

slippage

THE CARIBBEAN IN FLUX

GREG BAILEY CAMILLE CHEDDA
RODELL WARNER MARISA WILLOUGHBY-HOLLAND

OCTOBER 11 - DECEMBER 15 · 2024

198

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CURATED BY SUSANNE FREDRICKS



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



Camille Chedda *Cemented*

2023 / MIXED MEDIA ON PAPER / 52 x 36 in.

198 Contemporary Arts and Learning is a public art gallery and hub for social engagement, education and creative enterprise. Our work is deeply rooted in our local communities and is influenced by the radical history of Railton Road and the Brixton uprisings. Established in 1988, the organisation initially aimed to provide a platform for Afro-Caribbean and Asian artists as part of the blossoming Black Arts Movement. Over the last 35 years, our work has evolved, engaging with contemporary issues through exhibitions, workshops, educational projects, and critical debates with artists, thinkers, activists, young people, and local artistic communities. We advocate for diversity within the visual arts, offering opportunities for those aspiring to develop careers in the creative and cultural industries.

Curatorial Statement

Susanne Fredricks

“Postcolonial artists engage with the complexities of modernity by producing works that operate at the intersections of multiple temporalities. In this space of slippage, the artist reconstructs both the past and present, creating hybridized forms that destabilize the Western canon’s hold on meaning.”

— Okwui Enwezor

Slippage: the Caribbean in Flux, seeks to challenge thinking in ideas around historical memory, contemporary identity, (not) belonging, and the possibilities that alternative histories/stories hold for the cultural imagination in today’s post plantation societies. The work confronts the issues of popular culture, archival omissions, de/construction of built culture and land use and access, systemic colonial relics, and the in/visibility of love/care/rest. The artists navigate the complexities of colonial legacies, trauma, and identity and this exhibition explores how their work exists at the intersections of memory, resistance, and reclamation in the postcolonial realities.

By presenting specific bodies of work by these four artists emic to the region, working in a variety of mediums, and in these ideas, we can interrogate the work in context to their *slippage* from the traditional Western practices of portraiture and historical archive. Their work serves to illustrate the tensions of the instability of living in the postcolonial context and create sites of possibility for the generation of new thinking and ways of being in the contemporary Caribbean. Fresh liminality in the ‘space in between’ is also created, to articulate societal issues in the specificity of post-plantation societies in the Caribbean. By seeing this work through a lens of slippage we can see how artists are disrupting the Western canon’s hold on meaning and truth by bringing into the public discourse conversations about contemporary realities and the ways in which artists seek to articulate postcolonial issues that still perpetuate today.

In both painter **Greg Bailey** and interdisciplinary artist **Camille Chedda’s** work, the slippage occurs in both their choice to use portraiture and the body to explore issues in Jamaican contemporary popular and systemic culture. Greg utilizes the potency and political hierarchy of traditional Renaissance oil painting techniques and the portraiture practice as a frequency through which he communicates his reactions towards the impulse of today’s societal norms in Jamaica.

These works are a continuation of his *Postcolonial Paraphernalia* series, (2021), in which he uses portraiture as a lens through which to think about Jamaica’s justice system and the systemic colonial relics and psychological residues that remain – within which we still live as ambiguities – and consider the pressure that places on the Black psyche and the Black body. He offers an astute and unsparing social commentary through the use of the periwig and ruffle collar – colonial era attire which still worn in the Parliament and the courts of Jamaica today – to pierce the veil of complicity of the Black self in continued Black oppression.

In *Po’d*, Greg makes reference to the Belgian colonial terrorist King Leopold and uses a Congolese spear to pierce the periwig, a symbol and reality of continued colonial presence in both the Caribbean and Africa, and one which evokes authority, hierarchy, power and fear. *Prefix*, a work more true to his *Paraphernalia* series in terms of portraits in this colonial attire, subject gaze averted, with his signature patterning of backgrounds manifest in this work with classical musical scores, afro combs and boxers, speaks to a passive acceptance of

these colonial relics and the complicity in self-oppression.

Source, a self-portrait of the artist, is the central work, powering these questions through this work, gaze outwards, naked and confronting both the viewer and the issues at hand.

Camille's interdisciplinary practice in drawing and sculpture explores ideas around contemporary identity and cultural/psychological weight, de/construction in built and popular culture, access and power, to and of, land, and the sacrificial nature postcolonial violence requires as a way of forgetting/surviving. Her essential questioning stems from the recognition that our historical truths are repackaged and glossed over as *Brand Jamaica*, making the horrors palatable both to the outsider and to ourselves, and therefore available for a new kind of consumption within the capitalist paradigm. Camille also speaks to elements of popular culture, which have recently spawned the use of breeze blocks in dancehall dance culture and 'dunce' bags in schools, and questions why Blackness is self-negating with similar complicities implied in Greg's work. Her work speaks to the impact of such insights and knowings with both the burden and weight of them in *Build*, and *Cemented in Emancipation Park 1 and 2*, and also to the paralysis that takes hold when there seems to be no escape, in the works of the *Cemented* series and *Sunbather*.

