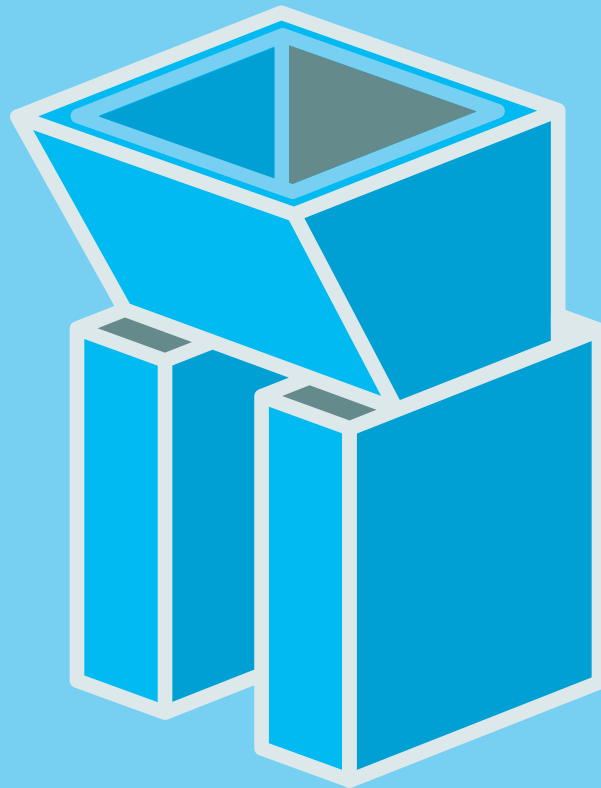




# Artzpub/

## DRACONIAN HOLIMS

ISSUE  
FIFTEEN  
NOVEMBER  
2010  
ALICE  
YARD





event

Alice Yard is a  
space for creative  
experiment, collaboration, and  
improvisation.

THIS IS  
ALICE YARD



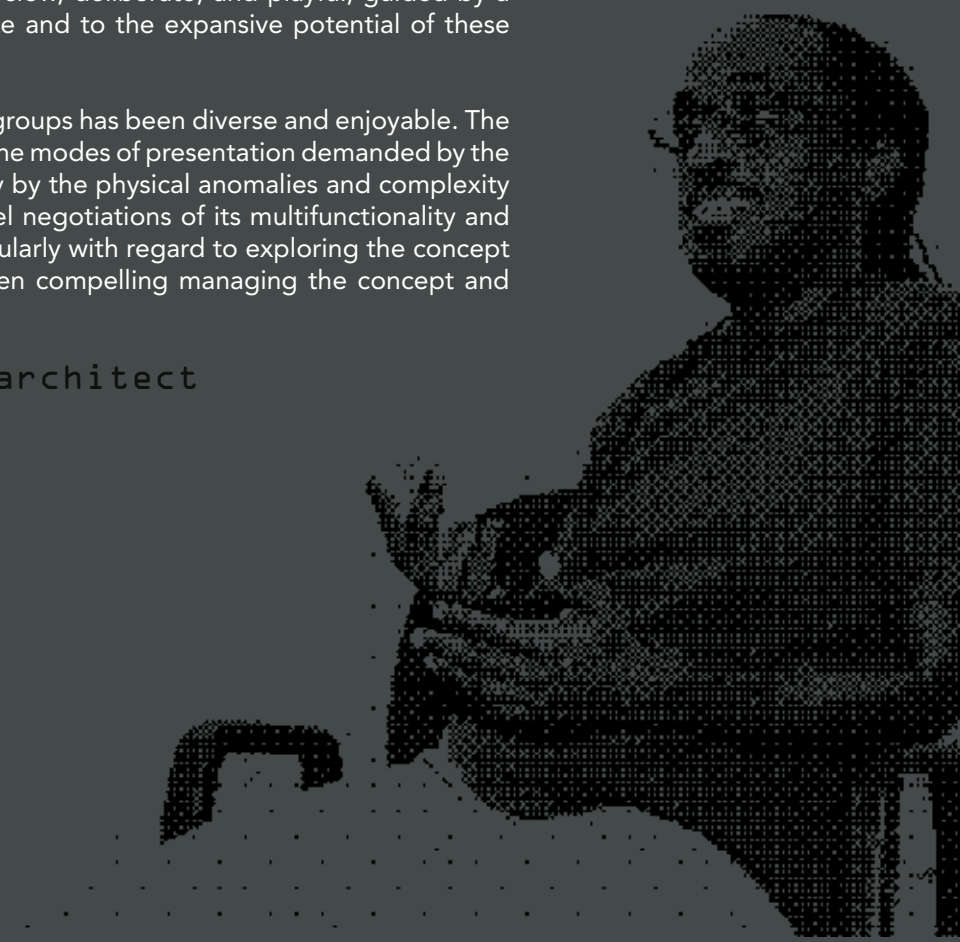
This is the  
backyard space of  
the house  
at 80 Roberts  
Street, Woodbrook,  
Port of Spain,  
Trinidad. This was  
once the house of  
Sean Leonard's  
great-grandmother.  
Four generations  
of children played  
and imagined in  
this yard, and now  
we continue this  
tradition.

THERE ARE MANY WORDS  
TO DESCRIBE THIS  
CONSTRUCT AND THE  
ARCHITECT OF THIS  
LIVING EXPLORATION  
HAS HIDDEN THEM  
THROUGHOUT...

