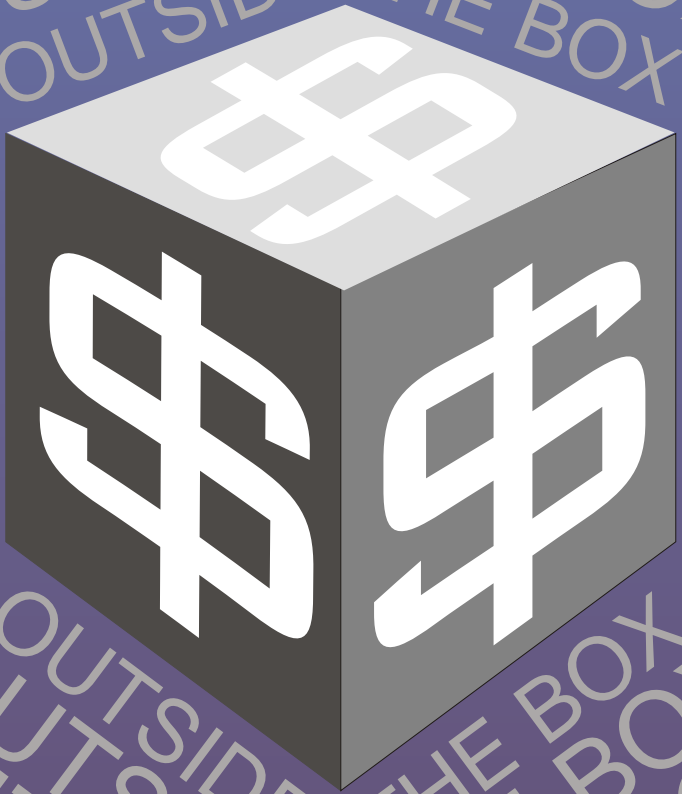


OUTSIDE THE BOX



## **“Outside The Box”**

Curator Janice Whittle invited each Artist to create a work of Art “Outside The Box” using boxes from the Central Bank, in which notes are transported. This intriguing project piqued the creativity of the following artists:

**Adebola Oni  
Walter Bailey  
Joyce Daniel  
Lilian Sten-Nicholson  
Arlette St Hill  
Oneka Small  
Kenneth Blackman  
Nick Whittle  
Winston Edghill  
Kim Bryan  
Gail Pounder-Speede  
Denyse Menard-Greenidge  
Leslie Taylor  
Natalie Atkins  
Jason Hope**

The resulting works, as you will see in this commemorative show portfolio, demonstrate a variety of exciting creativity.

**The “Outside The Box” Artworks were exhibited at the Queen’s Park Gallery at Sheraton Mall from November 8th to 28th, 2014**



**Curator Janice Whittle**



**NICHOLAS A WHITTLE**  
**'In the name of ...'**

**Artist's Statement:**

This utilitarian box made of cheap plywood within a metal framework is used to hold the currency of Barbados during shipment from its country of manufacture to the country where it is legal tender.

The idea of a cheap box holding a valuable commodity interested me together with its opposite an expensive container holding a cheap cargo.

I was particularly attracted to the volume of the box and wished to retain its integrity together with the intrinsic aesthetic of its materials.

The work is a continuation from Lashes into Labour into Sugar into Pound Sterling and Empire, I and II which were exhibited in Transforming Spaces earlier this year in the Bahamas.







**LESLIE TAYLOR**

**'Protest Piece : Discriminating Colours'**

A protest against 'discrimination' based on race, sexual orientation and nationality vs. ancestry. We as a people, as a nation are one people, many colours. In painting the outside of the box in 5 tones I am referencing race/skin colours. The Von Luschan's chromatic scale actually lists 36 tones, for ease of this effort I used spray paint in some of the more commonly 'verbally described' colours.

