



2010artweek



Erotic Art week is a unique annual art festival that was conceived by a collective of visual, graphic and performing artists living in Trinidad & Tobago. 2010 was its second year of the Caribbean's first Erotic Art Week which ran under the theme "Wider", expanding on last year's theme "Open".

The committee is Choreographer, Dave Williams Artist Christian Alexis; Architect Terry Smith; Photographer Rodell Warner; Writer Darryn Boodan; and Designers Richard Rawlins and Marlon Darbeau.

This 14th issue of Draconian Switch captures some of those moments...

Cover: Detail from EROTICION "O"

modified off of Marlon Darbeau's

Eroticon Work by Tanya Williams.

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PHOTOGRAPHY Rodell Warner,

and Richard Mark Rawlins

EROTIC ARTWEEK AS A COLLECTIVE CONTEMPORARY SHOW AND IDENTITY (ALL OF ITS ORGANISERS ARE ARTISTS NOT ART MANAGEMENT PEOPLE OR AGENTS) RESPONDED AND MET QUITE A FEW NEEDS.



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MEETING THE NEED

BY: RICHARD RAWLINS PHOTOGRAPHY: RODRILL WARNER

In a recent article for Maco Magazine, photographer/journalist Sean Drakes engaged artist Christopher Cozier in a discourse about the contemporary artscene in Trinidad and Tobago. While making quite a few salient points this struck me: there are people in this country with tons of money, they'd rather throw two tent in dey yard and spend TT\$50,000 for one night than buy a painting by a contemporary artist for TT\$10,000. While I believe like Mr. Cozier I'm sure, it's your entitlement to spend what you have earned however you would like, his statement speaks volumes about our local artscene, which is struggling to move past being a true 'scene' of wine drinking-cool-place to hang-incestuous junior "It" crowd, and one that is a credible 'art happening'. The struggle is about supportive spaces, collective patrimonies v.s self appointed elder patronages, the commercialisation of less established artist works, and the engagement of the wider public.

I recently wrote in an abstract for the Art, Architecture and Design Symposium at UWI, to be held later this year entitled: Unconventional Visibility and Innovation that "in the absence of more contemporary art ventures like the former CCA7, and the current Alice Yard artspace (initiatives which created space and worked towards developing a discourse around contemporary art) and the predominance of conventional galleries (where emphasis has been placed on more traditional forms of work such as portraiture, landscapes and abstracts, in fact, anything that will sell quickly) the emerging contemporary artist has had to become a self-facilitator in the quest to present work here in Trinidad and Tobago.



In a sense because the emerging contemporary artist is denied access to the more conventional artspaces (which cater to a small and select art buying public) he is presented with an opportunity to engage a much wider public; both in terms of the kind of work created and where it is exhibited. The recipe for this could be to break from the norm, appropriate unconventional spaces, and engage the wider public while recognizing that the wider public may not typically be an art viewing one. To accomplish this goal INNOVATION is required.”

The collective behind Erotic Artweek in Trinidad and Tobago have certainly embraced this notion. In 2009 based on an initial idea by designer Chris Alexis, Choreographer/Dancer Dave Williams, Architect/New Media explorer Terry Smith, Designer/Artist Richard Rawlins as well as Designer/Artist Marlon Darbeau, aspiring Writer and Film maker Darryn Boodan and Photographer Rodell Warner that created and hosted the first ever Erotic Artweek in the Caribbean. It's theme was 'OPEN'.

This theme would go on to inspire the running of the show and the innovations required for the hosting of an 'alternative form of contemporary art show' in this space Trinidad and Tobago, a country with a predominant Catholic disposition and an uncanny knack of 'applied hypocrisy' when it comes to stuff like Carnival, Advertising, Politics and local conventions of what is acceptable, respectable and credible in Art and now it seems Beauty Pagents.

EAW's Curator Dave Williams has always felt that art should engage the wider audience, not a big supporter of clichés, he doesn't weigh in on the 'art for the masses' debate at all. His engagement is about the average John or Jane public and numbers.

In answering the call to be more innovative in the appropriation of spaces he spearheaded the thrust into the Woodbrook business community, a center for Port of Spain's (the country's capital city) media houses, carnival mas camps, advertising agencies, and entertainment establishments to collaborate in this venture. Erotic Artweek 2009 had ten galleries, but only two of them Alice Yard and SOFT Box Gallery were actual artspaces. The appropriated spaces included CMB Advertising's annex/storage facility, an (event promotion company) Island People's foyer, the Brooklyn Bar (a hundred year old drinking establishment), and the Drink Wine bar just to name, a few. This year 2010, in the organisers aim to live up to the theme of the show 'WIDER' new venues were sought out and even created. Most notably of these was the creation of the BOHEMIA artspace which served as the main gallery for this year's event. BOHEMIA known for its yearly celebration of Gay pride (16 years in the running) isn't new to art and performances though as it has been the seat of many a theme related party at Carnival time. It is the intention of curator Williams to completely engage the space at 33 Murray Street, BOHEMIA as a new contemporary artspace in the coming months, starting with Libertine 2, (Libertine 1 made its debut at this year's Erotic Artweek to a full house) an all male cabaret revue performance event, for Ladies only.

Both shows, EAW 2009 and 2010 through some strategic and affordable advertising/marketing via internet blogs, and social networking sites garnered about 400 or so people a night moving through the galleries of the 10 night event.

EAW 2010's guerilla fashion show 'Dressed for Work' (carried in the Toronto Sun and Reuters), which took place on a well known prostitute track in Woodbrook actually had in attendance 600 plus people which forced the police to close the event early after only two and a half hours of its staging. The reason being that the organisers of the show needed two weeks notice of the event in the community vs the three days they had apparently given the police.

In the final analysis Erotic Artweek as a collective contemporary show and identity (all of its organisers are artists not art management people or agents) responded and met quite a few needs. It first, responded to a need for the wider public to be engaged in art to view and make their opinions about what is Erotica and what is Art? Second, the appropriation of new found spaces met the needs for alternative gallery space, inclusion vs exclusion (as the works of emerging, international and established artists hung together in various venues). Thirdly, it responded and facilitated a need by the citizen to feel free to walk at night from space to space free from fear of crime. Fourthly, EAW responded to a need to be able to host a good and entertaining show outside of the local expectations of what is respectable, responsible and what should be visible.

EAW will go forward despite whatever the perceived shortcomings that maybe presented by critical discussion of the event and stay out of the crosshairs of conventional acceptability, simply because it doesn't adhere to any other desire except than to just happen. Alive on the sheer determination of the organisers willpower and serendipity, it is a champion example of what is possible when necessity drives innovation.

