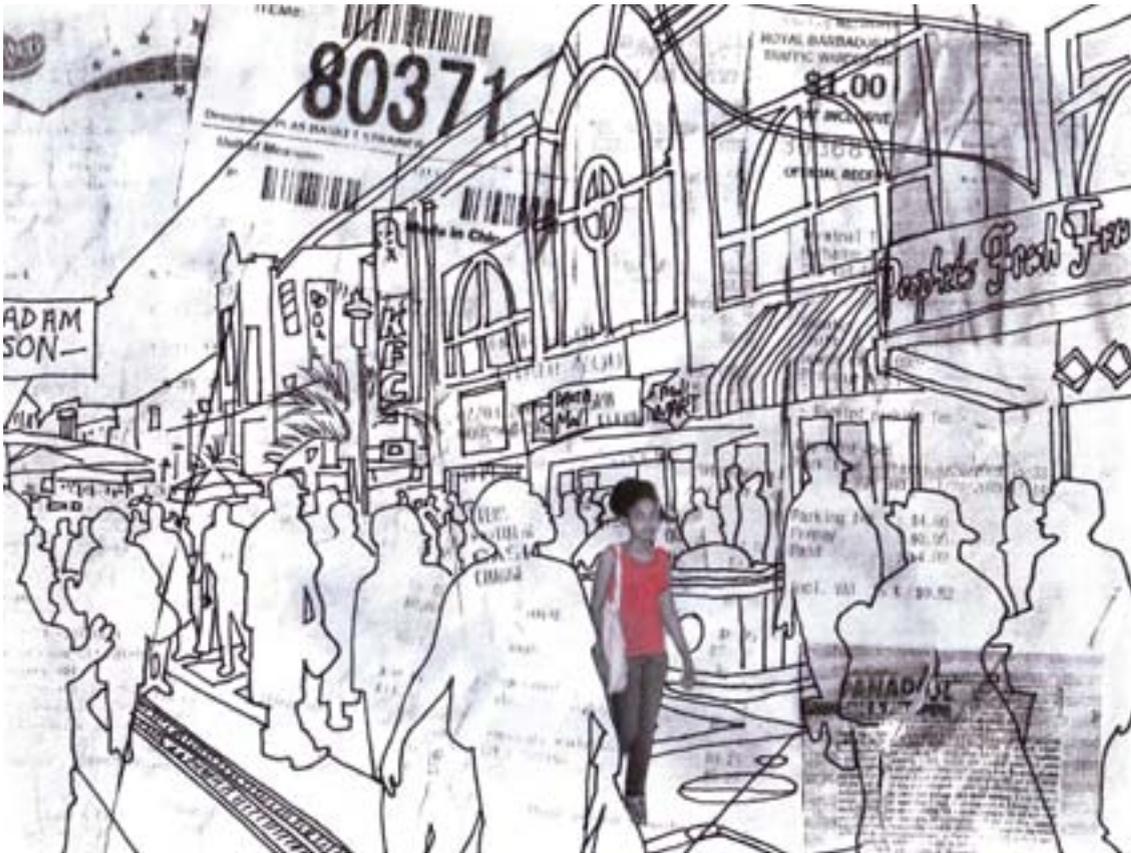




ROSE



TOWN TO TOWN

SHREENNA

DRACONIAN
HOLIMS

ROSE

TOWN TO TOWN

Morningside Gallery, Barbados Community College

11 . 11 . 11

curated by Adam Werth



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Bank Line
Mixed media on paper, 2010

Artist Statement

Sheena Rose

"Town to Town" is about the busy urban life style and experience of Bridgetown and Cape Town. There are similarities and also contrasts between these two towns. I believe what makes this exhibition interesting, is that in most of the art works, you cannot really distinguish which stores, shopping windows or streets belong to which town.

In 2010, I participated in an artist's residency in Cape Town, South Africa for three months and I looked at the difference between where I came from which is Barbados and where I was living temporarily. I want the viewers to get the chance to see my interpretation between these two towns. I am interested in the daily lives of persons and the idea of the space. In the exhibition, there are

different sized drawings and silent animations. The animations are silent because I want the viewers to focus on the visual aspect of the work and see that the animations are moving drawings. Some of the animations are narrative and some are abstracted because we collect information subconsciously and it creates a very abstract story.

In this exhibition, I want to give the viewers a chance to see my interpretation of these two towns so that they can relate and have their own interpretation of "Town to Town."

Sheena Rose
2011

I believe what makes this exhibition interesting, is that in most of the art works, you cannot really distinguish which stores, shopping windows or streets belong to which town.