On the inside of the 'box' - reclaimed Ropes and Styrofoam floats washed up from the sea onto the beach (at Long Beach Christ Church) signify that WE ALL have our origins through ancestry or personal, as arriving by crossing the body of water sea/ocean to exist and live here. None of us originated from here. Then painted these in the Pride/LGBT colours to acknowledge and embrace our fellow citizens who deserve the right to be respected and live their lifestyle choice. Placing protective shields of Perspex further protects this thought and actually helps to secure the piece.



**Walter Bailey**

**“Untitled”**





**Joyce Daniel**

**“Sad reflection on  
a dying industry”**

Mixed media  
14 1/4" x 30 3/4"

**Artist' Statement:**

In giving visual expression to these thoughts,  
I utilized symbols to illustrate the ideas.  
The PRESENCE in the spider wed over the whole  
surface symbolizes the abandon. The wood of the  
box lends itself to cutting and separation of the  
cane plant, and the fine golden threads takes  
the place of golden webs. Wood cutting and burning  
makes use of former skills in printmaking

**About this work:**

The decline of our vibrant sugar industry is  
uppermost in the thoughts of our nation today.  
The presence of the spider wed symbolizes  
the decline and neglect of the sugar cane  
fields; with what will we replace it?







## Joyce Daniel

**“Weaving  
a fragmented world  
to bring unity”**

Mixed media

20 ½” X 28 ½”

### **Artist’s Statement:**

In this second piece the weaving of threads symbolizes the strands of lives, whether they are standing alone or pulled apart in several directions then there is no peace. The struggle comes in pulling together and weaving lives for unity. So through methods of wood burning, weaving and other practices the world comes together symbolically for peace. The use of various media is significant

### **About this work:**

Living in a world today where humanity is fighting against itself, going in all directions, confused and uncertain, - concentration on a PRESENCE that exists to symbolically weave us closer to unity - is desirable.





**Arlette St.Hill**  
**“Social Commentary”**

**Artist’s Statement:**

This assemblage was conceptualized to share my thoughts about the abusive relationships between men and women. The passionate and brutal murders of several women are shocking and tragic. Labeled as Domestic Abuse, there seems to be no clear understanding as to the reason for this violence.

The objects I've used in this installation are placed for your interpretation and discussion. It's not about casting blame but more about observation of the dysfunctional characteristics of the personalities involved in these relationships. In spite of the abuse there is hope for recovery, healing, and finally accession to a better life.







**Natalie Atkins-Hinds**

**“Bridgetown”**





**Adebola Oni**  
**“Spry Street  
Crash”**

**Media:** ceramic, paper, metal, wood

**Dimensions:** H: 142cm, W: 100cm

**Artist's Statement:**

“My work is intensely personal; it chronicles the experience of my emotional and psychological journeys, and explores the themes of post-modern feminism, fantasy and sexuality.

I am intrigued by the aesthetics of mixing materials and playing with their symbolic nature. I am especially inspired by how the associated meanings change when one material is combined with another.”



## Lilian Sten-Nicholson

### 1. 'Pennywise....'

**Mixed Media Assemblage on Wood. 2014**

**Dimensions: 31 x 14 x 11 inches/79 x 36 x 28 cm.**

#### **Artist's Statement:**

A box without a lid, plain reinforced plywood, no grain, no impurities, no distinguishing features besides the serial numbers stenciled on its side and the CBB logo on the lid. A conceptual minimalist would have left it just so, an empty moneybox is, in itself, a potent symbol of our current crisis. But, I am a painter, by ecstatic nature and unrestrained habit. It is what I am and what I do. So, the plain plywood box presented a 3d challenge, which had to be met with restructuring of thought and retraining of hand.

There were all these obsolete one cent pieces, which I had collected, but not got around to returning to source in time for the deadline. I steeped them in a candle, the centerpiece for the work. A clay pot and a sliver of mahogany formed the base for the candle, a carved and painted image hovered above it, torn and discarded pages from a grand daughter's math exercise books settled, like dry-season leaves, on the floor of the box. Rusty chicken wire and gentile lace competed with conflicting textures. The tones were gently wooden and 'paperish' - I could have left it so. But, I am a painter, by nature and habit, and so it was, that purples, pinks, a somewhat toxic green and accents of gold found their way into the work and changed its character from muted assemblage to aggressive icon. Whether this aggression is a threat or a promise is not clear. That decision is up to the viewer.





