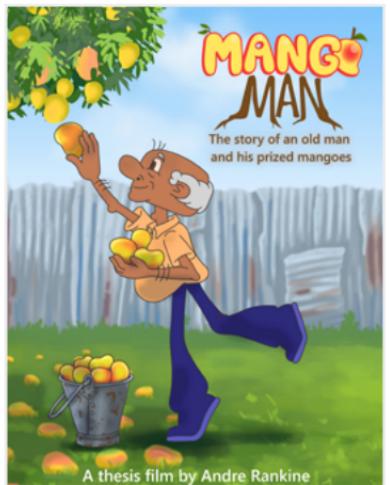
ANDRE RANKINE



Animation

MANGO MAN

The human condition and the interaction of personalities have been a source of interest and an influence on my visual art. This interest has caused me to become observant of the people around me and often ponder the events in their lives that resulted in them becoming the person they are today. I also have an inquisitive nature when it comes to movies and the plots of stories and character development. The love and practice of creating illustrations and animations has allowed me to craft characters and stories which embody the human experience. I view this ability to craft relatable stories as a gift which the responsibility, to ensure my stories leave a positive impact on my audience. My goal as an artist is to leave a body of work which will inspire persons who seek to travel a similar artistic as mine and to teach positive values in an entertaining manner.





**DESIREE
HYDE**



Animation

THE DOUBLE

Mental illnesses exist in a loop. Like Ginna, the protagonist of the short film The Double, many of us experience Social Phobia, which makes us susceptible to feeling overly self-conscious in everyday life.

The Double shows that mental conditions often exists in cycles. The film uses visual metaphors to indicate that we often get out of the dark states of our mind and escape to a moment of mental high. However, this escape can be a short, temporary experience before we again resume the lows of the cycle.

Examining and visualizing the cycles experienced by people with mental illnesses have always been difficult for those who do not suffer from the respective mental condition. The Double is based on first-hand experiences.





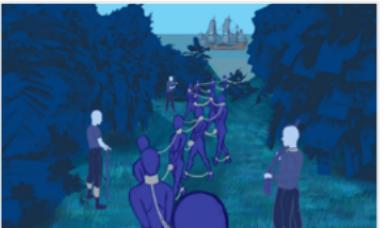
SAVALIA TOMLINSON



Animation

FALLEN DOMAINS

I decided to play with an unfamiliar type of animation to myself and create a 3d animation that incorporates digital illustrations. I decided that I wanted my demo to remind or educate Jamaicans on their West African history. Many people are actually not aware of where their ancestor's nationality is from and their native history. I spent a tremendous amount of time trying to express this knowledge in an entertaining and attractive way. I played with colours for a while until I captured the mood of nostalgia and kept reviewing the story to see if improvements could be made. I also took an extensive amount of time sketching and creating characters that are shown in the film. I think this experiment was quite enjoyable and educational.





**JHANENE
MORGAN**



Textiles, Fibre Arts
and Fashion

PSYCHOTIC FASHION

Mental illnesses are health conditions that involves both psychological and physical dysfunction that cause changes in emotion, thinking or behavior (or a combination of these). Mental illnesses are associated with distress and/or problems functioning in social, work or family activities. This collection entitled 'Psychotic fashion' aims to use fashion as a tool to create an awareness around the issue of mental illnesses within society. It is being done to fulfill my ongoing observations of individuals who suffer from mental illnesses and the mere fact of having personal experiences with this issue, from my grandmother (Dolcie Leanora Anderson-Brown) who was the main inspiration for the collection. I have been around my grandmother long enough and sometimes I am saddened by the fact that she "gets off" and there is nothing I can do about the condition other than remind or force her to take her medication.

The collection has employed several manipulation techniques that was used to enhance the effectiveness of the different mental illnesses such as depression, schizophrenia and anxiety. Mental illness is something that has always being stigmatized and scoffed on. For this reason, my aim is to raise an awareness on mental illnesses so that the wider society can better understand the effects and appreciate persons that suffer.



RE- DEFINING BEAUTY STANDARDS THROUGH EMPOWERING WOMEN OF ALL SIZES



KADEEJAH BALENTINE



Textiles, Fibre Arts
and Fashion

Women across the world often face the pressure of living up to a certain standard to be classified as “beautiful,” which sometimes lead to them being discouraged about their bodies. My lingerie collection is about empowering and encouraging self- affirmation in women of all shapes and sizes. I use lingerie as a vehicle to execute self- acceptance, being that it is the garment nearest to the body. My lingeries speak for themselves and not only being a tool to help encourage self- acceptance because of the type of models that they will be on. I use different types of textile techniques and details to highlight the supposedly “flaws and insecurities” that women may see in themselves or have issues with. This shows that these are some of the elements that add to their beauty and what makes them who they are. For body positivity is acceptance and appreciation of all body types. Every woman should view their bodies positively while doing the same to other women’s physical form.