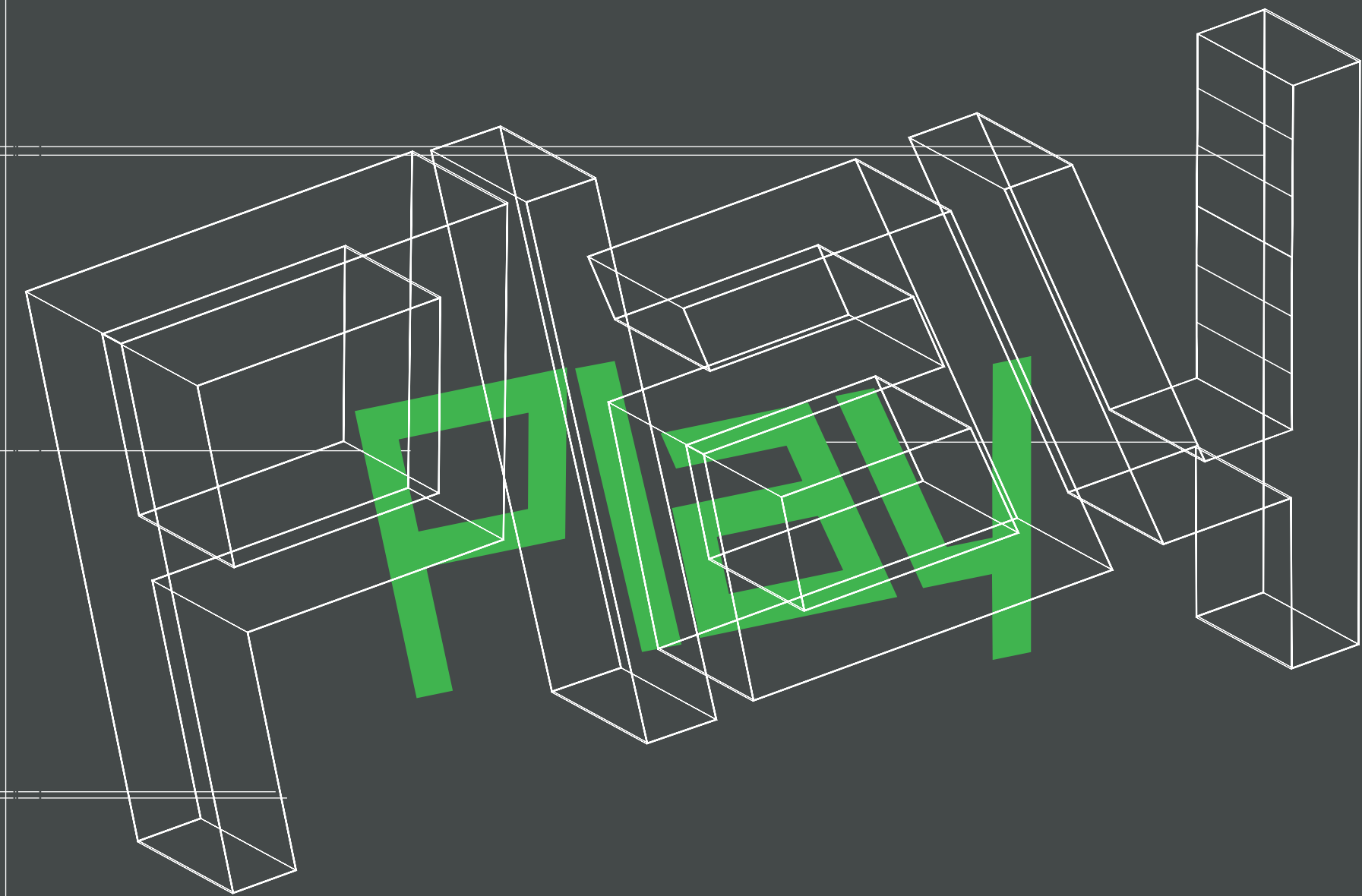
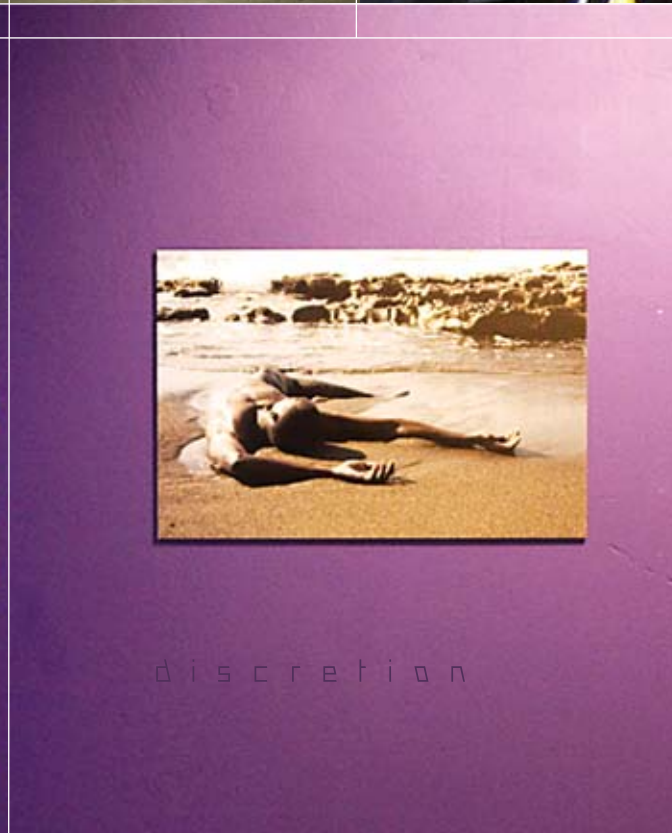
Alice Yard as a physical site is not a contrived Port of Spain 1940s yard, but an actual yard space, which was once occupied by a family and therefore carries with it vestiges of that occupation. As Alice Yard, the re-articulation and reshaping of the yard's environment has been slow, deliberate, and playful, guided by a willingness to respond to immediate demands made of the space and to the expansive potential of these demands.