DRESSED FOR WORK



...T HATE
...PLAYER

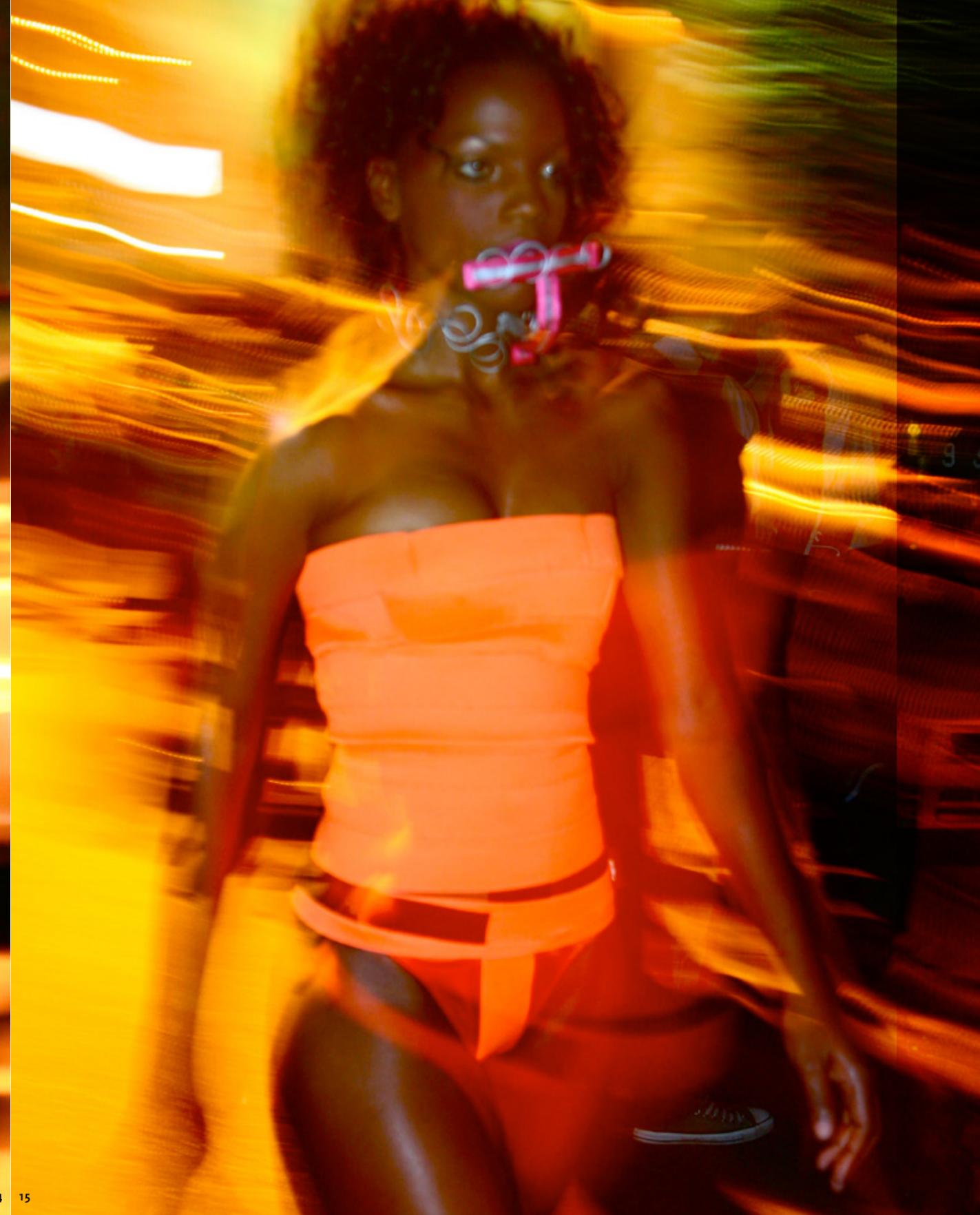


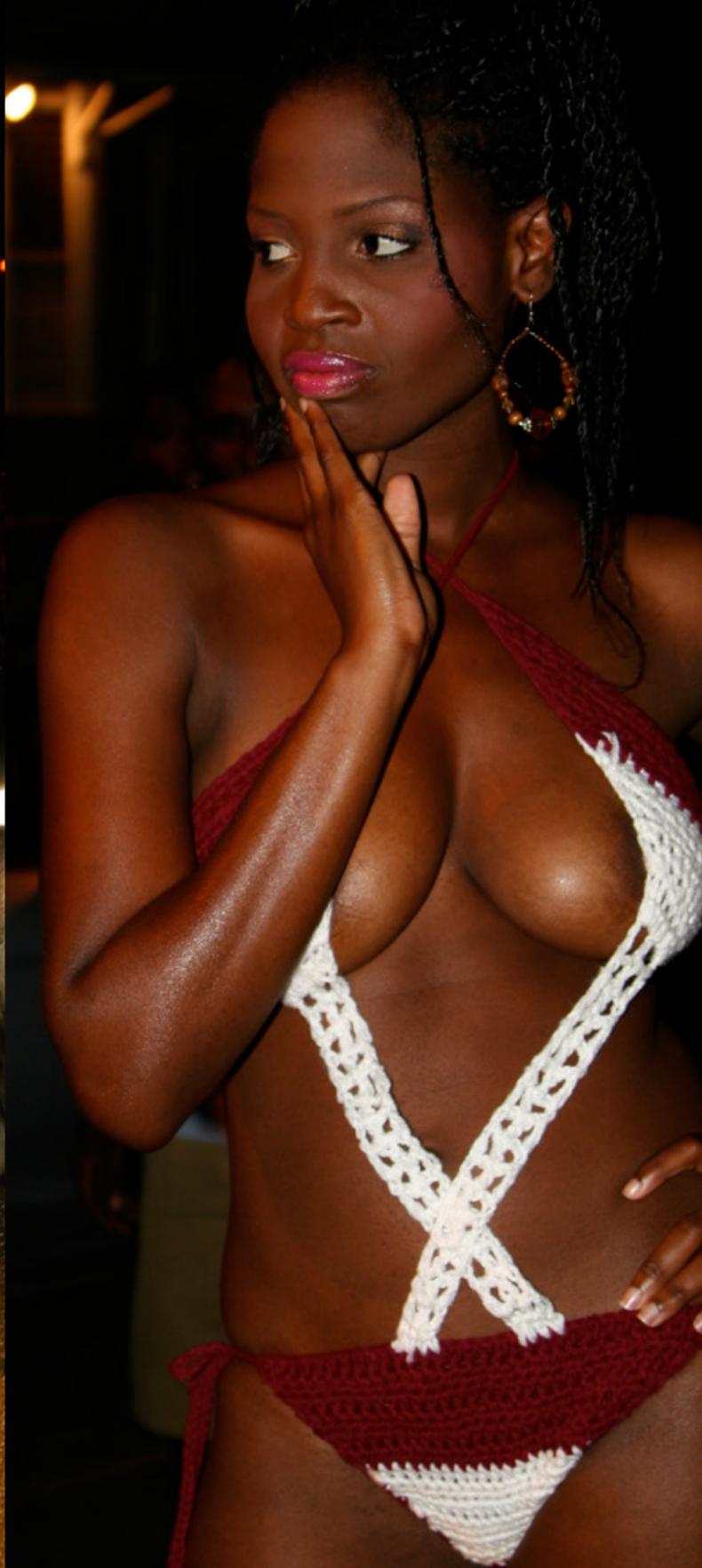
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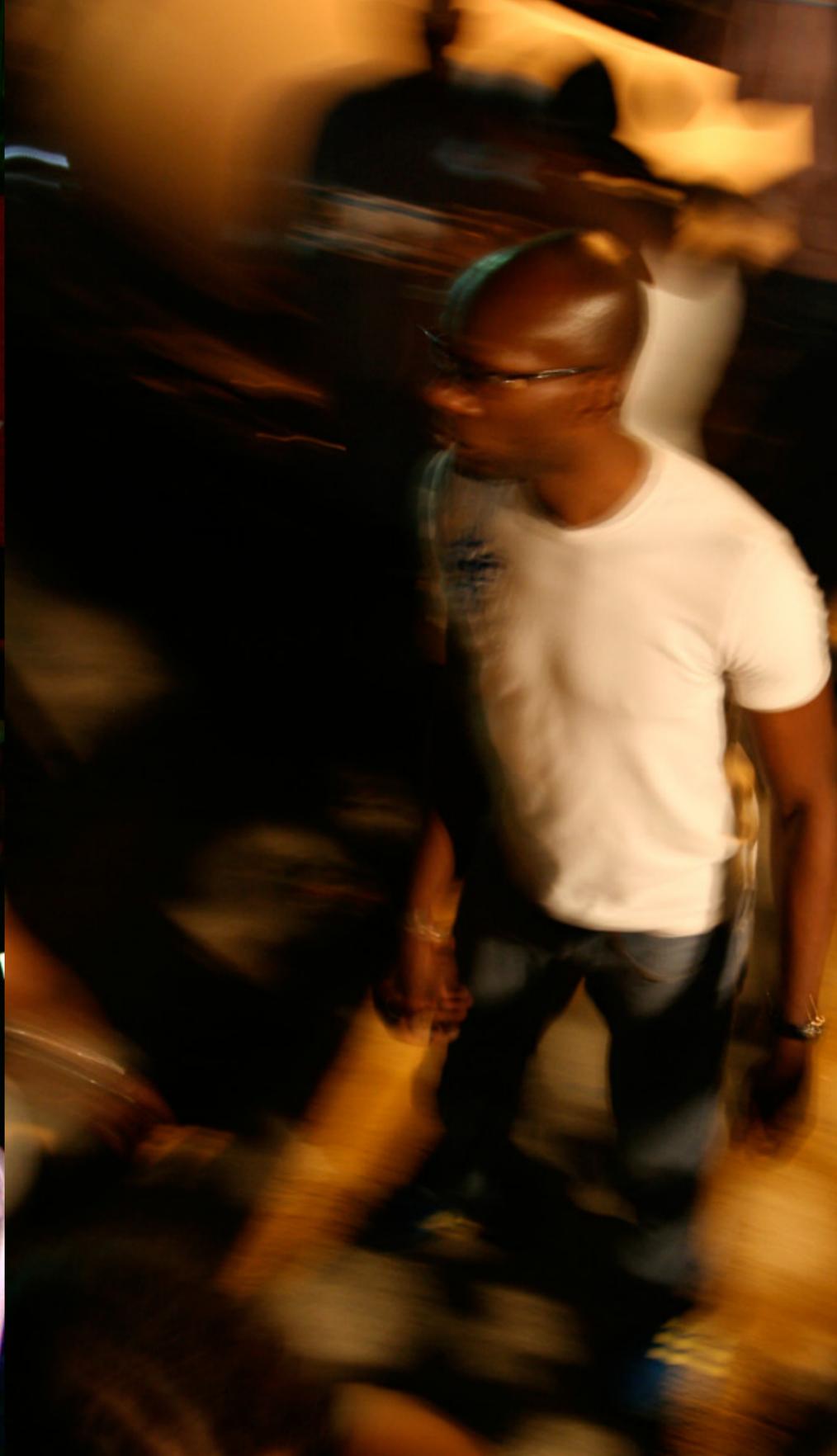
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Cc: Everybody

Classified, Confidential - Everybody

Cc: Everybody explores the notion of privacy in the public domain. The project engages two common local media: the personals that appear in the national newspapers ; and a form of guerilla street advertising developed locally to promote public parties.

The publication of these, sometimes explicit, personal ads in the national domain may be considered surprising, given the context of a conservative, post-colonial island community. **Cc: Everybody** captures these private bits of black and white content and reproduces them, verbatim, in a most public and colourful medium. **Cc:Everybody** presents and interrelates this contemporary dichotomy as erotic art.



MALE
meet ~
MALE
**PRIVATE &
CONFIDENTIAL**
335-2510

386-2288
**GORGEOUS
THICK
INDIAN**

489-3794
YOUR LADY
FOR THE
HOUR
new location
CHAGUANAS
private parking
MON-SAT

BABY
SITTER/
HOUSEWIFE
CENTRAL
468-8670

10 MINUTES
THRILLS
\$200
TUNAPUNA
365-7894

[commentary]



GIRLS OF MURRAY STREET DETAIL RICHARD RAWLINS PHOTOGRAPHY: RODELL WARNER

WHY I LIKED EROTIC ART WEEK BY DARRYN DINESH BOODAN

Erotic Art Week recently concluded its second year of events, with venues across Woodbrook displaying artwork from an eclectic mix of artists. Its curator Dave Williams, and fellow organizers Chris Alexis, Terry Smith, Richard Rawlins, and the rest of the guys responsible for EAW are all friends of mine, so I suppose someone could say that I am hardly an impartial observer –and they would probably be right- but hey this is Trinidad, and this is about Art-and since when do you need to be an impartial, knowledgeable expert to talk about Art in Trinidad? So here goes.
I Loved Erotic Art Week 2010 because:

IT WAS YOUNG
For me, the best aspect of EAW was the

huge number of young people involved. People like Luis Vasquez, Rodell Warner, Michelle Issava, Renu Bood Singh, Alicia Milne, Raquel Vasquez La Roach, Darren Rameriz, James Hackett and Brianna J. McCarthy, just to name a few. These are young contemporary artists with something to say. Their work reflects bright and daring minds eager to experiment and explore. They represent the future and EAW has given them a space and audience to display their talent. My friend Mariel lamented the fact that not many “more established artists” were part of the show. To which I say: who cares? I hate old people. Too many old people with old ideas dominate our society. So screw “the elders”, bring on more shows by young people.