Her sculptural work *Views, dis-integrated landscapes*, a loose build of concrete blocks with both still and video footage installed

in the block openings, brings all these elements together, again with the artists gaze, dystopian broken footage of breeze blocks in dancehall culture and the Black body enmeshed in what building blocks of culture and reclamation might mean. Stills of historical memory littered throughout create a sense of context of the contemporary realities she's considering.

Digital artist **Rodell Warner** and painter **Marisa Willoughby-Holland** both explore alternative imaginations of worlds lost/hidden, and the reimagining of them in new dispensations. Rodell's work explores digital media and AI in relation to the *Archive* to imagine new archival possibilities and to expose secrets - the hidden lives, the unseen moments, the in/visible truths, of the lives and relationships of the enslaved and the indentured of the Caribbean, birthing new possibilities within these colonial recorded histories. His two video works from the series *Artificial Archive: SCRYING INTIMACIES* borrow visually and conceptually from the practice of scrying – a form of fortune-telling and divination that involves gazing into a reflective object or surface to receive messages or visions – to imagine speculative histories of peoples in the Caribbean.

The series of still images are from his new luminescent series, *Flashes* - images of friendship, intimacy and love which function in speculation and imagining, distorted to suggest the things that remain hidden, and serve as whispers, flashbacks, and glimpses of alternative possibilities for the archive.

Marisa, on the other hand, uses self-portraiture in her paintings in a classical technique, to express personal intimacies and dislocated memory of place through the self as a lens through which to examine longing, nostalgia and displacement. Her work evokes imaginings of *Home* and new landscapes in the context of an individual story, trauma, loss and the salvation of love and she works to bring a sense of the personal archive.

These artists' works combine to illustrate the specificity of the Caribbean experience in the contemporary postcolonial life, on a number of issues, the undercurrent being the state of potential sacrifice we constantly live in, in context to postcolonial violence: the challenges we are confronted with and have to negotiate, and the price we pay for the choices we make.

The curatorial act of centring these singular Caribbean voices I hope brings the region into the *postcolonial constellation* that renowned curator and thinker Okwui Enwezor conceptualised. This global discourse of postcoloniality across geographies, and in shared commonality of experience, requires a blurring of boundaries, and holds the potential to reshape our understanding of modernity, global history and contemporary art. It also gives rise to a new assemblage of discourses that can reveal new meanings about identity, culture and power in the Global South. The possibility of this kind of transcendence, from Eurocentric art canons and Western historical narratives, holds the potential for a growing global constellation of new art discourses, expansive and meaningful community, and

alternative hi/story telling centred on the postcolonial experience.

I'd like to thank all the artists for trusting me with their work for this exhibition, and for speaking with such honesty, courage and intellectual prowess in their practice, not to mention their technical grit and expertise.

I hope it meets with much resonance in this difficult world we live in, in 2024, and offers some refuge and community of thought, for those who need it.

Susanne Fredricks
Curator

In Praise of Slip

Janice Cheddie

In curly and coily hair care regimes, the concept of “slip” – a conditioner’s lubricating quality – emerges as a critical attribute. A poor, thin slip leaves hair feeling dry, brittle, after shampooing. By contrast, a rich, creamy slip enhances hydration, softness, and curl definition, offering an everyday challenge to exclusionary Eurocentric beauty standards. Here, the vernacular application of “slip” is transformed from its conventional associations with accident or loss into a deliberate and productive agent of care. Complicating the term’s legal implications of duplicity and failure, by aligning it with intentionality and agency. It is this undermining of dominant definitions that informs the themes explored in *Slippage: the Caribbean in Flux*, an exhibition featuring works by **Greg Bailey** (Jamaica); **Camille Chedda** (Jamaica); **Rodell Warner** (Trinidad) and **Marisa Willoughby-Holland** (Jamaica/UK), that unravels ideas of disentanglement, self-creation, temporality, and embodied intentionality. Offering a nuanced interrogation of slippage as a site that probes the legacies of colonial history through self-portraiture, portraits and the archive, as tools for re-imagining the possible.

MARK MAKING IN THE PRESENT

In *Pol’d* (2023) and *Pre-fix* (2024), Bailey interrogates the entanglements of power, systemic violence, and its enduring impact on the Black psyche through evocative juxtapositions of courtroom attire and the Black body. In *Pol’d* (2023), Bailey presents a Congolese spear as a potent metaphor for the absent Black body, its form partially concealed by a High Court judge’s periwig.