To date, the field of connections between creative individuals and groups has been diverse and enjoyable. The evolution of projects has been insightful, particularly on observing the modes of presentation demanded by the particular character of the space — a character described not only by the physical anomalies and complexity of the space, but also by its familial history. Observing the parallel negotiations of its multifunctionality and its ongoing discrete spatial transformations has been novel, particularly with regard to exploring the concept of this type of yard as an archetypal Caribbean space. It has been compelling managing the concept and challenges of a free space, which Alice Yard attempts to offer.

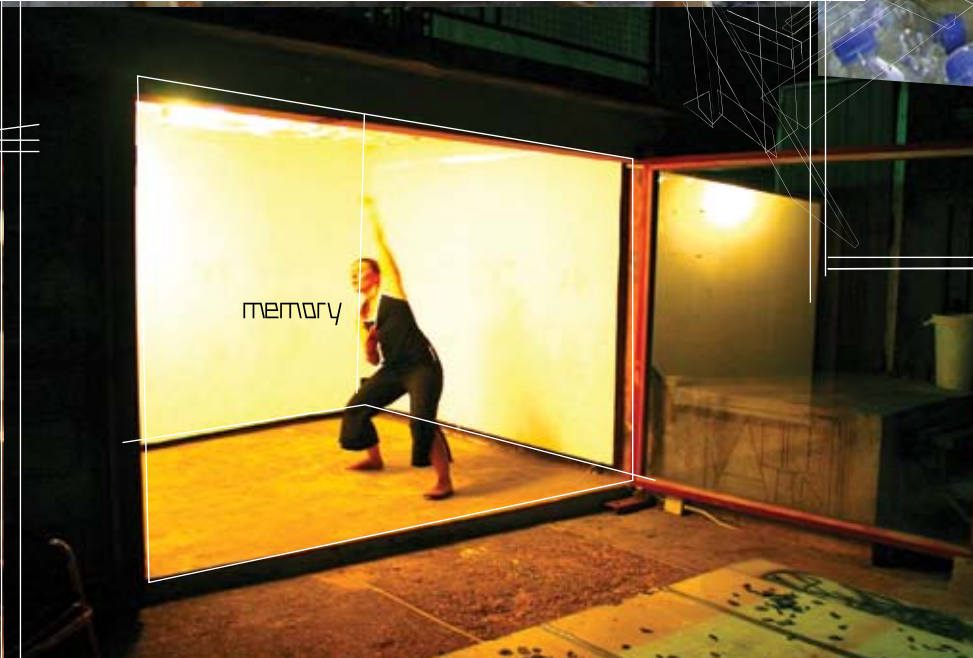
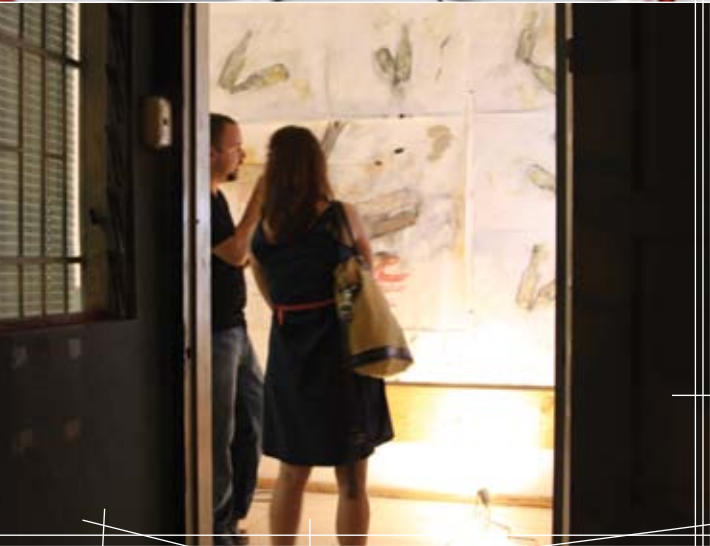
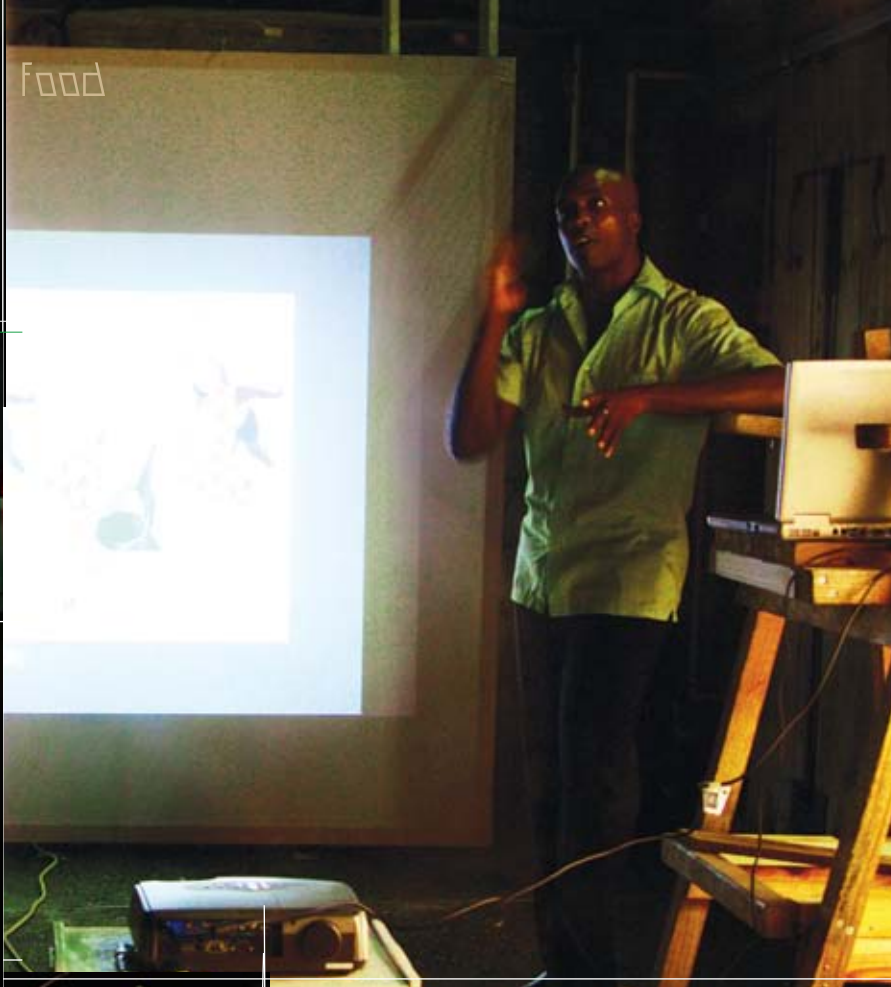
SEAN LEONARD, architect