THERE WAS NO INCEST
I used to think Kay Parker’s character in the 70’s porn classic ‘Taboo’ was the queen of incest –then I started going to local art shows. Nothing in ‘Taboo’ prepares you for what you will see at local art exhibitions, where the same hippies, hipsters, members of 3 Canal, Sikh in a red Turban, white woman with the white baby crawling on the floor, all get together and masturbate each other. Thankfully none of that was part of EAW, which attracted crowds of people whom I never saw before. Some of whom I met, never attended an art exhibit before. To me this alone is worth celebrating. Getting people interested in the arts and attracting people of all backgrounds should be the goal of curators, and EAW has to be given credit for reaching out to a wide audiencewhich brings me to my next point ...

IT HAPPENED IN EXCITING PLACES
Café Marakesh used to be a house of ill repute, Bohemia is still a house of

ill repute, Alice Yard is the heart of the avant-garde art movement, and Brooklyn Bar is well... Brooklyn Bar. The fact that EAW happened in these places outside the zone of “established art galleries” was just simply cool. It felt like an art exhibit that stuck two fingers up at the art establishment, and when you think about it, what’s so special about ‘established art galleries” in T&T anyway, apart from the free cheap wine?

IT WAS FUN
This might be a new concept to people in the arts community in T&T, but EAW was FUN. It was fun to walk with my friends to all the venues at night. It was fun experiencing all the interactive displays; it was fun listening to Ataklan and ‘Mister Shak ‘with their amazing acoustic performance. It was fun watching the fashion show on Murray Street with the cops showing up later on, and my girlfriend thought the male strip show at Bohemia was pretty fun as well. It was all fun. Some people may feel fun has no place in the arts to which I will only say to them “hey that’s a nice Leroy Clarke painting you’ve got there”.

IT WAS A LABOUR OF LOVE
No one made any money from EAW. There were no sponsors, and the organizers were insistent that there be no cover fee for the public. Consequently they dipped into their own pockets most times and resorted to good old fashioned begging the other times, to ensure they got everything they needed for the show. These were artists making a show for other artists as well as the public just for the sheer joy of it. Even cynical me, can’t help but admire their audacity.

And that’s it. I’ll be back again next year guys.

selfphone

by Palaver Pachenko
Machocher George



hint:
go behind
the curtain

We have all done it at some point.
Take rude pics. For ourselves or to
share with others. Of ourselves and of
others. Kept them saved in our 'gallery'
or on the desktop. This is our reference
for a moment, a hottess, a position.

This is one (or maybe 2 or 3) person's
cheating of self-pleasure with a double
voyarish's purpose. To look through
the display at the display.





CHE LOVELACE



ANYA DE ROGUE PHOTOGRAPHY: ALEX SMAILES

BRIGHT YOUNG THINGS

TRINIBAGONIAN ILLUS-

TRATOR BRIANNA McCA-

RTHY IS A STUDY IN PRO-

GRESS, VEERING BETWEEN

GIRLHOOD AND WOMAN-

HOOD IN PRACTICE AND

ON PAPER by Rea McNamara PHOTOGRAPHY: RODELL WARNER

Brianna McCarthy is a young Trinibagonian illustrator savvy in the practice of web 2.0 self-promotion. Her blog, *Passion.Fruit*, has postings that track comments, links, and even seemingly non-committal “Hmm?” reactions that with one click represents an “I dig” or “cool”. Scroll down the right-hand column, and there are links to interviews with other blogs alphabetized from A (Au Courant Daily) to U (Urban Paper Girl), a reflection of the online niche popularity for her illustrations of beautiful young black girls in watercolour, graphite and even cut paper collage. These images — which have been determined “uplifting” for their faraway glances and storybook perfect “natural” beauty — flit between the commercial markets of fashion and children’s literature. McCarthy herself is an open book, reveling in the rebloggable embrace of her work, picking up along the way definitions of her practice and process. She is a “Cc: Everybody” study in progress, and a litmus test of the post-Generation Lion strategy in seeking acceptance elsewhere.

Rea McNamara (RM): I was reading this Maco interview with Christopher Cozier and was struck by the following observation: “Paper has a life just like a thought, over time these drawings can die because they live as long as the idea lives. It’s always waiting on a kind of intervention”. How does drawing young brown-skinned girls online w/Bougainvilleas in the hair reflect/transition these ideas regarding permanence?

Brianna McCarthy (BM): I think people interact with things constantly, even after the original, perhaps intended,

idea has died. I believe that for many, things, generally, continue to be relevant. “Young brown skinned girls with bougainvilleas in their hair” will always exist. At least I hope they will. It isn’t about the death of paper as a thought or an idea for me as I don’t actually believe that ideas die. They can get lost, forgotten by some or momentarily lose contemporary relevance but never fail to exist.

RM: Your “young brown skinned girls” are quite particular — idyllic, nostalgic, paper doll-like. These feel like delicate children book illustrations to me, but then some of the drawings border on fashion illustration (especially relevant given your recent internship with The Cloth). Does that push and pull and push between girlhood and womanhood resonant process-wise?

BM: That’s not something I considered before. There is no conscious friction between the two; it’s just my ideal place — delicate, whimsical but strong and expressive. They’re all me in some way — some facet of myself has been drawn in and it comes out of that balance (in my view) of girlhood and womanhood. I think that a part of every woman is a girl and is a girl who’s happy to be a girl. It has nothing to do with immaturity or even naivete but with that honesty and freshness that comes with being young. I think it’s beautiful.

RM: I first encountered your work on Le Coil, a Tumblr that collects online images of women with fro’s & kinks & natural curls. The many re-blogs you received for your image seems to reflect a thirst for realness in black woman-ness — images reflecting empowerment and self-actualization. What have been

the most touching reactions you’ve received?