Here, the periwig—a colonial artefact steeped in authority—enacts a dual transformation: it obscures the wearer’s natural hair, symbolizing the erasure of identity, while its tight curls and coils shift from markers of denigration to reified status judicial symbols. The spear and periwig are set against a vibrant red background, evoking the visceral violence of the colonial encounter. Bailey’s layered approach to colour transforms this backdrop into a dynamic red colourfield, challenging the viewer to engage with its spectrum of light and shade. The surface vibrates with depth and nuance, inviting a contemplative engagement that reveals ever-shifting tones within the red paint, underscoring the Congolese spear’s connection to a living culture and its unbroken link to ongoing struggles for justice, repair, and restitution. Through these charged compositions, Bailey foregrounds the interplay between historical legacies and spaces of reclamation.

In *Source* (2023), Bailey presents a striking self-portrait, bare to the waist and gazing directly at the viewer. Through this work, Bailey foregrounds his material engagement with painterly gesture, transforming his skin into a site of tactile and chromatic exploration. Using a rich palette of oranges, browns, and yellows, Bailey renders his epidermis not merely as surface but as a meditation on light, shade, and hue, emphasizing his vitality and individuality.

Set against a black background, the composition challenges conventional colour theory, which traditionally excludes black from the spectrum of light. Bailey subverts this notion by layering black paint to create a

dynamic sense of depth, luminosity, and contrast, embedding his practice within conversations about the interplay of colour, light, and texture. His deployment of Western art historical techniques—particularly his meticulous attention to layering—may be read as a nuanced response to Audre Lorde’s assertion that “the master’s tools will never dismantle the master’s house.” Here, Bailey reclaims these exclusionary and elitist tools, not as a retreat into tradition but as part of an expansive, open-ended process of creative exploration.

By situating himself within a framework of experimentation and play, Bailey uses the figurative as a strategic site for interrogating Caribbean subjectivities, histories, and art-making practices. His deft manipulation of Western techniques serves as a starting point for propelling new conversations about materiality and the possibilities of representation, positioning the self-portrait as a vital and generative form within contemporary art.

In *Freya* (2024), Willoughby-Holland’s self-portrait, she is clad in a layered, traditional 19th Century-style dress, her bare feet firmly planted on the earth, meeting the viewer’s gaze with steady confidence. *Freya* portrays a woman at the height of her power, confidently reclaiming the imagined Jamaican landscape space. Willoughby-Holland’s hands gently hold her voluminous dress, emphasizing both her physical presence and the material’s fullness. The vibrant colours of her attire draw the viewer’s eye, positioning her as a nexus of history, memory, and place. The painting’s title, referencing Freya, the Norse goddess of

fertility and foresight, expands its symbolic dimensions. Here, Willoughby-Holland’s paints herself into the frame not only as a subject of her history but as its re-author.

Working on board to create a smooth, glass-like surface, Willoughby-Holland’s paintings initially appear static and serene. Yet this apparent stillness conceals an intricate layering of paint and colour. Through controlled brushwork, her mastery of the surface exerts a quiet authority, eschewing overt traces of mark-making in favour of subtlety. This restraint imbues her works with an openness that encourages individual interpretation, evoking a dreamlike reverie. Willoughby-Holland’s approach to painting and narrative construction amplifies the resonance of her visual language. Her imagined landscapes linger long after viewing, embedding themselves in memory through their quiet insistence. It is this balance of meticulous control and narrative ambiguity that defines Willoughby-Holland’s oeuvre, cementing her position as a distinctive voice in contemporary painting.

CRITICAL FABULATION

Rodell Warner’s *Artificial Archive*, is an ongoing iteration of AI-generated images depicting imaginary scenes from enslavement and indenture. This body of work interrogates the absences and omissions within the colonial archive, situating itself within Saidiya Hartman’s concept of critical fabulation—a creative response to the violence of the archive and its mechanisms of power. Hartman’s framework allows for an explor-

ation of temporality as fluid, opening up possibilities for reimagining and reanimating historical narratives.

In *Flashes: Series, 2024, Artificial Archives: Scrying Intimacy: Flashes 1-15* Warner presents a series of sepia-toned, distorted fabricated digital images of friendship, love, and solidarity between Black and brown bodies. While, scrying evokes the practice of gazing into reflective surfaces to divine the future—an act informed by intuition and psychic insight. For Warner, scrying becomes an imaginative and visionary gesture, reframing the archive not solely as a place of epistemic violence and loss but as a temporal location of becoming. Warner’s fictitious scenes imagine an emotional and sensuous interiority for subjects historically erased from archival representation, inviting viewers to consider the possibilities of lives lived beyond the colonial gaze.

Through distortion, produced through a digital rendering technique Warner has replicated the act of divination. In the context of colonial history, where images of connection and intimacy between colonised peoples are rare, Warner’s use of distortion becomes an act of rehumanisation, creating a space for viewers to use their individual emotional registers to recall, reconstruct, and connect with small, everyday moments of conviviality and intimacy. Warner’s *Artificial Archive* offers a new locus of hope and connection, enabling speculative reconfigurations of the past.