Alice Yard began  
as a space for musical  
creativity.



SHELDON HOLDER, musician







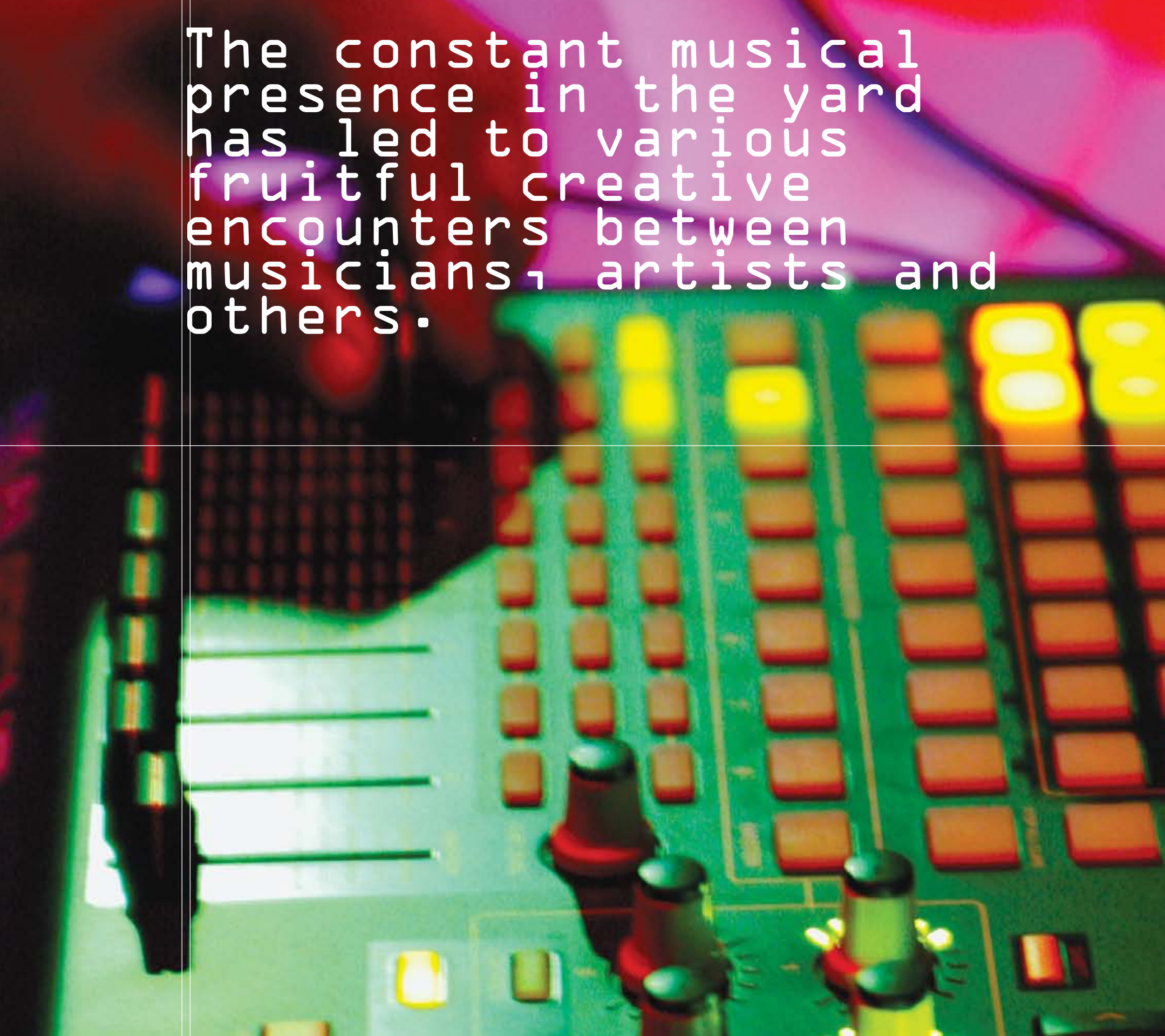
Headquarters for 12 the band, led by Sheldon Holder, Alice Yard is used by musicians of many genres and backgrounds for rehearsals and performances.