BM: I will admit I was surprised at being sought out by many natural hair advocates; my first thought was “where these people come from?”. I didn’t know what Le Coil was until my work was posted — someone sent me the link. The natural hair community is huge, I’ve come to realize. Recently I was contacted by a woman in Germany who was trying to raise Black natural hair awareness there as there aren’t many resources to which they can turn. She wanted to use my work to brand their community. Every day brings a little bit of that overwhelming sensation. It’s most definitely about self awareness and empowerment. And it helps that I wear my hair natural as well. All the messages I get offer encouragement, understanding and some of them are to say thank you for giving Black women, West Indian women — a place where they can see themselves as beautiful. It’s very humbling.

RM: I also wanted to ask you about your 12 Girls work that was exhibited at last year’s Erotic Art Week. Even though there’s such an overt sexuality to the ‘O’, these girls seem out of time in the feminine details: the swept-up do’s, the high collars, the bare neck and layered necklaces. Was that intentional? Does this relate to the girlhood/womanhood balance you spoke of earlier?

BM: I suppose so. I think femininity is lovely. And I’m very detailed. Someone asked me if I made their clothing modest or almost demure to compensate for the suggestiveness of their expression. Which led to a thought

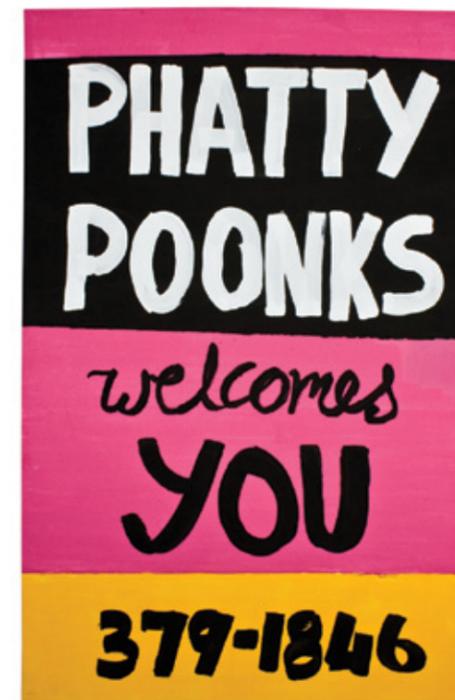


BRIANNA MCCARTHY: ALICE, 2010 (NEXT PAGE) CC: EVERYBODY BRIANNA MCCARTHY & RODELL WARNER SUNDAY EXPRESS CLASSIFIEDS 24/1/10, FLEUR, 2009 UNTITLED DIPTYCH 2, 2010 PHOTOGRAPHY: RODELL WARNER

for me: why should sexuality be overt where clothing is concerned? Why can't a child-woman be laced up to her neck in brocade and beads and still have it be sexy rather than juxtaposed against sexy? I think the two go together – I see decadence, detail and overflow when it comes to sexuality. I think that's where that came from.

RM: You recently collaborated with artist/graphic designer Rodell Warner on the recent Erotic Art Week installation "Cc-Everybody". Could you talk a bit further on this project?

BM: It was some random Sunday morning reading the papers with Rodell. I enjoy scanning the classifieds, especially the personals. I read some to him and we had a good laugh – purely out of amazement since some of them were so far away from our own reality they seemed ridiculous. We talked about being younger and finding a sort of secret pleasure in reading the personal section. It was so taboo... people put things in the personals that they wouldn't put on a billboard. We found that dynamic fascinating. Why not make them more public? Why not advertise these taboo things the way we (in Trinidad) advertise parties? If we took those signboards tacked up on lightpoles, with their lurid beauty and made them say, "BABY SITTER/ HOUSEWIFE NEEDED", "GORGEOUS THICK INDIAN" or "ATTRACTIVE NEW Asian fair complexion ladies. Awaits you.



Xperience xensation", what would that provoke? Cc: Everybody comes out of making the things almost hidden in tiny text, en masse, at the back of a newspaper and basically CCing everybody. Dave Williams was actually the mastermind behind the name of the project. It's brilliant.

RM: Can you elaborate upon your internship w/The Cloth? Did that Fashion Week TT 2010 collab actually come about?

BM: Arnaldo James, a photographer, asked me to do a photo shoot for The Cloth. We did and I met Robert Young there. He asked what it was that I did; obviously I wasn't even remotely a professional model of any kind or sort! I gave him my call card with my blog address and phone number and he

called me the next day. I'd known about the Cloth for years before that as I have older sisters, one of whom was a model, so of course I was excited.

Preparations for FWTT 2010 got off to a really late start and some things didn't get finished in terms of the collection. Showing night was one of my favourite experiences; the adrenaline involved in getting models dressed and styled was fantastic. Since the intern aspect of this wasn't specifically for FWTT 2010, I am looking forward to working on all the things we discussed for the future. What I think is most attractive to me about The Cloth's style is that outrageous mixing of patterns and colours – the offbeat nature of the cuts. It's fantastic. I love colour, I love patterns and I usually think anything can be matched with anything! Walking into Robert's workshop for the first time was great – very stimulating.

RM: Let's get back to the online reaction to your work. Rodell mentioned that your work "is shown exclusively online and despite not having a single show yet, locally or internationally, people all over the world buy and commission her work". How did this become a conscientious choice? Was there at all a struggle in that choice?

BM: I can't say that it was a choice. It happened gradually. What it definitely has become is an opportunity to connect with fantastic people all over