KIMBERLEY MC CALLA



Textiles, Fibre Arts
and Fashion

EMPOWERED THROUGH DIVERSITY

My design philosophy is driven by feminism and gender studies. I have always been an admirer of a woman who presents the best version of herself through her attire. My love for women empowerment has led me to document new changes in how contemporary women establish power through fashion. In the 20th century women adopted traditional men's wear to project their aspirations of social and political power. But the idea of power dressing for women has changed over time. My studio project Empowered Through Diversity brings awareness to female empowerment within the workspace and social settings through garments that are interchangeable and enhances her confidence. Empowered Through Diversity is a modern fashion collection that reflects this change. The collection is designed for a goal oriented working woman who can be many things at once while still maintaining her femininity and power.





RENEE MOODIE



Textiles, Fibre Arts
and Fashion

THE INFLUENCE OF CUBISM ON FASHION

My work explores the relationship between 19th century Cubist art and contemporary fashion that is prevalent in our society. With influences as diverse as Pablo Picasso and Yves Saint Laurent, new insight is synthesized from both painting and fashion. My love for mixing and blending various forms of art has led me to create a fashion collection that is both authentic and impactful in its presentation.

Mending has always been a part of my vocabulary and way of thinking. It is both physically and metaphorically embedded into every aspect of my research and practice as a fashion designer. I employ fluctuating elements of mending, fabric manipulation and texture blending to create forms and shapes that accentuate and move with the human form.

From fractured 2D elements of Cubism, to Avant Garde – wearable fashion pieces, the production of garments that glue past art to modern fashion speak volumes to my work as a designer. I revisit old forms of art and critically mend the roles of art and fashion to craft a statement that stand out in the Jamaican fashion industry.

My approach in method is not linear but it allows for me to tell a story. It encourages new discoveries through rediscovery. It informs my journey into the here and now.





**SHERICE
DIXON**



Textiles, Fibre Arts
and Fashion

ATHLETICISM & FEMININITY

The femininity of female athletes is often questioned if they have a strong physic. Being an athlete comes with its own pros and cons. I am an athlete/fashion designer who encounters these challenges on a daily basis. As a designer I approach each design from a feminine perspective, despite of the theme being given, there are always floral elements evident within my work. This particular project is inspired by athleticism and femininity, which means that the work created is influenced by athletics and feminism. This project aims to use my fashion design to create awareness and educate people that being an athletic female does not make you a man and a woman does not always have to fit the standardize body size or type that is portrayed by society as the ideal woman. Therefore this project is created to tackle issues affecting athletic females in relation to stereotypes, gender roles and expectations and social roles by using fashion to blur the line between fitness and femininity. In executing my collection a wide range of cuts were used to show off specific parts of the body that are toned like the legs, back, arms and the abs. Fabric manipulation was crucial in completing this collection as most of the fabrics used, were designed by myself to create a very unique look that gives each piece their own individuality but yet read as a unit and speaks to athleticism and femininity.





AKEIN ROWE



Photography

IS A WOMAN THAT?

These pieces take focus on black women and the stereotypes which have been placed on them because of the ways in which they are portrayed by the different forms of media. Women have been seen as sex objects, as just stay at home mothers, individuals who are soft and often need the help of a man. This is seen a lot when one takes a look at the automotive sector in Jamaica and these works are there to show a narrative that women can do jobs in that sector. Underneath the mask, a woman should be seen as just another person in the same working environment. The whole concept is that one does not know that the person is a woman, thinking it's a man till the mask reveals yes it is a woman. The women of two different skin tones challenge the idea of brown skin been seen as better than dark skin as both should be treated the same. These works are also done in the local context where at dealerships it is mostly women seen at the front desk while it is the men who are seen in the repair sections. It is a culture which this work is speaking against as have so many artworks and feminist have done before in the past.





JONI GORDON



Photography

RACIAL REPRESENTATION VIA TRAVEL

As an artist, I have a burning desire to share my experiences with discrimination, especially during my time in the United States on the Work and Travel Exchange program. Discrimination has always been a part of the fabric of culture throughout society. By contesting the vulnerability and I have exposed intense, vulnerable moments through the use of distortion, abstraction, and omission, allowing the viewer a gateway into multiple possibilities and interpretations.