The constant musical presence in the yard has led to various fruitful creative encounters between musicians, artists and others.



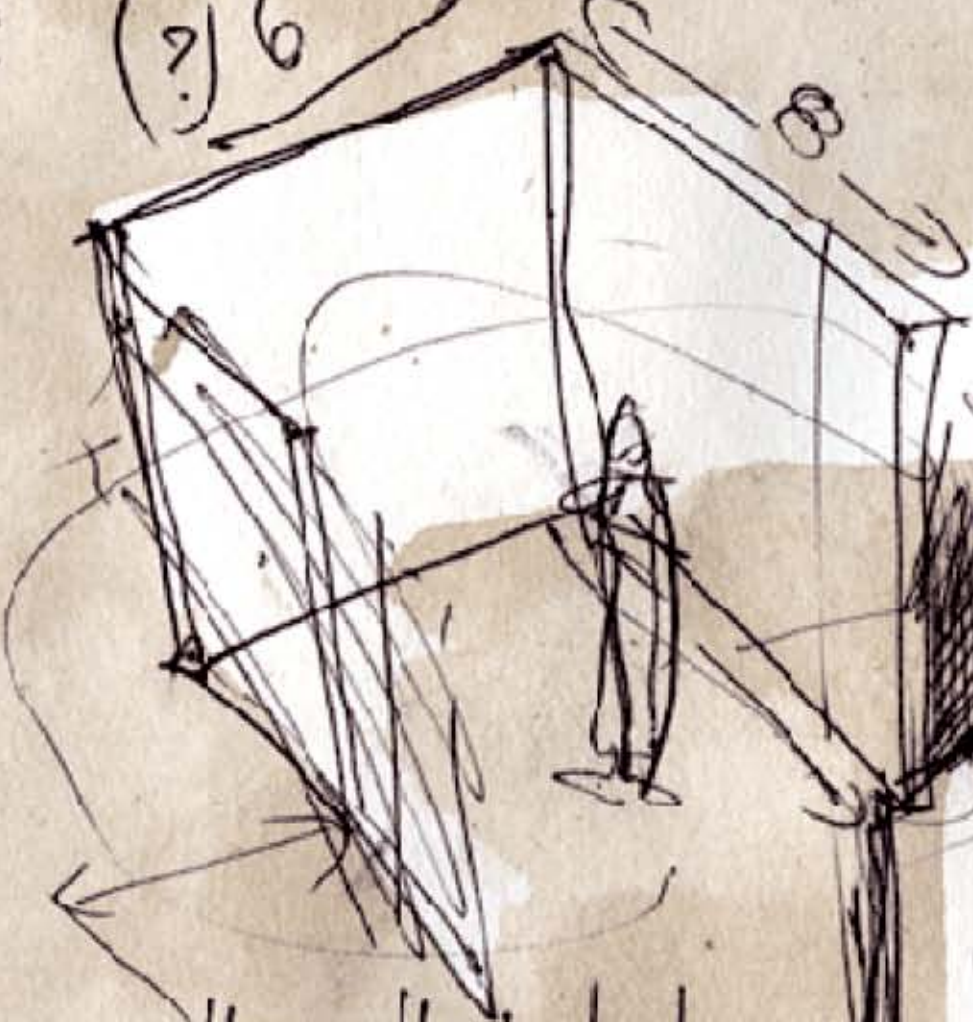
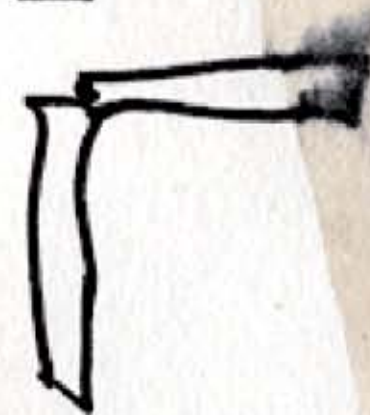
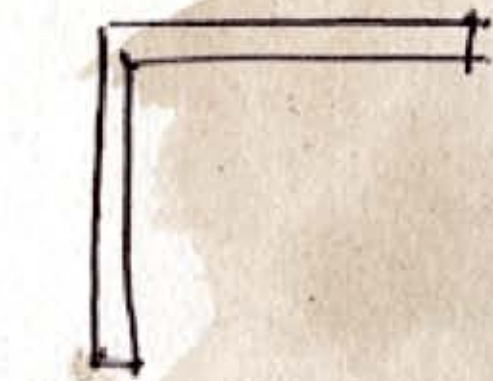


Perhaps  
you could look at  
**Alice Yard** as  
a conceptual  
enterprise...