Tahira

Mixed media on paper, 2009

ESSAY

Christopher Cozier

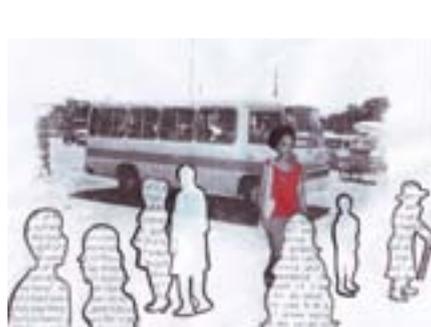
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the first time I saw Sheena Rose she was showing in a department window of a little Bridgetown shop... 9

here, content here', making it look like readable English. Many desktop publishing packages and web page editors now use Lorem Ipsum as their default model text, and a search for 'lorem ipsum' will uncover many web sites still in their infancy. Various versions have evolved over the years, sometimes by accident, sometimes on purpose (injected humour and the like).

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Black Diaspora Visual Arts Symposium, 2009

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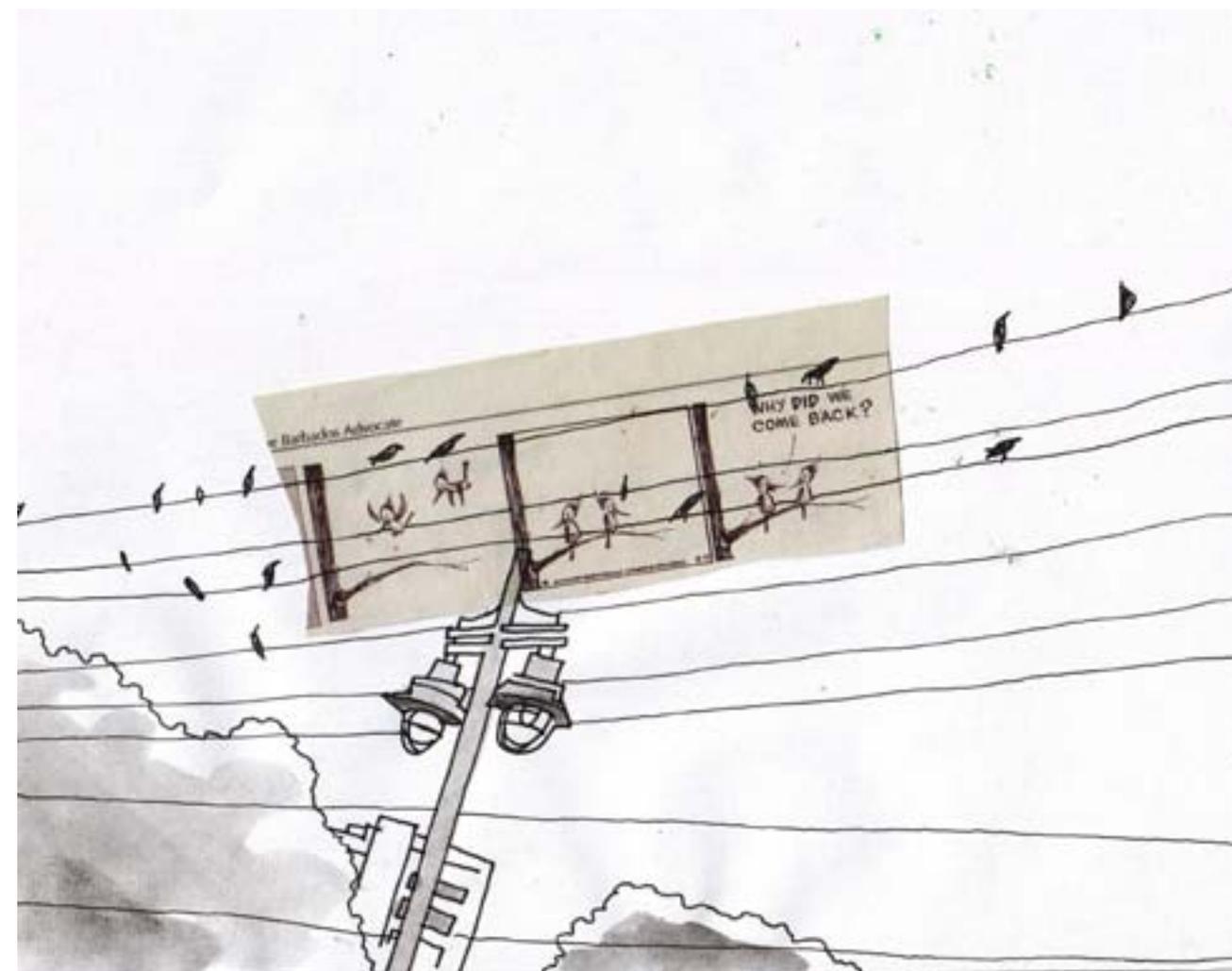
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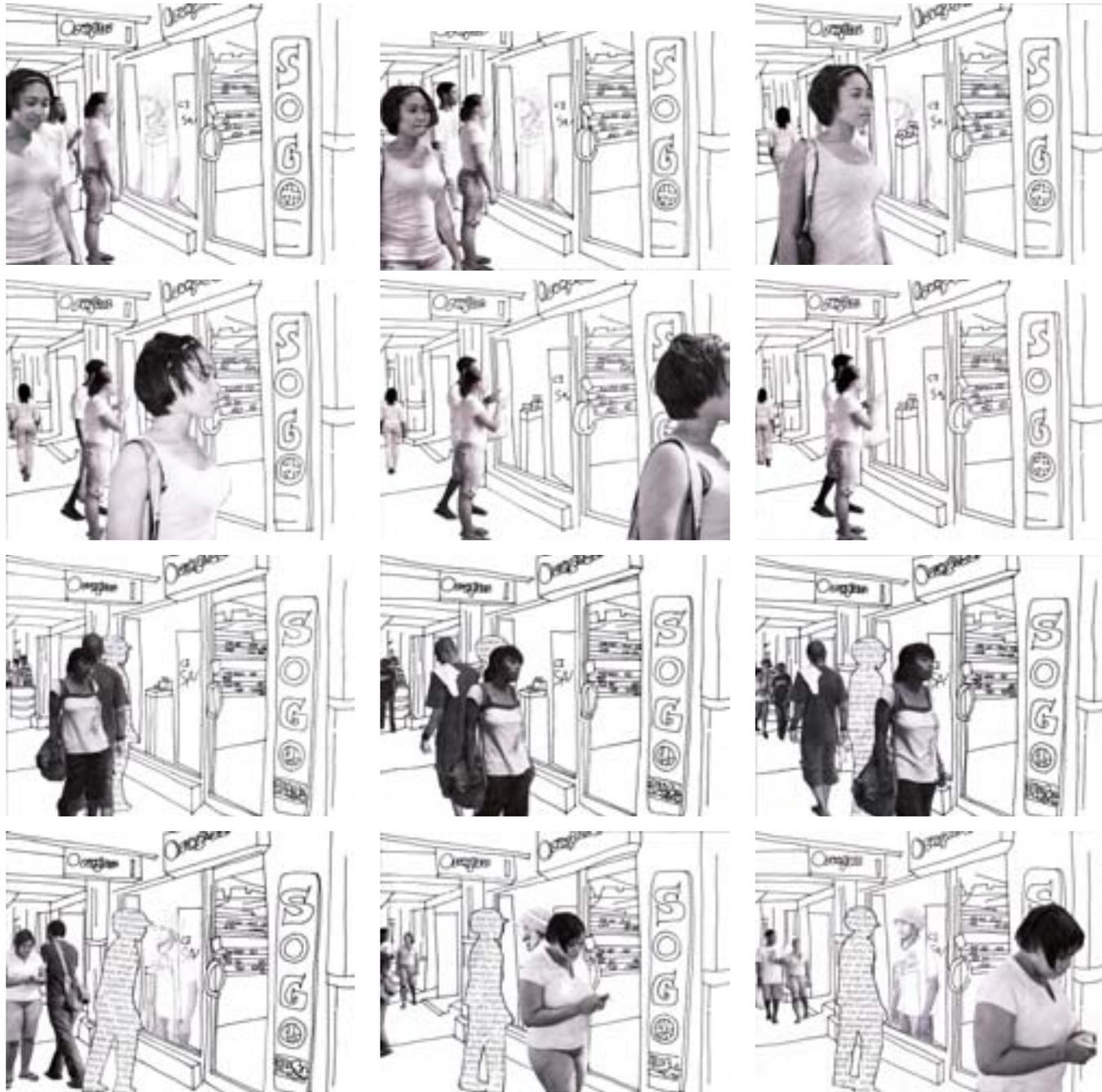
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Self Portrait
Mixed media on paper, 2010