GROUNDING

Camille Chedda’s *Cemented* (2023), a large-scale charcoal work on paper, depicts herself barefoot lying on a concrete surface. Dressed in a sleeveless vest and beach shorts, she is bereft of bedding or other material comforts, suggesting a space of temporary refuge. Chedda’s placement of her figure recalls the reclining woman trope in Western art—traditionally an emblem of sexual availability within private interiors—but here, the artist denies such connotations. Her face tilts slightly upward, her gaze fixed on the distance, disengaged from the viewer. Her body, partially turned towards us, is marked by an ambiguous dynamism: one arm folds across her torso while the other stretches outward, palm nearly flat against the cold ground, her legs bent at the knee. Is she preparing to rise, or has discomfort shifted her posture?

Behind Chedda’s bent knee lie scattered building materials, and their role in the scene ambiguous—discarded remnants or tools of ongoing construction? Chedda draws these objects and a red-and-white rucksack in colour, a stark contrast to the monochromatic depiction of herself. This emphasis underscores the invisibility of the urban poor, their lives rendered inconsequential amid the detritus of development. The rucksack is emblazoned with the word “Dunce,” a pointed reference to a 2023 Jamaican moral panic when the term became a youth fashion statement signifying the rejection of formal education. Chedda critiques the normalisation of such anti-intellectual trends, arguing that this cultural embrace of “dunceness”

perpetuates the devaluation and violence directed towards Black bodies.

The interplay between Chedda's black body, the concrete ground, and the surrounding rubble evokes a broader critique of societal disregard for embodied vulnerability. Concrete, a material emblematic of construction and permanence, is juxtaposed against the fragility of the human subject, illuminating the dispossession of Jamaica's urban poor. Chedda expands these themes in *Views, Dis-integrated* (2023), a multimedia installation that confronts Jamaica's cultural heritage and its commodification within the built environment and tourist economy. Central to the work are concrete blocks arranged in a ground-level rectangular structure. Images of Rose Hall—a renovated former plantation house with manicured golf courses and sugar plantations—are embedded within the blocks' surfaces. Interspersed are video projections of the artist entombing her body within concrete blocks and footage of women striking themselves with concrete blocks, a visceral street-dance, a performative display of endurance framed as countering perceptions of female weaknesses.

The installation forces an embodied engagement from the viewer. As they move along the blocks, the structure lowers them to the ground, mirroring the prone position of the woman in *Cemented* (2023). This physical descent enacts a confrontation with space and time, forcing viewers to embody the marginalisation of Jamaica's underclass. By animating the gallery space, Chedda's draws on minimalist precedents, trans-

forming static art into a dialogic experience between artist, viewer, and space.

Chedda's work critiques the distortions of Jamaica's cultural heritage, probing how the tourist economy and popular culture obscure and commodify histories of colonialism and dispossession. Her use of concrete—both as material and metaphor—grounds her inquiry into how the bodies of Jamaica's urban poor are excluded, displaced, and ultimately forgotten within contemporary narratives of progress and respectability. In her hands, the built environment becomes a potent site of resistance, implicating the viewer in its complex interplay of power, exclusion, and historical erasure.

In *Slippage: the Caribbean in Flux*, Bailey, Chedda, Warner and Willoughby-Holland have employed dreamscapes, archival re-formulations, and incisive visual interrogations of the present to reconfigure our sense of possibility. In doing so, they echo Tina Campt's assertion in *Listening to Images*, (2017), the precarity of Black existence necessitates that we “live the future now.” In a world that continues to subjugate and devalue Black and brown bodies, tomorrow remains an uncertainty—one that must be continually claimed through creative and critical acts in the present.

Janice Cheddie, PhD, is a St. Lucian-born, London based writer, researcher and Cultural strategist. She is an experienced art writer with articles published in leading platforms such as Third Text, MOUSSE Magazine, Art Monthly, ARC Magazine, and the Tate website. Her writing spans critical essays on contemporary art, culture, heritage and restitution.

In 2024, she joined the Warburg Institute (UK) Curatorial Advisory Board. She is Chair of the artist charity Rita Keegan Foundation (Registered charity number 1209597) and sits on the Maud Sulter Estate advisory board. She has held academic posts at the Goldsmiths College, University of Greenwich, Middlesex University, and University of the West Indies, Cavehill Campus.

Greg Bailey

Greg Bailey was born in 1986, in Trelawny, Jamaica. He attended the Edna Manley College of the Visual and Performing Arts, where he was awarded a BFA degree in Painting in 2011. He completed his MFA with the Sam Fox School of Design and Visual arts at Washington University in St. Louis in 2021.

Bailey's exhibitions have included the Jamaica 50th Anniversary Launch (2012), Stuttgart, Germany; and *Social Atrocities* (2014), Olympia Gallery, Kingston, Jamaica, as well as the Jamaica Biennial 2014, *Young Talent 2015* and *Explorations IV: Masculinities* (2015) and *The Face of Us* (2024), which were held at the National Gallery of Jamaica. He also held his first solo exhibition *Post-Colonial Paraphernalia* (2021) at Creativspace, Kingston.