CHRISTOPHER COZIER,  
artist and curator

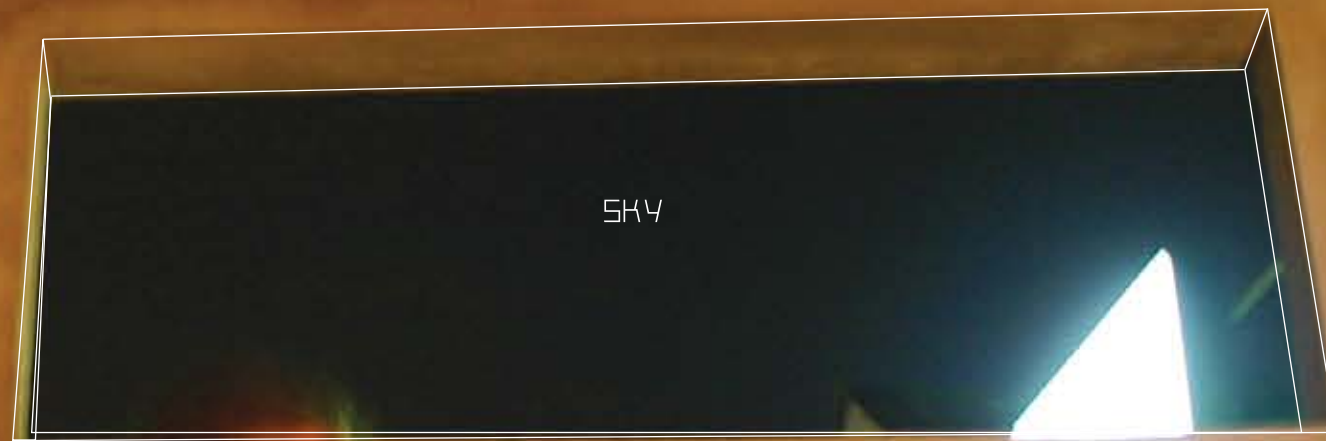
ALICE SPACE



something that looks  
like a show window  
or an illuminated box?  
in the night but could also be a kind of  
stage for actions and objects in the yard  
One may not always have to enter



a  
collaborative  
work in  
itself, a  
kind of  
conceptual  
artwork...



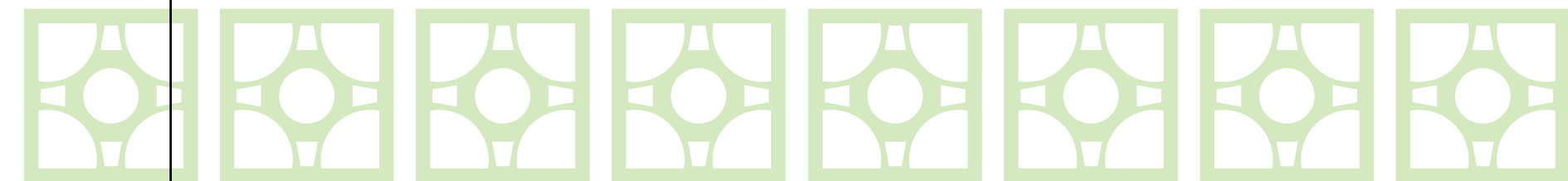




about how  
people respond  
to challenges  
in a space  
like this.

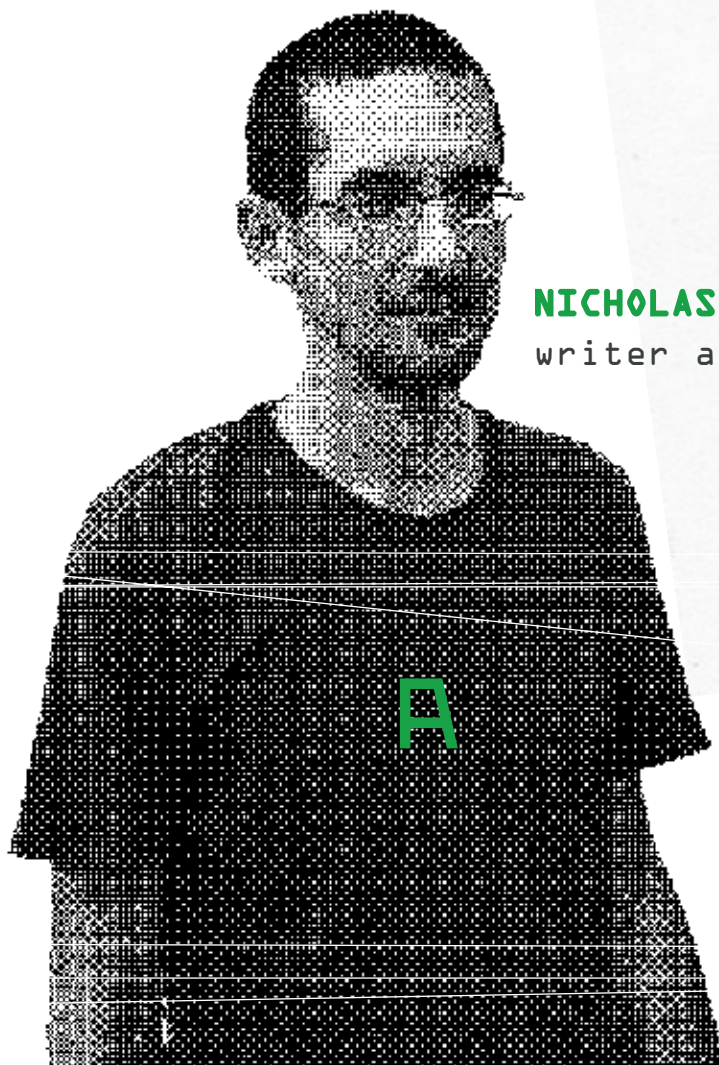


The concept evolved from a conversation between Sean Leonard and artist Christopher Cozier, and through a series of drawings in a sketchbook they shared over a period of six months. They conceived of a modest space where artists can experiment with ideas and works not feasible in a more conventional gallery space.