**Lilian Sten-Nicholson**

**2. "Gone but not forgotten"-  
Lament for a lost coin'.**

**Mixed Media Assemblage on wood. 2014.**

**Dimensions: 31 x 14 inches/ 79 x 36 cm.**

**Artist's Statement:**

And then there was the lid, without a box, an altogether different challenge. Smooth, pale and encased in a tin border... it was annoyingly bland. So, I roughed up its surface with a wood-cut iron, saturated it with a midnight- deep-sea blue and populated it with things found, made and manufactured. The one-cent pieces, chicken wire and traces of lace referred briefly to the estranged box, but the lid quickly took on a life and character of its own. Copper nails, brass screws, and temple bells, all 'metalled' cousins of the one cent coin, joined fragments of singed canvas and sea fan in a harmonious homage to all that is lost, fragmented and discarded in the maelstrom of life-and yet manages to stay afloat and ahead. The core narrative of our Caribbean.



**Kim Bryan**  
**"Love"**

**Size: 26 x 68 inches**  
**Mixed Media**  
**Sculptural Installation**



**Artist's Statement:**

The box represents the multiple dimensions of love. Circles demonstrate the universality, and the spiritual element of love and how it is transcendent through time and across cultural borders in symbolic images.

Grounded to the earth, filled with the energy and presence of the earth but it forms and develops differently. Anger, passion and the 'darkness' associated with love is shown through the use of color. Silk fibers are created into cocoons which are seemingly ripped apart, which merge into each other and split and are sewn together. Fragile yet strong enough to hold together the silk stretches and blends together to create a new form, a new persona, while the box, the container for these emotions is borne through and one can only get a small glimpse inside.



**Denyse Menard Greenidge**  
**“Conversation with F286”**

**Artist’s Statement:**

The exploration in Fine Arts or research in any discipline for that matter has no limit. Any given experience, interior life or concepts become a pretext to start a relationship between the artist and the work of art. This relationship, in which the media formats and techniques are merely the slave of the artists, is a search for the unknown. Proposals using aesthetic qualities in a genuine and personal manner offer the viewers different perspective that in itself should or could open a “Conversation”.

This work is part of a series conversation which is in progress . The 3 D approach offered a new challenge and the “Box” had to be severely modified to start a dialogue that made sense in my visual research.





## BLACK ART STUDIOS

### Kenneth Blackman and Oneka Small

#### Artists' Statement:

Today we give thanks for the life of the 'Harvest spirit'  
She taught us that life is symbiotic  
Our gifts to her and her gifts to us kept the balance  
Our combined energies ensured our prosperity  
For hundreds of years our harvest has been blessed  
The majority have been fed  
She was originally from Africa, brought here on their ships  
Her true age, a mystery  
Her resilience seemed eternal  
Even when her body weakened her vibrations were positive  
Her body is dried and withered now,  
Her transition is significant, catastrophic  
But she did leave us a glimmer of hope in her last words  
"Unimaginable hardship at this point is inevitable,  
We will endure  
Nurture new spirits and a new prosperity will return.  
I left plenty seeds 'imprisoned', marginalized, disregarded.  
Release them  
Plant them  
Water them  
Take care of them.  
And I will soon see wunna again.  
Peace"





Winston Edghil  
"COGITATION"

**Mixed media:**

Wood, metal, paper, spray varnish and sweat.

4 feet X 10" X 10"

**Artist's Statement:**

Why make a box from a box? A "play pun woods"?  
A metaphorical manifestation of that clichéd theme  
wherein cogitation, deliberation, conceptualization  
and ideation is elevated beyond the boundaries of  
any containerization whether fiscal or physical...

Out of the box that carried bucks emerges a "BUX".