Power Line
Mixed media on paper, 2010



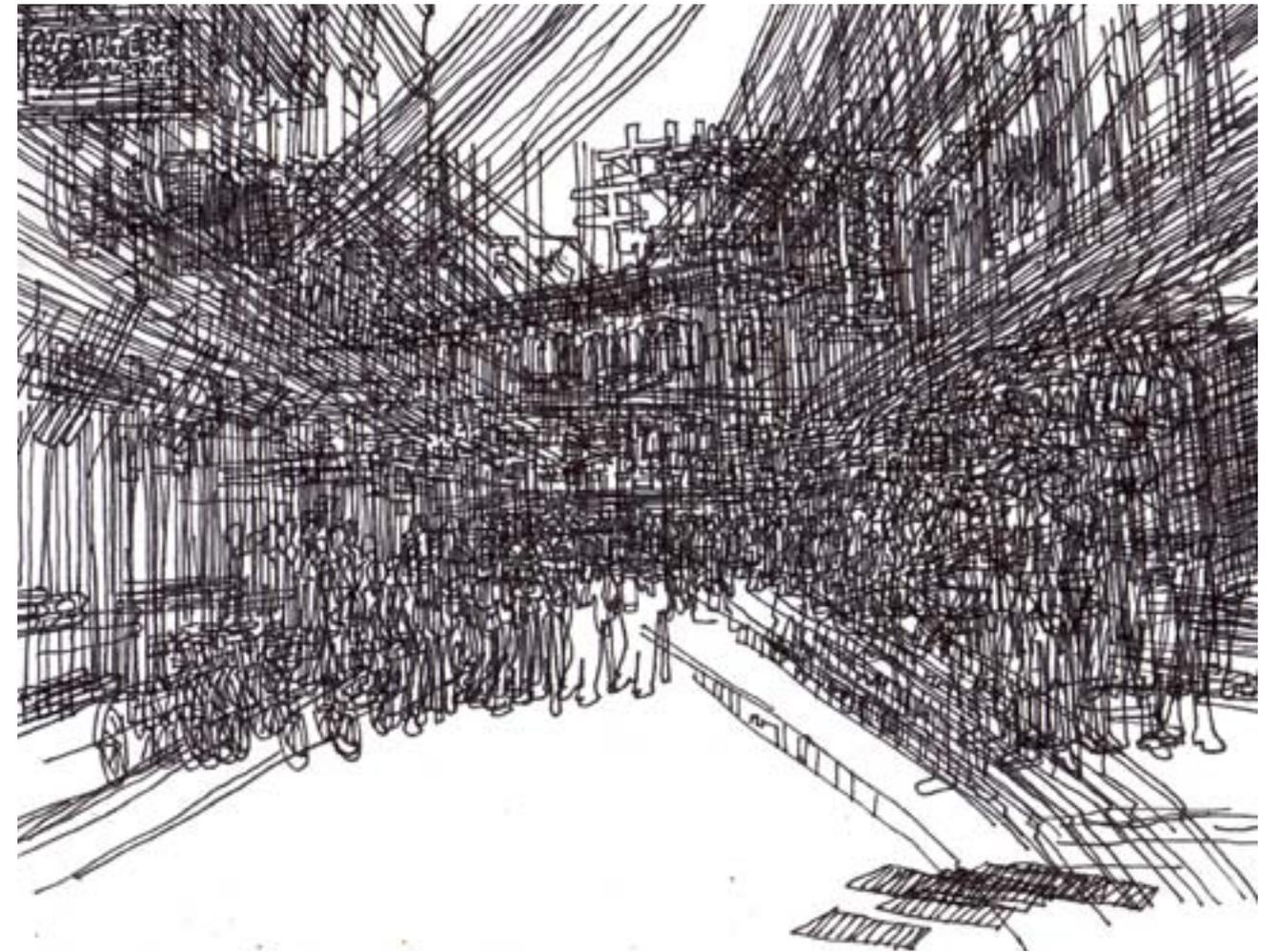
Town Part 4
Animation Clips, 2010



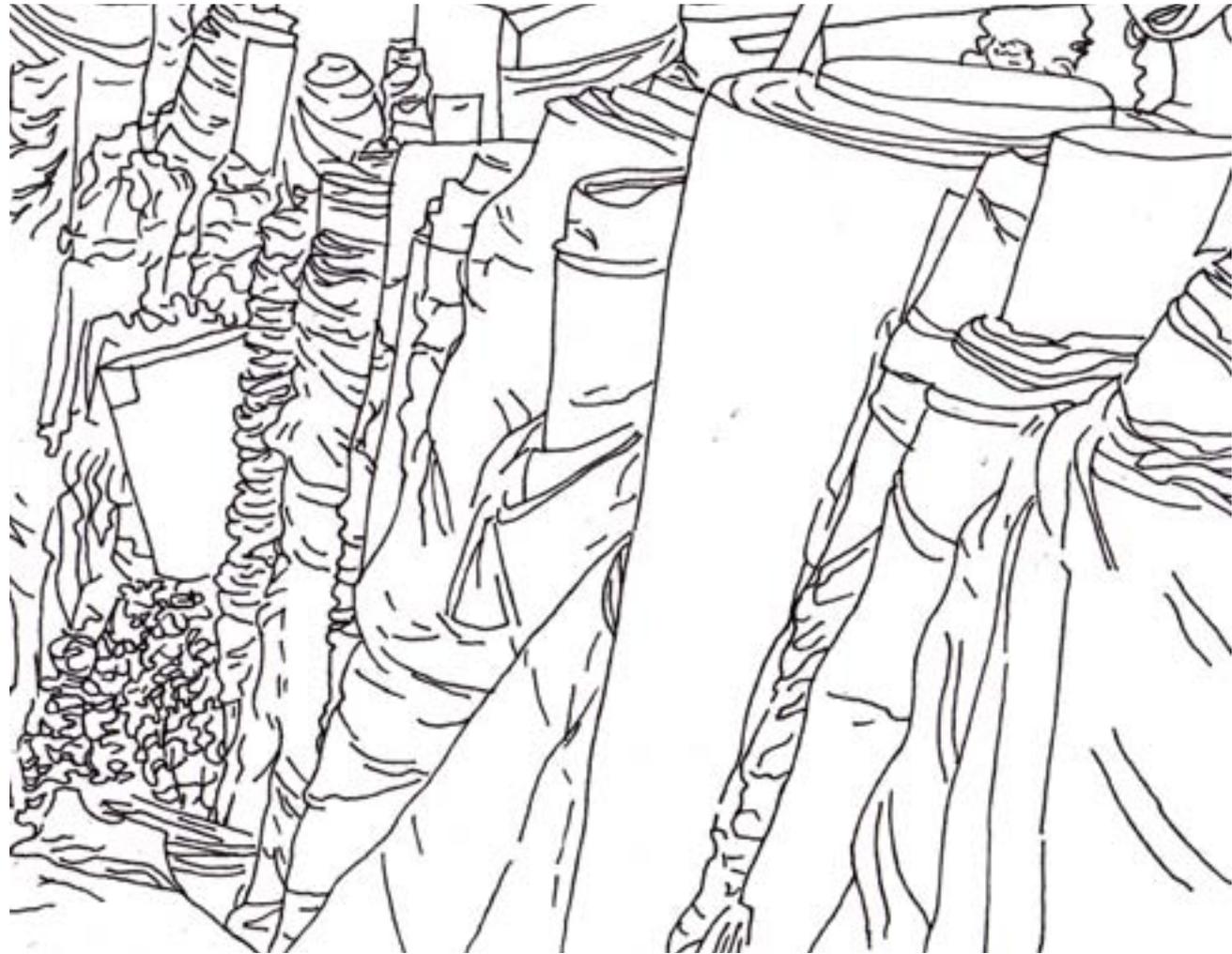
SNEAKERS
Pen on paper, 2011



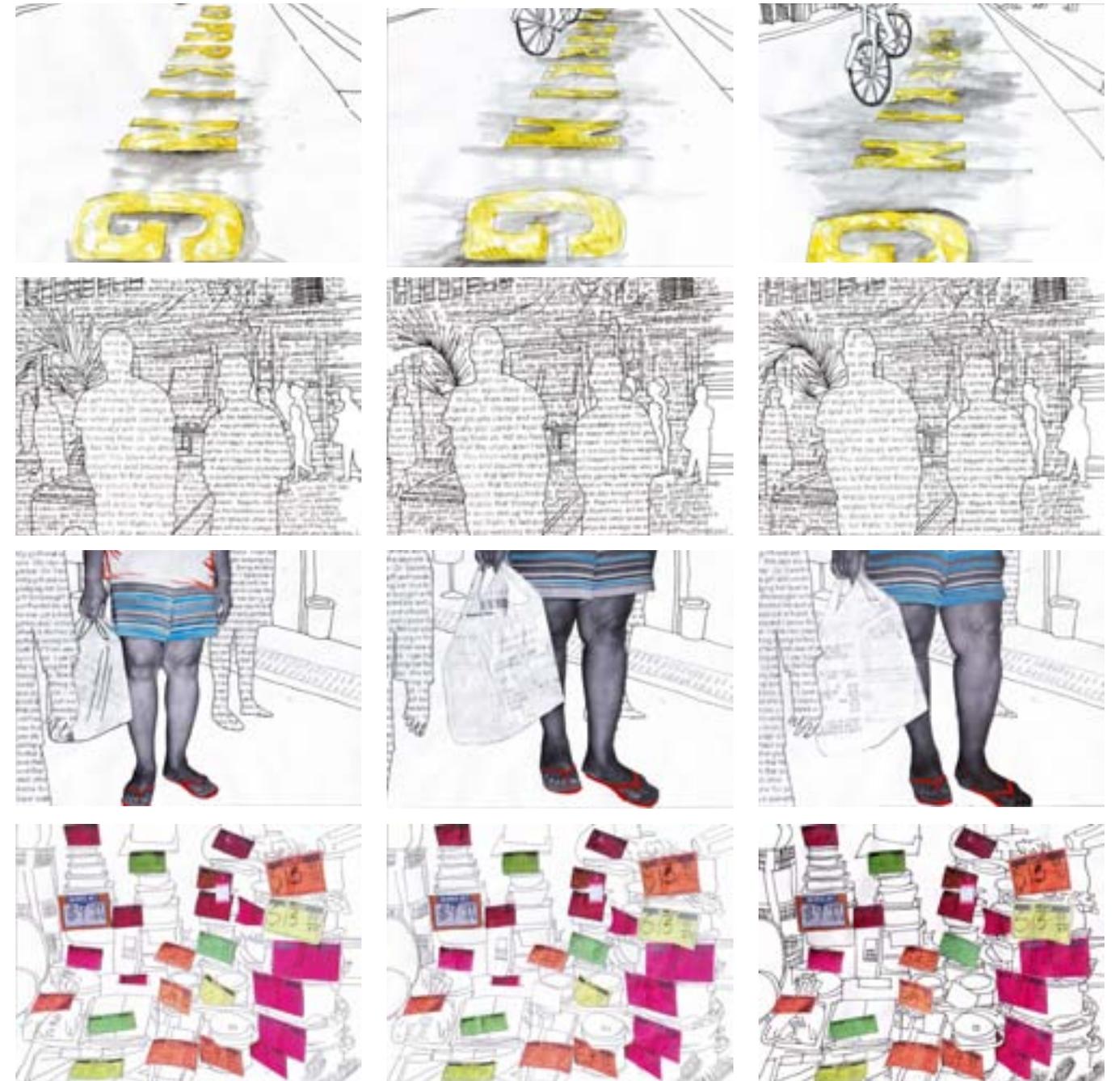
BEAUTY STORE