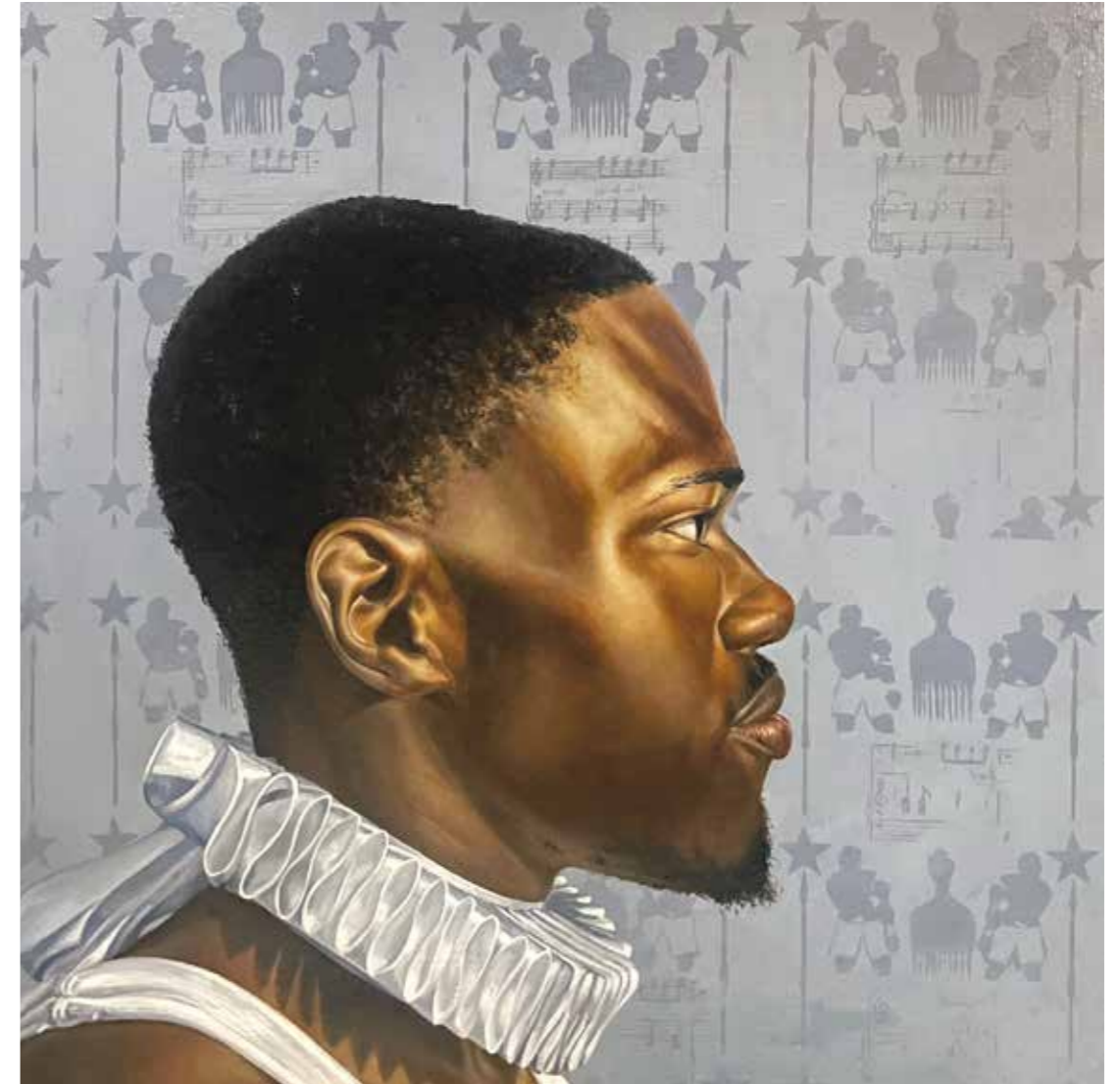
His work explores issues of race, history and society, using academic painting techniques and image-making conventions, which are referenced ironically.

Bailey lives in St Catherine, Jamaica.

Artist Statement

Post-Colonial Paraphernalia is an ongoing series of work that functions as a cultural articulation of social construct and the Black psyche in Jamaica and the Caribbean. The body of work takes into consideration the psycho-political and socio-economical state of the populace; particularly the majority black ratio of the population as it is they who feel the brunt of the systemic oppression and economic hardship. There is a resulting social disenfranchisement that occurs, and is responsible for the mental conditioning that manifests as self-negativity in self perception.