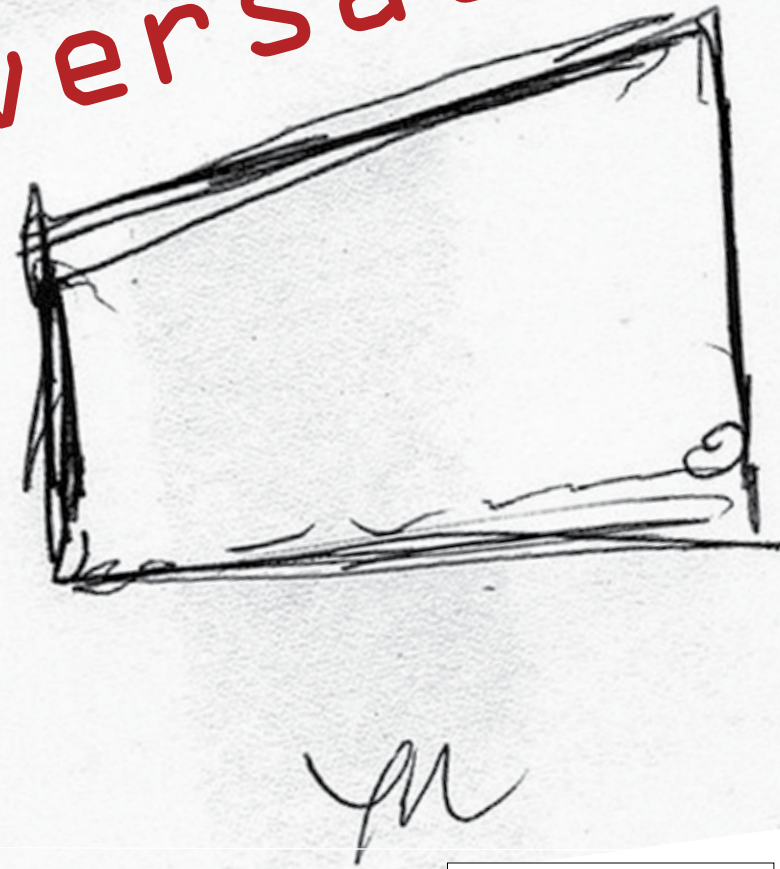




Now other artists are joining the sketchbook.