Gauche on paper, 2010



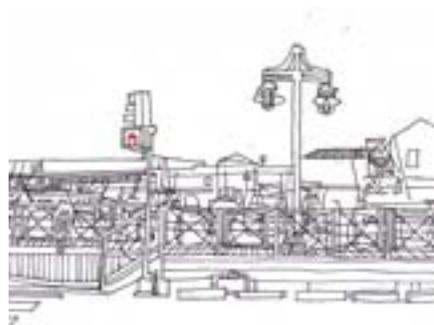
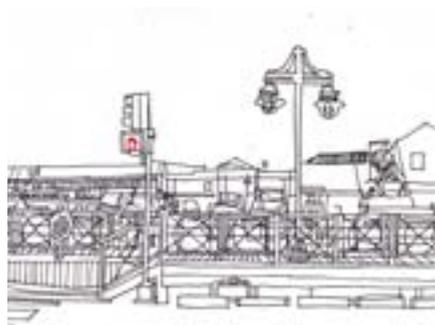
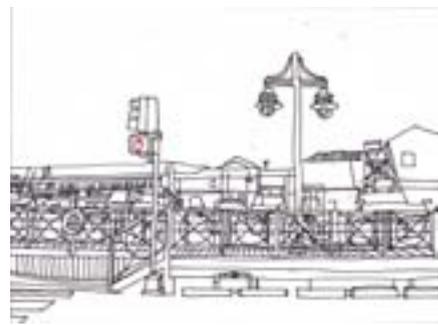
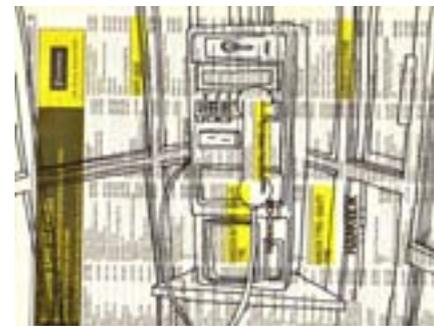
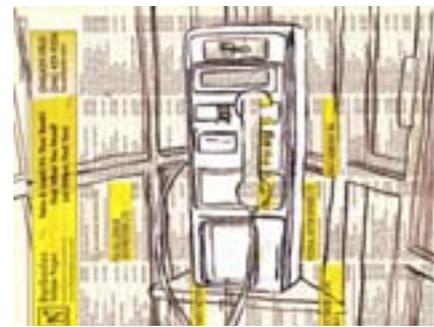
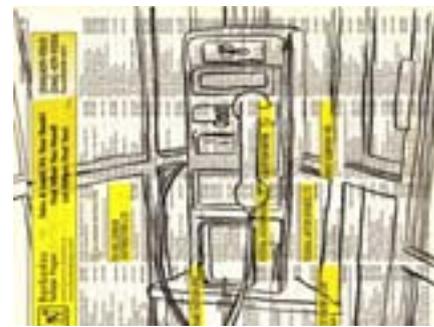