A recycling project of sorts... art from refuse BUT  
if you refuse to appreciate this art, then it is  
just reduced to REFUSE again.

A Continuum? A Conundrum?

A Waste of Waste?





**Gail Pounder-Speede**

**“Untitled”**

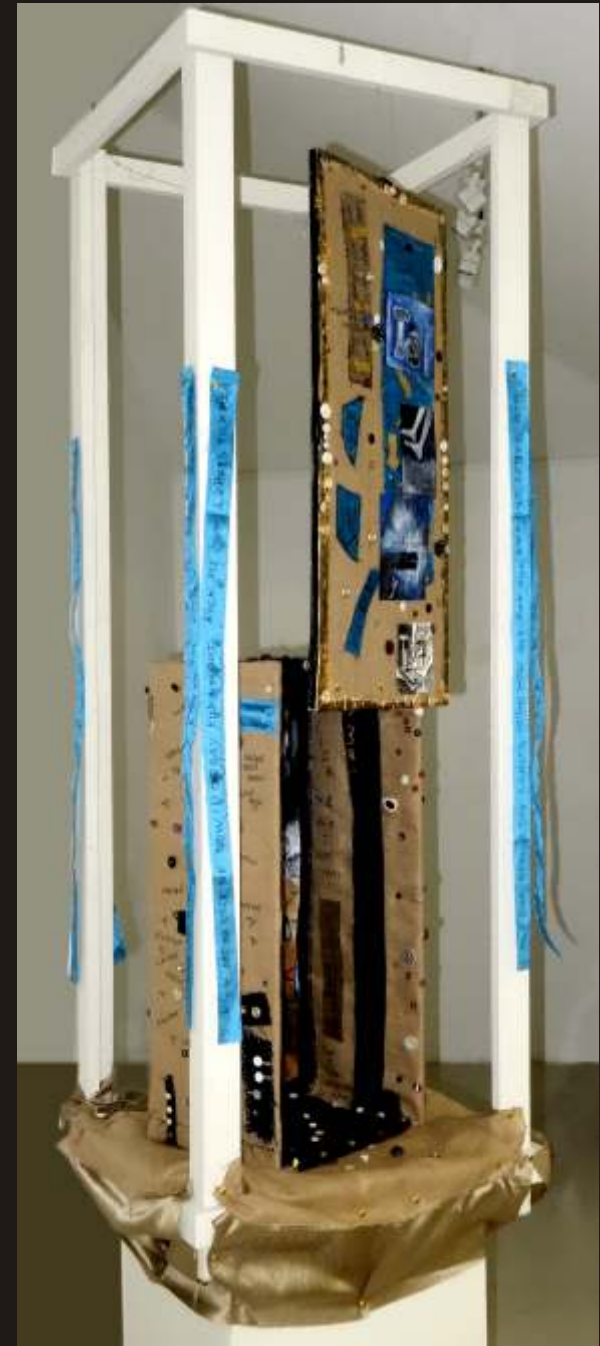
**Artist’s Statement:**

My Art is moody it reflects my past present and future. The pieces move in and out of each other to create an inter-play of music and dance.

My pieces relate to each other, forming an environmental installation; a soft passionate painful journey into the heart of a life.

The art may exist on it's own for it will have its own story, yet the different pilgrimages create a scrap book of travels.

The journey continues  
with each new horizon.





## JASON B HOPE

### 'One & One still is One'

#### Artist's Statement:

The thought that came to mind when given a moneybox was love! "Ain't no Romance without Finance", "There's nothing going on but the rent." "I tell he, he can keep his money, I going keep my honey..."

In today's world the two seem inexorably linked. Since I found myself referencing songs I settled upon "One & One Still is One" - Edyta Gorniak (Where the creative minds leads...) It speaks to the bond between persons and how their love becomes one forever. Consider how that complicates things. Domestic financial issues are a good example of this complication. It's hard to tell whose is whose (ask the court) and you often wish you could make more by dividing it into smaller pieces.