These particular works from my series *Post-Colonial Paraphernalia* utilize the periwig as symbol of power that plays on the cerebral and physical components of a societal construct that was built on the enslavement of Black people – this structure continues to reign present day. The social critique that the work engages within the justice system aims to mirror these issues to the demographic they represent by using the archetype of the “everyday people”, in an effort to evoke the consistent torment and post-traumatic stress that the system levies upon us. I use the Western portraiture tradition to reference the Renaissance in its static and deliberate use of posture, lighting and symbolism. The work portrays the subjects in either a three-quarter gaze or profile as a strategy to avoid confrontation with the viewer. A sense of passivity is therefore invoked. Contextualised with these works is a self portrait ‘Source’, in which I centre my self as the articulator of these issues, and position my self as direct confrontation with both the viewer and the issues I’m exploring.



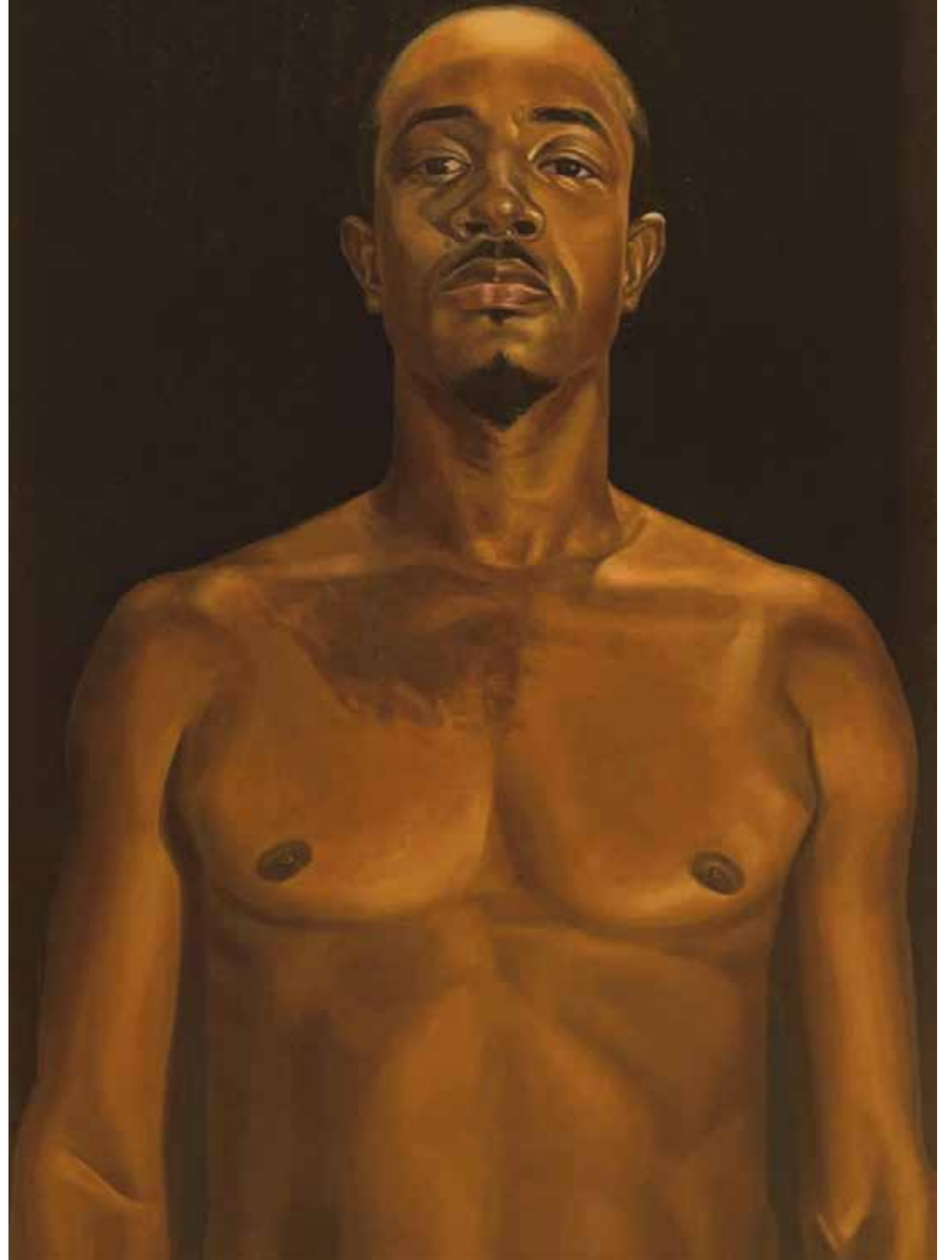
Greg Bailey *Prefix*

2024 / OIL ON CANVAS / 25 x 25 in.



Greg Bailey
Pol'd
2023 / OIL ON CANVAS
35 x 55 in.

Greg Bailey
Source
2023 / OIL ON CANVAS
35 x 55 in.



Camille Chedda

Camille Chedda was born in Manchester, Jamaica. She graduated from the Edna Manley College with an Honours Diploma in Painting and received an MFA in Painting from the University of Massachusetts, Dartmouth.