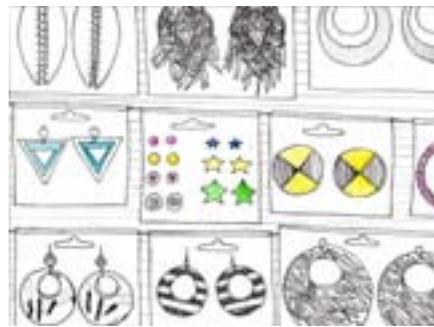
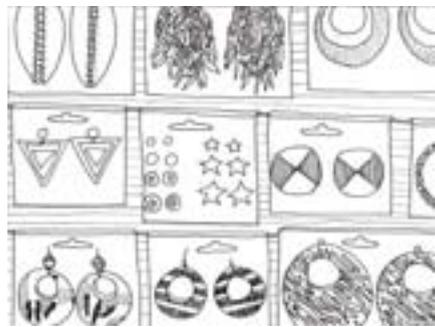
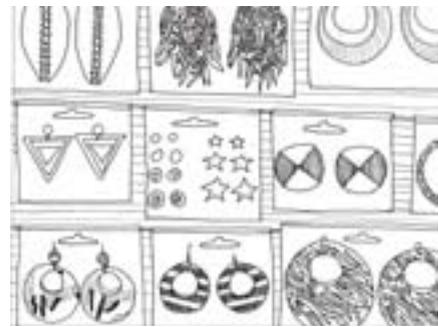
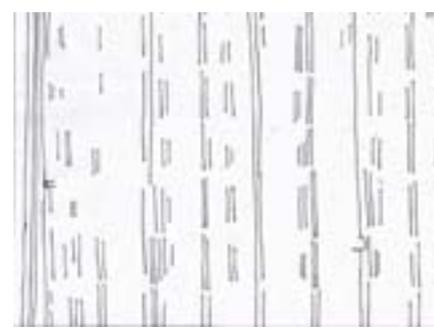
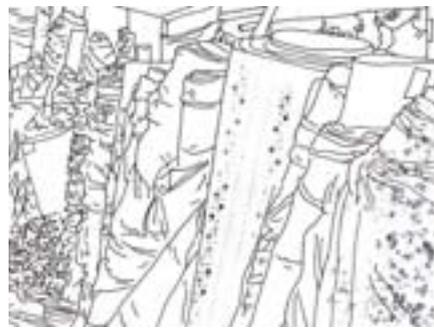
BUSY STREET
Pen on paper, 2010



