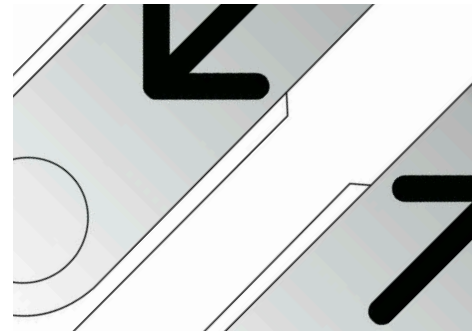


# *The Persistence of* **MEMORY**

May 19th – August 19th 2011

*A partnership between*



## SPONSOR'S WELCOME

At Butterfield, we are committed to enriching the community by supporting the arts and culture of the Cayman Islands. As a sponsor of the National Gallery for many years, we are pleased to partner with them for this exciting exhibition, *The Persistence of Memory*. The National Gallery plays a pivotal role in not only providing our Island with a superior facility for local fine art but also in enriching the community through their education, research and outreach programmes. We commend Natalie and her team on their hard work and congratulate them on moving closer to their goal of opening their dedicated facility.

### Mike McWatt

*Deputy Managing Director, Butterfield Bank (Cayman) Limited*

## FROM THE DIRECTOR

Our memories lie at the very heart of our human experience. They guide our ability to conjure up long-gone but specific episodes of our lives, to make sense of the continuity of self, of the relation between mind and body and of our experience of time. For each of us as individuals, our memories determine our identity – they establish where we've been, who we are. They are the threads that connect our childhood selves with the adults we have become.

The National Gallery is delighted to be partnering with Butterfield to bring you *The Persistence of Memory*, an exhibition that explores these themes. We invited the featured artists to consider their own ability to recollect memories and how memories have shaped their personalities and animated their current experiences. Experimenting with personal belongings, archival materials, multi-media and installation from a variety of social and cultural perspectives, this diverse collection of work explores many different aspects of memory before turning the question back to the viewer. We hope you will join in this dialogue by leaving one of your own memories behind.

### Natalie Urquhart

*Director, The National Gallery*



## NASARIA SUCKOO-CHOLLETTE

Born 1968 to Virginia & Alva Suckoo, Nasaria was always the dramatic child. Her family did not get television until she was eleven years old, so she learned how to explore new worlds through her imagination. She read all the time and often got so involved in the story that she was emotionally affected by sad events and scary situations. She and her brother Alva explored the bushes of Breezy Castle, fighting fictional pirates and imaginary foes, always the heroes of course.

As time went on, Nasaria continued to involve herself in literary venture, writing poetry, short stories and songs.

It was not until college that she took a real interest in painting, beginning with painting pictures on jeans pants for her college friends and the occasional canvas piece for others. It was out of a lack of funds that she kept on painting, preferring to give personal gifts rather than store bought.

From there Nasaria honed and developed her skills, joining the acclaimed Native Sons and showing her works at local venues. She took several art classes at New York University in 1999, while pursuing a Master's Degree in Educational Theatre. Upon her return to Cayman, she entered the McCoy Prize art competition and showed her works at the Kensington Lott exhibition, "Blue". The National Gallery and the National Museum have both invited Nasaria for showings.

Nasaria's early works were primarily acrylic on canvas, but she has recently started branching out into new and exciting mediums. Her subject matter varies from religious themes to childbirth to festive costumed pieces. Her forages into new artistic areas has resulted in a much talked about expressionistic piece for the 2004 McCoy Prize competition, entitled "Middle Passage" and a very sought after piece entitled, "The Women Have Become The Truth" which premiered at the National Gallery's 2005 retrospective exhibition of works by Natives Sons. The iguana that she painted for the National Gallery's "Blue Iguana Project" can be seen in its permanent home at Rum Point.

When viewing her works, Nasaria says that she, "...hopes that the viewer walks away with a strong reaction to (her) my work, whether it be positive or negative. Art that stirs nothing in a person is not art at all."