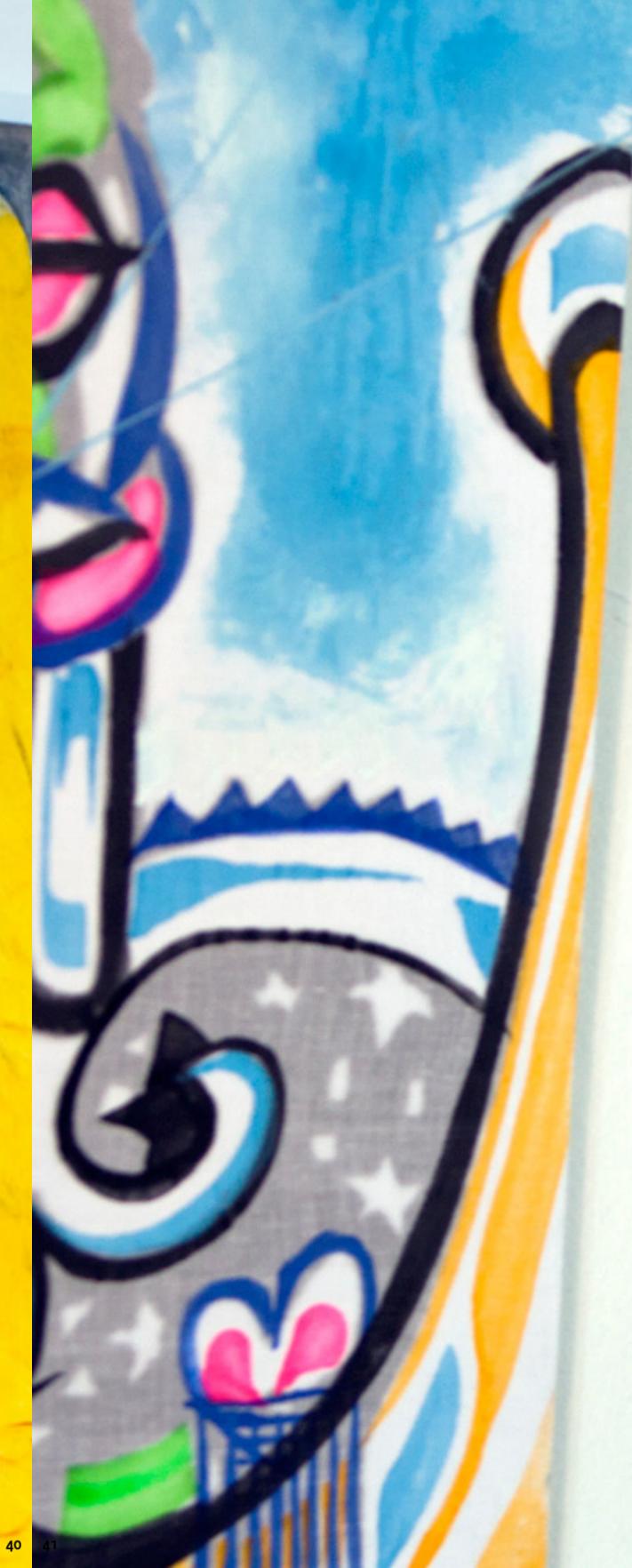


the world. The struggle lies in coming out of that comfort zone of being far away and pretty much anonymous. I'm not a timid person by any means; just reserved and cautious so I enjoy navigating online exhibitions as there's more space between myself and people.





GREGORY WILLIAMS



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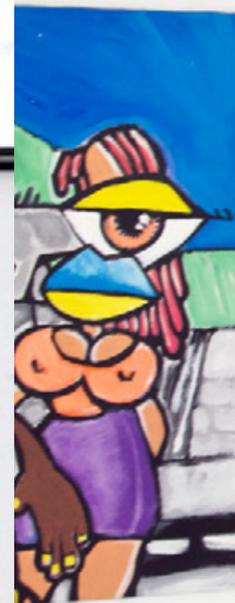
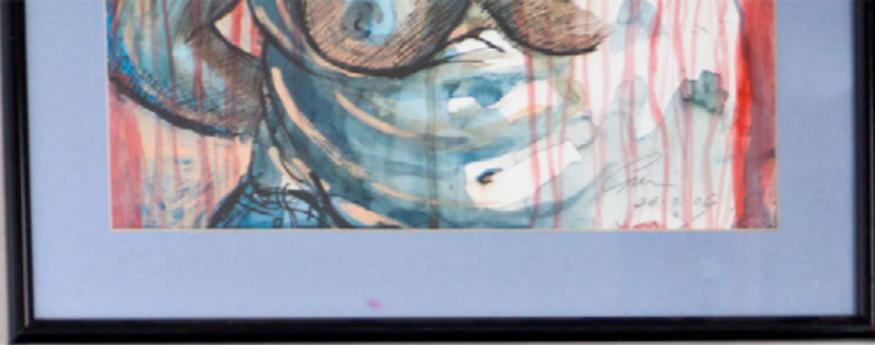