CLOTH
Pen on paper, 2010



RANDOM TOWN
Animation Clips, 2010





Fashion Police
Mixed Media on Paper, 2011

In the run up to her first solo exhibition, Sheena Rose speaks to art writer Natalie McGuire about her works and how they integrate in the surge of contemporary art being explored in the Caribbean.

NATALIE MCGUIRE:
Hi Sheena, congratulations on organizing your solo exhibition! What inspired the works in the Town series?

Sheena Rose: I have been working on my animation drawings of Town for going on three years now. The original concept is about a female figure (myself) walking through Bridgetown and around her are these silhouettes of daily problems, conversations, and gossip. I wanted to show the actual lifestyle of town here, not the market vendors and donkey carts usually portrayed in Caribbean art. The more I worked on Town the more I started to observe my surroundings, the 'shopping arts' - ways stores display their items, and the hand painted signs. I find the street life really interesting. So, in this show I want people to feel like they are in Town.

NM: Conventionally multiple video installations in one exhibition are audibly isolated so as not to clash. However, you are presenting the videos simultaneously, including sound. What for you is the conceptual significance of doing this?

SR: I always imagined that if I played the animations of Town all at the same time it would have given you the feeling of the environment in Bridgetown as a busy area and I wanted the viewer to feel that busyness.

NM: You have completed a number of residences, in Trinidad at Alice Yard, Suriname at Tembe Art Studio, and Greatmore Art Studio in South Africa. How have these experiences shaped your perception of art in Barbados?

SR: I really enjoy working in an artists' residency...it gives me a chance to develop my work, and sometimes, lets me appreciate my country even more. I believe that when you return from a residency, you should want to continue and further develop your ideas.

NM: What influenced your motivation to found the informal art network Projects and Space, which currently involves over 500 members across the region and diaspora?

SR: After returning from the residency in Suriname, I realized that in Barbados we have a lot of isolation. I found that there wasn't much in the way of communication about art among young persons and everyone was in their own circle. Many circles of dancers, artists, poets and musicians existing alone. I wanted to erase this segregation and join all of the arts together, to create a bigger stronger circle.

Also we don't have many resources in Barbados, such as galleries and art centers, so I was inspired by the artspace Alice Yard in Trinidad to create a network of artists that would use alternative spaces for collaborations.

NM: What are your thoughts on the current zeitgeist of contemporary art in the Caribbean?

SR: I am really excited about the contemporary situation in the Caribbean. I believe the concepts and visuals of the art are very strong...the space, history, culture and identity. For instance, Ebony G. Patterson's work deals with the dancehall fashion and culture in Jamaica and somehow I can relate to her work. In Barbados, we do not have the strong culture of dancehall, but Ebony's work helped open my eyes to similarities of fashion, trends and class in Barbados. It actually feels great to be able to reference other Caribbean artists that I am inspired by instead of an artist from the USA or Europe.

NM: In this current climate, what in your opinion would be of greatest benefit to emerging artists in the region?