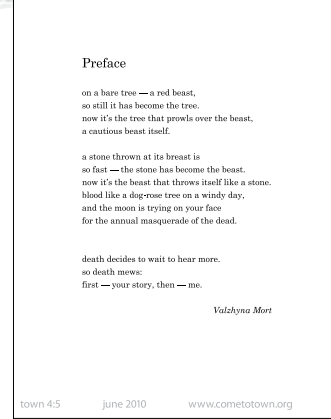
NICHOLAS LAUGHLIN,  
writer and editor



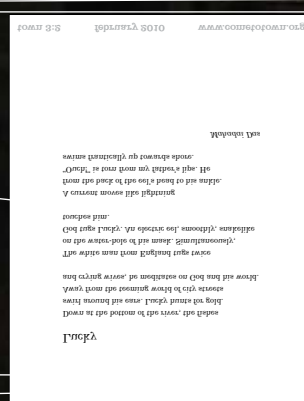
town 4-1 June 2010 www.cometotown.org



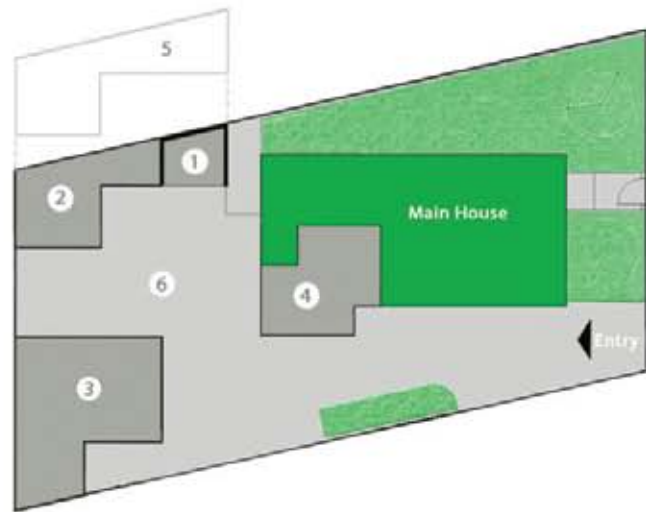
town 4-2 June 2010 www.cometotown.org



town 4-5 June 2010 www.cometotown.org

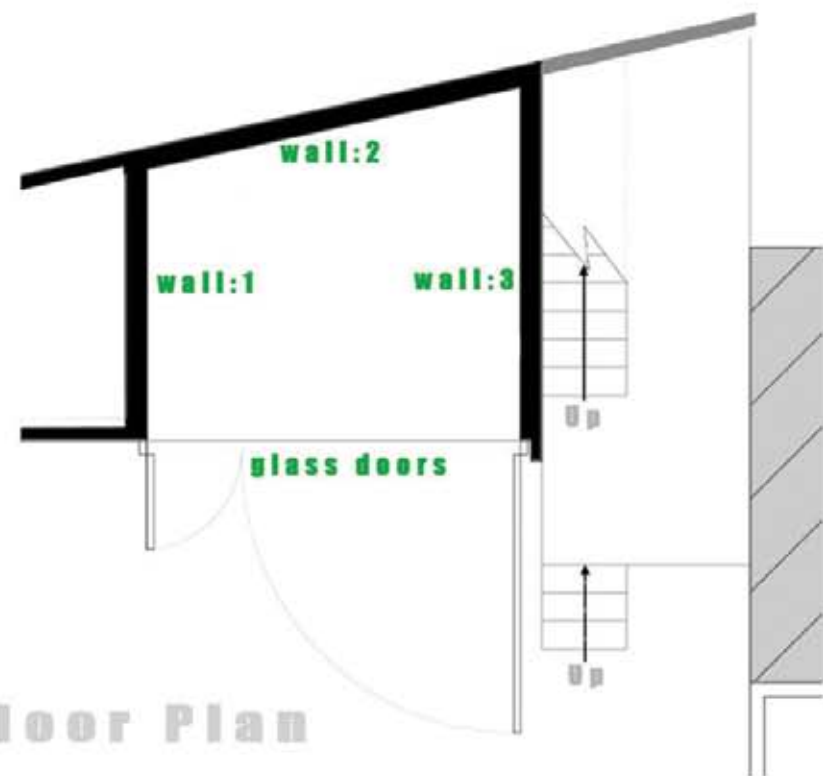






- 6. Court Yard
- 5. Upper Terrace
- 4. Alice Yard Habitat
- 3. Studio Annex
- 2. Band Room
- 1. Alice Yard Space

# COMMUNITY

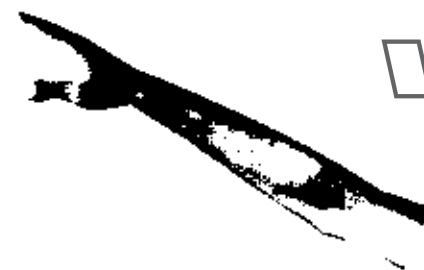


Alice YARD  
is supported by a  
growing network of creative  
collaborators.

RODELL WARNER,  
photographer



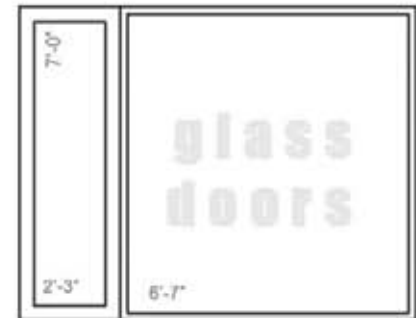
too.much.eyes



MARLON DARBEAU,  
design artist  
**peera**

RICHARD RAWLINS,  
designer and artist

DRACONIAN  
HOLIMS









## ARTZPUB.COM

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Richard M. Rawlins

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Marlon Darbeau

## Artzpub Identity

Tanya Williams



**ALICEYARD.ORG**

Alice Yard, based in Port of Spain, draws on the long tradition of communal “yard” spaces in urban Trinidad, places of improvisation and exchange; and on the model of the Carnival mas camp, in which individual creative practitioners pool their ideas, techniques, and energy. Alice Yard is also a model for using participatory online media in Caribbean creative initiatives. It is at once a physical space, a collaborative network, and an ongoing conversation about contemporary art and creativity in this region.

Based in the backyard of the house at 80 Roberts Street, Woodbrook, Port of Spain, Alice Yard is a venue for creative experiment. Since opening in September 2006, Alice Yard has hosted numerous artists’ projects and performances, musical events, readings and discussions, and film screenings. Facilities include a rehearsal room used by various musicians, serving as the headquarters for 12 the band, led by Sheldon Holder; a small dedicated gallery space; “habitat” living quarters for visiting artists; and a multipurpose studio and exhibition space; all arranged around a small open courtyard.

This physical space is the nexus for a growing network of creative partners — in Trinidad, elsewhere in the Caribbean, and further afield — conversing and collaborating in person and via online media. Creative projects within Alice Yard’s physical and virtual neighbourhood include the e-magazine *Draconian Switch*, covering contemporary art and design in Trinidad; and the literary journal *Town*, published online and via broadsides posted in public spaces.

Alice Yard’s founder and chief instigator is architect Sean Leonard. He has practiced in Trinidad and Tobago since 1992, and is a director of co-ord Ltd. and Basso Leonard Architects Collaborative Ltd. He has a strong interest in contemporary art enterprises, and has worked with numerous artists, designers, and performers on a wide range of creative projects.

Leonard administers and curates Alice Yard with co-instigators Christopher Cozier and Nicholas Laughlin.

Christopher Cozier is an artist and writer. He has participated in a number of exhibitions focused on contemporary art in the Caribbean and internationally. Since 1989 he has published a range of essays on related issues in several catalogues and journals. He is on the editorial collective of *Small Axe: A Caribbean Journal of Criticism*.

Nicholas Laughlin is a writer with a particular interest in Caribbean literature and art, and the editor of *The Caribbean Review of Books*. He is also the co-editor of the literary magazine *Town*.

Other key members of Alice Yard’s creative network include musician Sheldon Holder of 12 the band; artist/designers Marlon Darbeau, Richard Rawlins, and Rodell Warner, all associated with Draconian Switch; performance artist and choreographer Dave Williams; filmmaker Mariel Brown; and artist Marlon Griffith, who conceived the 24HRS residency series hosted by Alice Yard.