DARREN CHEEWAH





HEINO SCHMID



GARVIN PIERRE

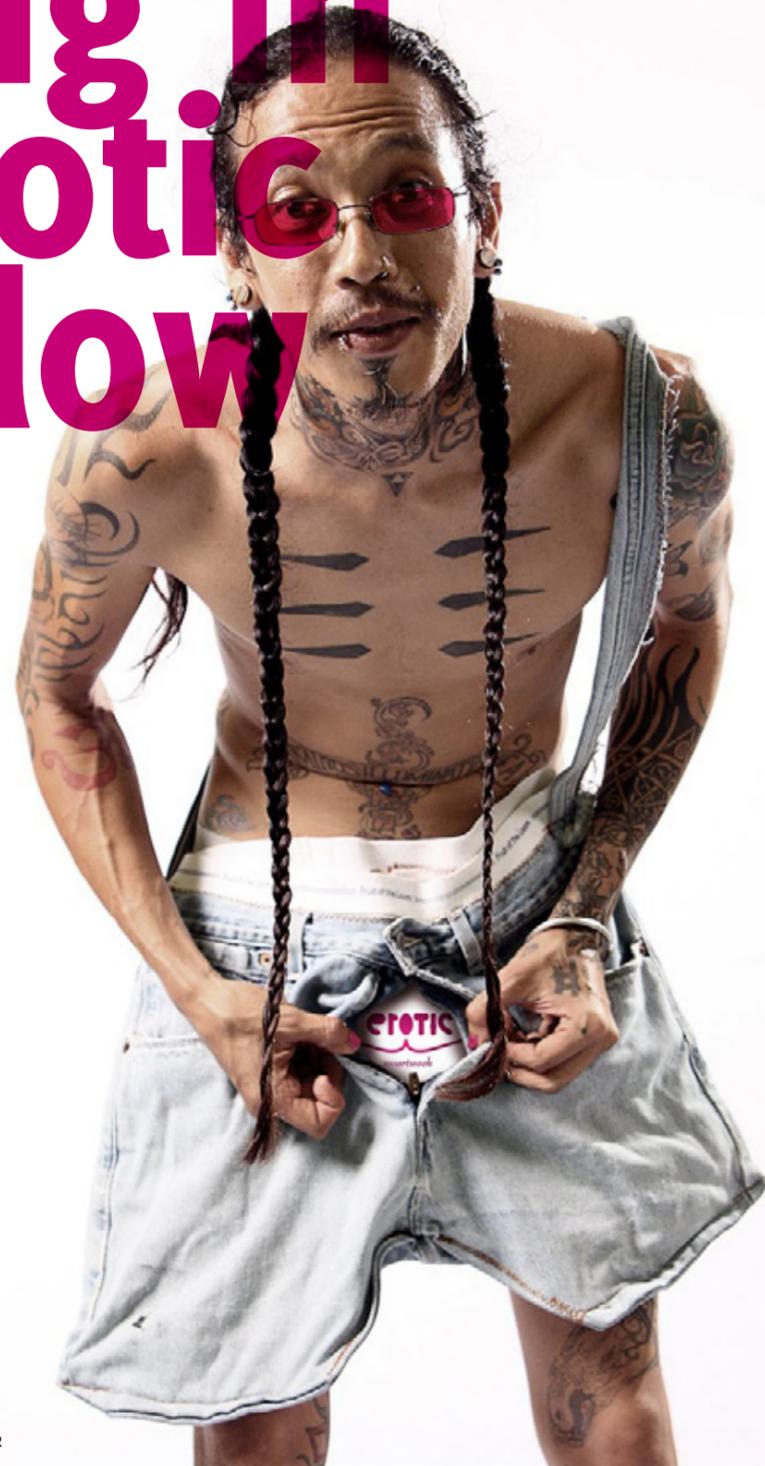


RICHARD MARK RAWLINS

[panting]

Basking in the Erotic Afterglow

by **INDRA RAMCHARAN** (IN LONDON)



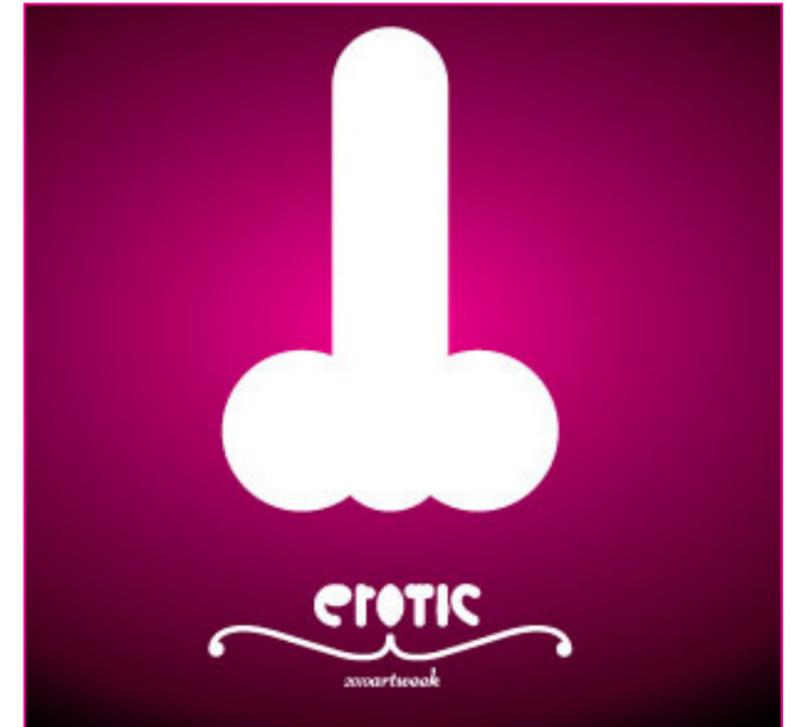
EROTICON PROJECT: MARLON DARBEAU PHOTOGRAPHY: RODELL WARNER

It started like a good fuck. It played its way around me, building slowly. The first act to start it off was Tanya ‘Doll’ Marie’s posting of last year’s performance [that I am yet to see] from the Erotic Art Week (EAW) Blog on my Facebook Wall. Then the messages started to trickle in. Richard Rawlins’ message came first, ‘Dave on TV6 talking about EAW.’ My mother soon followed with her Skype calls, 12 to be exact, saying the same thing. Even my father joined in with a phone call, “I was just calling to tell you to log on to tv6 because they talking about the Erotic Festival.” At first I was annoyed. Why did Richard post that audio? Why are people sending me these blasted messages about Erotic Art Week, I am not in Trinidad! But that momentum took my breath away. I realized there was nothing I could have done to stop it. The realization came loudly; I should just hush meh ass and take it!

The listings of venues and artists; The Erotic Facebook Statuses; The fact that 23 of your friends changed their profile picture with all being similar but not quite the same was a signal that I needed to be an active participant and not just lying on my back, spread eagle, taking it. I needed a victim and of course Marlon Darbeau was the perfect one. My first step into EAW was to tell Marlon a little rudeness about his piggy E; set as his profile picture on Facebook. He then responded by sending me an O and made his lewd comment about it. After some pikonging from Nicole Martin, I decided to ask The Doll to make me an I. Just like that I became a participant, doing the ‘gouti look back’, blushing like an innocent with a kinky glimmer in my eye all the way from England, in the ultimate voyeuristic experience; EAW 2010.

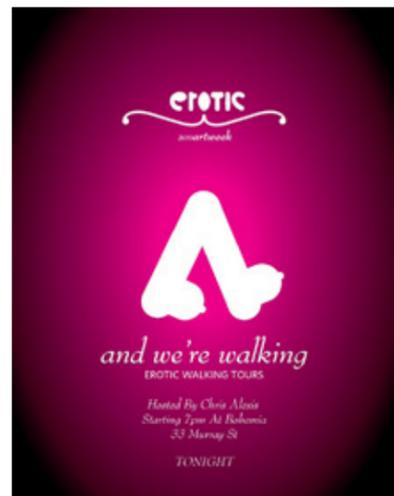
I was not physically a part of the EAW 2010 but macoing all the postings and events on the Internet made me want to join in the masturbatory fun. From the Erotically inspired statuses and profile pictures to the events erotically labeled such as Opener Wider held at Brooklyn Bar on Wednesday 28th, 2010. These events seemed to fuel the public’s interest. It was evident that EAW was really pricking curiosity. The teasers were the ‘Girls of Murray Street’ featuring paintings by Richard Mark Rawlins and the viral videos on Darryn Boodan’s Facebook Wall. The ‘real pull down panty’ moment, however, came at the EAW Fashion show. I went