Her works have been exhibited in *Documenta fifteen*, the Museum of Latin American Art, the National Gallery of Jamaica's Kingston Biennial (2022), Jamaica Biennial (2017, 2014, 2006), the Ghetto Biennale, Haiti (2015, 17), NLS Kingston and the Olympia Gallery.

She is the recipient of awards, including the Albert Huie Award, the Reed Foundation Scholarship, the inaugural Dawn Scott Memorial Award, the British Council's TAARE Program Award, the Catapult SHAR Grant and the Jamaica Art Society's In Focus Fellowship. She has been an artist in residence at Alice Yard in Trinidad, Art Omi in New York, Hospitalfield in Scotland, the Catapult Stay Home Artist Residency, and the HOMO Sargassum Art Residency. She is the Project Manager of the Rubis Mécénat's InPulse Art Project, and lectures at the Edna Manley College of the Visual and Performing Arts.

Artist Statement

In this body of work I am presenting the *Cemented* series to think about the weight of cultural pressure causing the human body to be in a state of immobility. I began these drawings while considering recent trends in Jamaican pop and heritage culture, the hold they have over personal and national identity and why that hold is acceptable. In our popular music, there are strong associations with violence, hypersexuality, struggle, 'dunceness', minimal effort and a narrative of blackness as 'bad', insignificant and deserving of punishment, whilst in our heritage culture, knowledge production is created, altered, sanitized, branded and shared, for both ourselves and foreigners. I examine this dynamic by utilising objects and materials such as the concrete block, cement and 'dunce bags' to aid in resolving formal or conceptual ideas through their cultural and historical significance.

The 'dunce bags' came to prominence in 2023 when children began attending school with bags emblazoned with the word DUNCE, following a popular song that advocates for illiteracy and criminality. I started to use the images of the bags to speak to about the cementing of these ideas into young minds but also the accepting adults who grant permission to this expression of identity and cultural ambition.

The figures in the drawings represent either an indifference to these issues or an understanding of them, both of which cause a petrification and numbness which renders the figure immobile due to the sheer internal weight of such norms.

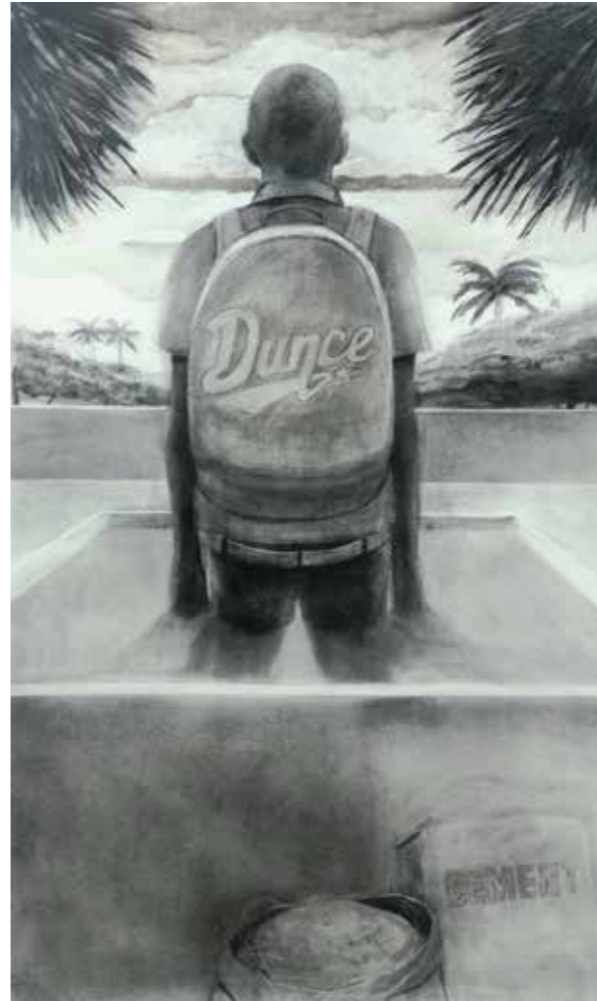


Camille Chedda

Build 2024 / CHARCOAL AND ACRYLIC ON PAPER / 66 x 36 in. *Cemented 2* 2023 / CHARCOAL AND ACRYLIC ON PAPER / 63 x 32 in.



Camille Chedda
Sunbather 1, Sunbather 2
2024 / ACRYLIC AND CHARCOAL ON CANVAS / 64 x 29 in. (each)



Camille Chedda
Cemented at Emancipation Park 1
2024 / CHARCOAL ON PAPER / 36 x 59 in.



Camille Chedda
Cemented at Emancipation Park 2
2024 / CHARCOAL ON PAPER / 36 x 59 in.

Rodell Warner

Rodell Warner is a Trinidadian artist working primarily in new media and photography, and a Moving Image Master's student at Bard College.