SR: I believe there are great opportunities for artists in the region already, but we need more. The Caribbean is becoming closer



Projects and Space, Plywood Project, 2011

and connected. I believe that most of the Caribbean islands and programs really want to work with the idea that we can exchange artists from one island to the next, to create a feeling that you are welcome to create art in our space. Not exactly a residency but a network. What we need now are cheaper inter-island airfares.

NM: What would you say is your current objective as a contemporary artist practicing in Barbados?

SR: My objective is to create public art installations. While I was participating in the Tembe art studio in Suriname, I created 5 large billboards. I usually work on paper, I never did an installation before but this experience showed me

that you should explore different media. After the residency, I wanted to create more installations, more videos and even performances in Barbados. I also wanted to show people that you can and should create art out of your comfort zone.

NM: Would you consider your body of work to fit in the 'Barbadian art' mold?

SR: I would say my work is "Caribbean" more than "Barbadian". I believe that if I called my work "Barbadian" it would feel as though only persons from Barbados can relate to my work and that is not so. I never thought off it, as just "Barbadian" and it would feel limiting to me, to just be "Barbadian".



SHEENA ROSE

Tembe Art Studios, Moengo, Suriname, 2011

Credits

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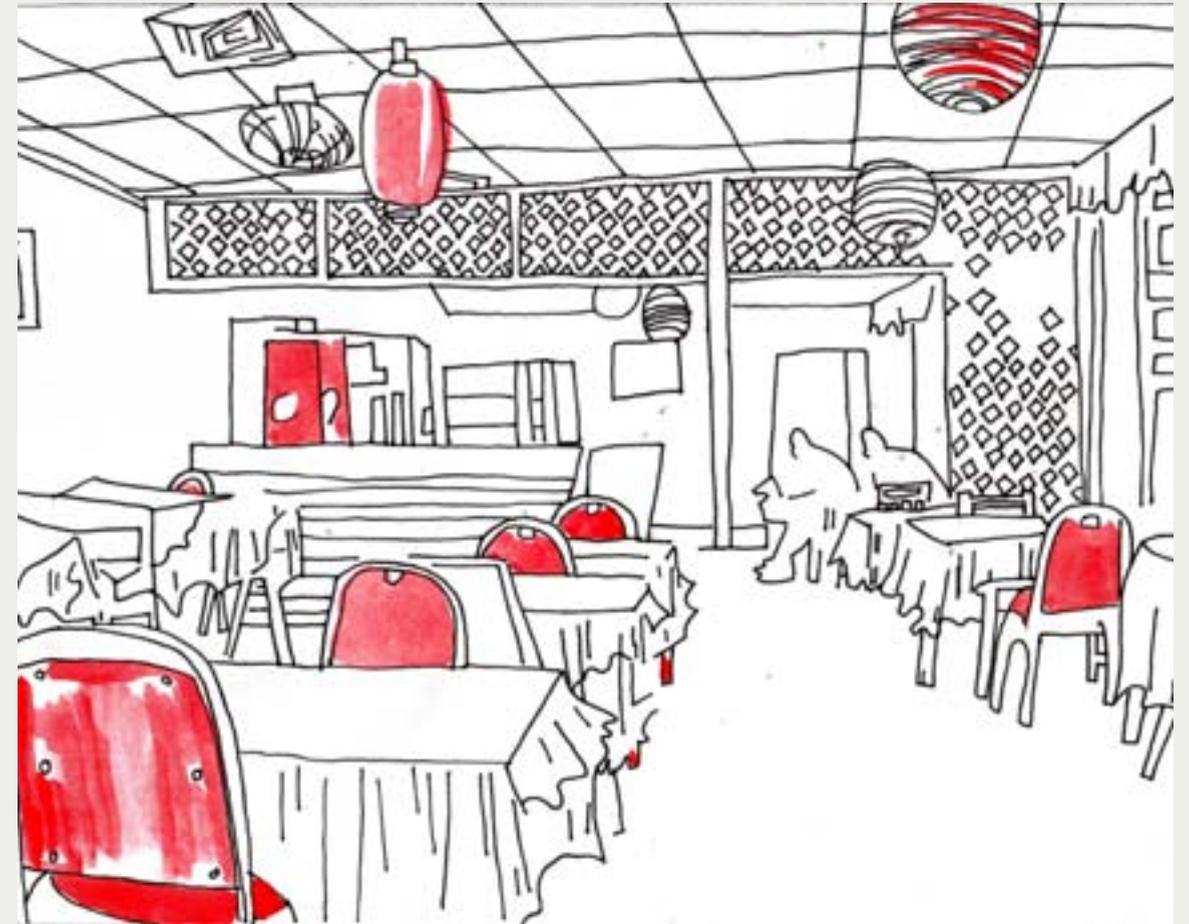
Sheena Rose

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The Nation Newspaper
The Advocate
SLAM FM
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Morning Barbados



RANDOM TOWN ANIMATION, 2010

ROSE