My explorations are based on personal stimulating situations, ideas that reflect that indisputable consequences and trauma inflicted on the black body. My installation explores the scars and trauma that remains after periods of discrimination. By creating situations which reveal the scarring moments, fabric, textures and surfaces I want the viewer to become a part of the work, as an added component. The forms are deconstructed and distorted to not be identifiable as recognizable forms.





KEISHA WALTERS



Painting

MI WANT MI SHOES

My concept /idea, is looking at the shoe as a powerful symbol in art. The shoe as a metaphor is used as a way of hiding the meaning behind both objects, emotions and actions. I used various materials in the presentations, which included: ceramics, sculpture/installations, costume, printmaking using text and furniture making, some of which were made from discarded or found materials.





**LEANNE
MAIR**



Painting

GHOSTS OF THE URBAN LANDSCAPE

My work focuses on the urban landscape of Jamaica and how Kingston's environment reflects its people. The work attempts to recreate the progression of time and age through the material culture of old posters. The repetitive action of pasting and then removing paper is exhausting. As exhausting as our society. Our people are busy and tired. Our environment is worn out. Posters are like ghosts of what we said, where we went, what we believed in and what we fought for. Whether it was a political rally, a party, or a church crusade. Yet they constantly become insignificant as they fade over and over again. I believe that these posters are an example of how we constantly seek to sustain our complex, contradicting culture. It consumes us in the process, just as how this body of work aims to consume you.



ACCEPTANCE OF ONE'S EMOTIONAL TRUTH

As an artist , I am primarily inspired by the human figure. In my series of work , I created portraits of myself , depicting various universal emotions. I have created this series because I am fascinated in the study of emotion and how it is expressed by the humans facial expressions. My photographs and paintings explores my emotions and aided me in accepting my emotional truth.



**MALEEK
THOMPSON**



Painting





**MARK
ROBINSON**



Painting

AFRO-SURREALISM AND THE SEA

My aims are to express a kind of juxtaposition between the historicism of the origins of diasporic people and our current reality by making links between movement and settlement throughout our cultural past and present. It is my own philosophy that we as diasporic people came from the sea (quite literally), both in the sense that we arrived at the shores of the archipelago of the Caribbean by crossing the Atlantic Ocean and Caribbean Sea as well as in the sense that much of our livelihood as people living on an island archipelago is entirely dependent on the relationship we have with the sea. Through my work I aim to express this surreal historical relationship with the sea which our culture is often unaware of or even most times unwilling to acknowledge by using of unconventional imagery which challenges traditional narratives of how we view the sea and transportation throughout our cultural context.



BREAKING THE SILENCE

Art is an ongoing journey; it is a journey where political and cultural realities demand facing and universal truths need to be explored and expressed in a tangible form. A pictorial imagery of sexual abuse of the female body and beyond can remind us how important freedom is in our fragile reality. This body of work explores the trauma of sexual abuse and incest in childhood and the long term consequences of these experiences. Ultimately, I seek to raise social awareness, help to eliminate victim stigma and bring the full impact of sexual trauma into comfortably open discussion. I am interested in the abuse of women regardless of their background. I am interested in breaking the boundaries of silence for the marginalized section of the society.



YULANAH MULLINGS



Painting





TRISHAUNNA HENRY

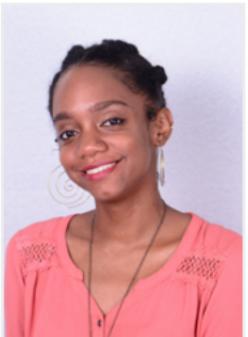


Sculpture

MORPH

My studio project has pieces that are made of clay. My pieces are not motivated by mythology or even culturally inspired costumes. Instead, the pieces in my collection are inspired by the scientific possibilities of merger. I am suggesting in my work that through science the creatures of the imagination are possible, and may be useful if we are to explore environments that are harsh in order to test the extent to which lifeforms can exist in these places. My work is also an exploration of the type of genetical modification and genetical engineering that have taken place historically and how even the changes to our environment may be playing a role in or natural adaptation. Among the environmental changes is climate change and pollution. So while the hybrid animals in my work are mostly from my imagination and makes my studio work a form of science fiction, it is also an exploration of past scientific experiments, environmental impact and futuristic possibilities in one. My project will add to the body of work being done by contemporary artists in this area of hybrid creatures.