SINGLES YOGA

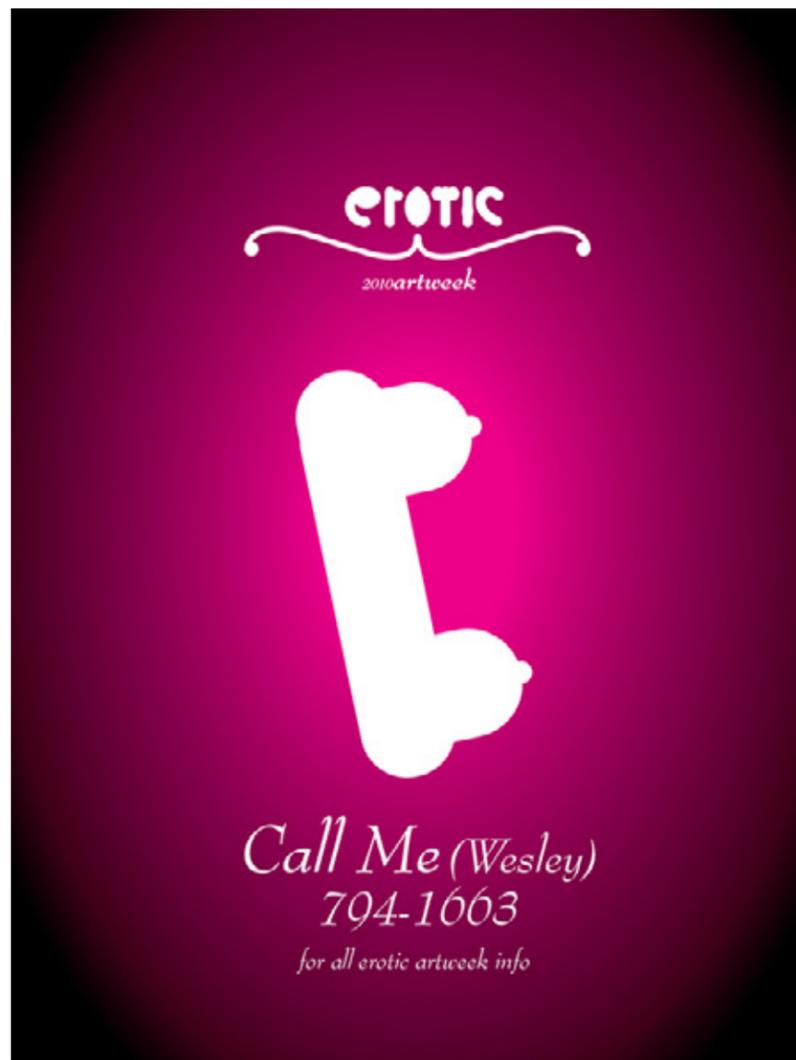
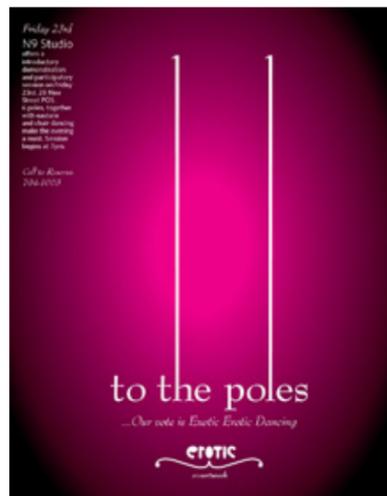


INTIMATE COUPLES YOGA

WALKING TOUR



POLE DANCING



CALL ME

to bed and woke up to Facebook statuses that read, 'Lawd de police shut dong de Erotic Art Week!... Pressure.' I wanted to find out more; I investigated every Blog and EAW profile I could find. I learnt that the Fashion Show was shut down for reasons other than scantily clad models parading up and down on Murray Street but, knowing Trinidad, this did not stop the models from posing on the police cars and becoming part of International News. It remains, however, that EAW exploded and the glorious Internet made it possible for me to know about it, even though I am on the other side of the Greenwich Meridian, than most people who were actually there.

Even though the Internet gave me the feeling of being present; there were a lot of things that I wished I could have experienced myself. One such event was the 'Peepers Man Room'. I remembered Richard saying that, 'That is for you' but I simply said "uh huh." Then the reports started pumping in, "In Bohemia there is a room with a window and a red lace curtain, when you look inside...like a Peeping Tom...you see a man playing with himself." Another person said he was masturbating and even playing with other parts. I wondered if he was on shift because I could not fathom him doing it all of the time, even if men are resilient creatures when it comes to self-gratification. Even if he had a 'Mandingo Wood' something had to be rubbed raw. The pervading thought ramming itself into my mind was WHY am I not at home?

The build up continued with the 'Eroticon Posters' (dubbed so by Nicole Martin) fro the different events. Then you had Rodell Warner's Classified Ads, which he had painted and displayed in Studio. The week continued with the Rent-A-Tile dance but unfortunately Tribe's band launching occurred on the same night. This screamed bad news for EAW. I immediately thought, possibly a flyer could have been done and given out outside of the launch to lure people to come. I might not have worked but it was worth a try. The next big thing came in the form of Darren Cheewah. It was said that he would do a tattoo in an intimate place IF the participant would allow others to look. The poster read, "Get



OPEN UP

prick from Cheewah." I must admit, though, I also got my first prick from Cheewah. Then I heard that the forum was cancelled.

Then all the screams, the oohhhs, the aaaahs, all of the noise stopped and everything went into a lull. It came like the realization of a one-night stand; you don't know this person's name, should I sleep here or get the hell out? Then like that uncomfortable glance across with the weak smile that you do to pretend like you're normal with being with a strange man in a strange bed and you're wondering why his nose hairs so long? The feeling that this is pretty much over and let's wrap it up came. The end of EAW made me want to light my cigarette and bask in the one night stand, not-to-sure-how-to-get-out-the-house-cuz-I-don't-want-to-sleep-here-but-wait-I'm-in-the-yard-looking-in-from-the-window 'gasp' afterglow.

ABOVEGROUP CROQUIS



LIBERTINE



Pricked

a tattoo. a pain. a pleasure.

Tattoo Performance @ Bodyart

Wed 28th 7pm

*BodyArt on the avenue plays
host to a tattoo performance by renowned
Erotic Artist Darren Cheewah.
standing room only*



[The previous article was written in a version of our local TRINDADIAN/VERNACULAR/PATOIS here's a glossary of those words.]

Hush muh ass – To shut up

Piggy - Penis

Pikong – To make pointed and particular fun of someone

Gouti look back- A sexual position in which one partner is on hands and knees with head turned to the other partner in the rear.

Macoing - Minding other people's business/ gossiping

It was alright – It was ok.

Make a small pass -To try to get somewhere with minimal effort... and don't stay for long

Yuh know how dem ting does go – The expected result of something

Lawd – Lord

Shut dong - Closed for the night

De - The

All yuh – You all

Woulda – Would have

Prick - Tattoo

Gyual- Girl

Cyat - Vagina

Nuttin - Nothing

Blasted – Incredible/ Used as a swear

Rudeness - Slackness