Rooted in the exploration of race, nature, and technologies of representation, Rodell's artworks draw on personal and institutional archives to rethink the past, and on digital processes to index emancipatory futures. Rodell's digital animations intervening in early photography from the Caribbean have been exhibited at the Art Gallery of Ontario in the landmark exhibition *Fragments of Epic Memory* in 2022, and in 2024 in the solo exhibition *Fictions More Precious* at Big Medium in Austin, Texas. Rodell's animated works showing hand-modeled digital 3D renderings of plants seen through unique lenses in virtual environments were exhibited in 2023 at the Museum of Contemporary Art, Taipei in *NEXUS: Video and New Media Art from the Caribbean*, and in 2024 at the Pérez Art Museum Miami in the exhibition *Sea Change*.

Rodell works between Port of Spain in Trinidad, Kingston in Jamaica, and Boston, Massachusetts in the U.S.

Artist Statement

My work in the *Artificial Archive* series is all about the absence of intimacy in the early photographic record on the Caribbean.

The two video projections in this exhibition are titled *SCRYING INTIMACIES*, which borrows visually and conceptually from the practice of scrying – a form of fortune-telling and divination that involves gazing into a reflective object or surface to receive messages or visions—to imagine speculative histories of peoples in the Caribbean.

Flashes, the newest component of my *Artificial Archive*, is a series of fifteen fictional, computational images designed to look like photographs from the mid-to-late 1800s. These *Flashes* – flashes like flashbacks, like glimpses, like whispers – depict what appear to be intimate moments between Caribbean people. This series differs from other *Artificial Archive* works in that these images are designed to look as though they're seen through a material that heavily distorts them.

The unique and specific power of photography and the archive is in the authority it is given to depict historical reality, and to hold personal and cultural memory. This work addresses the absence in our photographic archive, the deletions in our histories, the gaps in our understanding. I do this by imagining what might have been, distorting to emphasise this unknowing, and by trying to make allowance for how the bias and limiting influence of the archive have stunted our imaginations. It becomes important to be grand and expansive, even uncomfortably so, in our speculation.



Rodell Warner *Flashes 12*

2024 / DIGITAL PRINT ON ALUMINIUM / 5 x 5 in.



Rodell Warner *Flashes 1, 2, 3, 4, 5, 6, 7*
2024 / DIGITAL PRINT ON ALUMINIUM / 5 x 5 in.



Rodell Warner *Flashes 8, 9, 10, 11, 13, 14, 15*
2024 / DIGITAL PRINT ON ALUMINIUM / 5 x 5 in.

Marisa Willoughby-Holland

Marisa Willoughby-Holland is a Jamaican-born artist living and working primarily in the UK. Marisa graduated from the Royal College of Art with a Masters degree in illustration in 2001 and since then has worked mainly as a fine artist.

Her work has been exhibited and sold in the UK, Caribbean, US, including the Royal Academy in London, the Vatican library and the National Gallery of Jamaica.

Marisa is a painter whose work is centred around her life as a woman and mother, and she works in ideas of nostalgia, personal histories and longing.

Artist Statement

As a classically trained artist I have always been fascinated with the human form and creating work that is representational. Post-graduation I started to create work that was a representation of the world as I saw it, my place in it, and my own stories. Naturally pigmented oil paint is the perfect medium for building up tones and colours to produce images that are both realistic but also have a real sense of depth. I will often use a degree of distortion to emphasise an emotion or intensify a mood. In this new body of work I explore ideas of longing, memory, love and intimacy and cultural displacement.



Marisa Willoughby-Holland *Guardian*

2024 / OIL ON GESSO BOARD / 40 x 28 in.



Marisa Willoughby-Holland *Freya*
2024 / OIL ON GESSO BOARD / 24 x 24 in.



Marisa Willoughby-Holland *Azure Garden*
2024 / OIL ON GESSO BOARD / 12 x 12 in.

Curator *Susanne Fredricks*

Susanne is an art consultant, advisor and gallerist specialising in the Caribbean region.

She is Founder and Director of *Suzie Wong Presents, the Caribbean, Seen*, an online platform prioritizing the work of emerging and established contemporary visual artists of the Caribbean, since 2017.

Suzie Wong encompasses exhibition programming, art fair participation, project based work, secondary market dealership, advisory/consultancy services, and specialised research driven knowledge production for educational and market purposes.

Susanne has managed several art projects over the last 18 years. Most recently she has managed international projects with Jamaican arts NGO Kingston Creative, namely *Windrush Portraits* in 2023, an artist exchange project in partnership with John Hansard Gallery, UK, and *A Feral Commons* with Alserkal Advisory, Dubai and Victoria Yards, South Africa in 2024. She has also worked at 128 Gallerie and HQ Gallery, Kingston Jamaica as Exhibitions Director, producing exhibitions and programming for over 10 years, and served as Board Director and Exhibitions Committee Chair at the National Gallery of Jamaica 2017-2022.

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L-R Greg Bailey · Camille Chedda · Rodell Warner · Marisa Willoughby-Holland



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