YAENA EUGENE



Sculpture

ECO-OUTBREAK

Nature has always been my source of inspiration. Her beauty and mystery are boundless and intriguing, leaving me with endless material to reference. I come from Dominica, also known as the Nature Isle of the Caribbean. I grew up in the country where I was greeted by paradise every day. Her lush landscape and forests that surrounded me on a daily basis fed my desire to create.

It has always bothered me to see the ways we mistreat our natural environment. This has led me to further explore some of the environmental issues that plague us in my more recent body of works. It has also led me to be more conservative and recycle or use more eco-friendly materials for my artworks. I create pieces that address matters that are personal and important. I aim to have my art raise awareness to viewers, that they should appreciate the beauty of nature and thus take care of her.





MICHCAH MORRIS



Jewellery

CHINESE SYMBOLS IN JAMAICA

My art was created based on observances of what is new, dynamic and innovative in Jamaica. Jamaica and China are known to have good business relations including culinary arts, trade and infrastructural development. Human Societies have always mixed and changed, but goods, people and ideas move farther and faster today, spreading an urban-oriented, technology-based culture around the globe in just a few generations (National Geographic, 1999). Chinese symbols in Jamaica show that people accept and adapt to various cultures and their symbols in their own way. Within this era of contemporary time elements are gradually changing, however new times are reflected in older times. The concepts and ideas within the realms of art and design show their conscious and subconscious response to the effects within this era.



ENVIRONVIRTUOUS





SHANNON MURRAY



Art Education

As an artist, I create art for the sheer pleasure of it as well as the pleasure it creates in others. I have a passion for art that helps me to express my self; my feelings and interest. The impact my artwork has on others gives me much satisfaction and fuels my need to create. As an educator, I believe that there will always be persons to replace us and it is our job to train them well. A strong desire to create and to express oneself is what I hope to pass on.

My artwork represented in this show sprung from the desire to create, to express my interest in producing artwork utilising waste materials. We depend on our environment and I believe that we should always think of ways to prevent its destruction. Therefore, reusing or repurposing waste/ single-use materials will reduce the amount of garbage that goes out and eventually adds to the waste material in the sea, gullies and rivers.

We dispose of our garbage and then forget about it, but then where does it end up? If every person should think of other things to use instead of plastic in many instances, then there will be less to dispose of. Also,

finding ways to utilise these waste materials will have them being useful for much longer periods of time. My work was also driven by my interest in the impact social media has on students and how I could find ways to encourage them to find more meaningful and edifying activities to engage in. I always try to explore and express ideas that stem directly from my own belief or experience. I spend a lot of time on social media but it is not hours of time wasting. I have learnt a skill and developed on others. This particular skill is crocheting, which I learnt from watching YouTube videos. I have become quite competent at this skill which lead to the development of my business as a crochet wear designer. This skill has also given me another way to express my thoughts and belief in an artistic way.

The space created speaks about my interest in seeing potential art materials in everything, including waste materials. It also expresses a bit of my teaching philosophy which involves creating a learning space for students that will help them to be comfortable and creative.



JENEIL SHIM-HUE



Art Education

As an artist, I devote a lot of time creating artworks that reflect issues of the Jamaican society. Situations that affect our life's journey towards development, education and other prospective goals that inspires hope, all of which are explored through art making. The aim of my artworks are to influence both myself and the viewer to make a difference within the lives of the

youths, by motivating them to change the ways in which they behave and react to other people and themselves. My artworks are to publicly promote people to fight for themselves and their human rights, as we stand for a change against the reoccurring issues affecting and influencing our lives and culture.



LASHAUN DOUGLAS



Art Education

The world is quickly become a toxic planet thanks to the many decades of using and discarding various plastics that often take up to 6 generations, totalling 450 years to decompose. If these materials would break down, be absorbed in nature's cycle and become nutrients that are beneficial for all life on earth, then we may still have hope. However, plastic only breaks down to microplastics and simply stay as such in our environment unchanged. Therefore, my body of work looks at the function of furniture in the visual Arts classroom and

how they could be redesigned to double as teaching aids with the key feature of being upcycled items. Additionally, my works also reflect consideration to three learning styles (Aural, Visual and Verbal) and how the furniture and equipment in the space may affect the incorporation of activities designed for each learning style.



TONYA BAILEY



Art Education

The EMCVPA encourages you to support local art galleries, artists, museums and non-profit art organisations whenever possible and thanks you for your continued support.

— Dr. Nicholeen Degrasse-Johnson, Principal

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