### Artist's Statement

*'Think Tank' is a multi media work that invites the viewer to listen to Nasaria's memories she says: "It is in times like these, when even peaceful people begin to unravel, that we most need to find a quiet place within ourselves to reflect on the things that bring us joy. Nothing does that like the filter of time which allows us to call to memory the "good ole days" without remembering the struggles that might have existed back then. Like the sound of rain upon a zinc roof, memories allow us to travel sublimely through time."*



## ANNE GOULDEN

A founding member of the Visual Arts Society 1976 and a recipient of the CNCF Heritage Silver Cross 2010, Anne Goulden has had a long interest in the Cayman Islands arts scene. She studied watercolours with Betty Wise in the mid-70s at the Harbour Heights group and classical aesthetics with artist Margaret Barwick at the Visual Arts Society (VAS) workshop in the mid-80s. Engaging in many VAS group show events Anne's awakening interest in the contemporary arts started on joining the fledgling National Gallery in 1999. The stimuli in the ever growing institution lead to opportunities to do several assemblage workshops with Paul Jordinson and other professionals

in the late 90s finally enabling her to participate in contemporary exhibitions 'Emergence' in 2004 and 'Arreckly' in 2007.

Artist's Statement

*"For The Persistence of Memory, I have submitted an installation work entitled Memory, which considers the effect memory has in our lives at different stages. The first and freshest memory is the clearest and closer to events. Subsequent memories pass through membranes of time where revision chooses what is most currently important to us. No less true just more important."*



## GREG LIPTON

Greg Lipton, a Canadian born artist, first came to the Cayman Islands back in 1983 when he spent his first summer with his grandparents and extended family in Cayman Brac. To date, Greg has displayed his art with Full of Beans cafe, Kennedy Gallery, Ritz Carlton, Arteccentrix and at a number of charity auctions. Through his art, Greg hopes to convey strong clear messages that people will be able to identify with. The ideas behind his art are complex but executed in simple design and form, always telling a story worth discussing. Greg fills each of his creations with a hope that the artwork will inspire viewers, and will lead to some level of self-reflection.

Artist's Statement

*"This piece is titled "June 26, 1986". It is a partial re-creation of my bedroom from when I was an 11 year old kid growing up in northern Ontario. At this age candy is a priority; toys are still fun (with a little help from fire crackers), jokes, pranks and mild mischievous behavior is all at the forefront of the day. Many pop culture items are included in the room along with some personal pieces that were actually part of my world in 1986. The stage is set to bring the viewer back to the 80's through my eyes as an 11 year old boy."*

*Exhibition kindly sponsored by*



*Featuring contemporary works by*

- Wray Banker**
- Manuela Dack**
- Greg Lipton**
- Davin Ebanks**
- Nasaria Suckoo-Chollette**
- David Bridgeman**
- Kaitlyn Elphinstone**
- Rita Dilbert-Powell**
- Aston Ebanks**
- Anne Goulden**

*Curated by Natalie Urquhart*





## WRAY BANKER

Wray Banker's early years of high school art, and specifically Van Gogh and Picasso, were big influences on him. His experience of studying as a Graphic Designer in Houston Texas, broadened his horizons and artists such as Keith Haring and Andy Warhol became important influences as the artist explored the Neo-Pop Movement. He first exhibited publicly on island in 1996 with the collective Native Sons, of which he is a founding member. Wray has since received critical acclaim as both a Graphic Designer and Fine Artist. His artistic notables include his CI Olympic Committee pin designs for the '96 Olympics and '03 PanAm Games, which were voted

Best of Countries; his 'Oh Ma Toe!' and the Warholesque 'Ode to Milo' series, which reside in the permanent collection of the Cayman Islands National Museum and National Gallery; exhibiting at Art Miami 2003; being selected to represent Cayman in the 2003 Caribbean Biennial; exhibiting in Chicago at the Griffin Gallery; and in numerous group and solo shows in the Cayman Islands. In 2005, Wray was awarded the McCoy Prize Second Commendation in Photography. He received the 2006 McCoy Prize, Peoples Choice for Fine Art; the Cayman National Cultural Foundation's 2007 Artistic Achievement Award; and, during the 2003 Quincentennial Celebrations, he was awarded a Lifetime Achievement Award in Arts by the Cayman Islands Government.

Artist's  
Statement

*"My Milo paintings act as windows to some of our first memories, engrained at an age when our worldly dimensions encompass what's happening at arms-length and with a short attention span. They are windows that trigger memories to the most basic aspects of Caymanian culture, details so common, unimportant, unworthy of mentioning that they are certainly not worth creating paintings over.*

*These paintings are rarely about the paintings themselves. In the arrangement of 4 constraining panels, in 1 of the 4 possible configurations, the loud logo fragment twice the size of the 3 other panels, these quiet iconic storytellers ask you, the viewer, to figure out what this noise is all about. The real work of art is in the concept, where the non-artist experiences, the "Ya has ta do one bout...", is my completed work.*

*I dare anyone not to fill in the other senses, not to pair them with feelings about the Milo pan green, the rich taste of the Milo grains and how you take it. The first thing you ate and a must before you can sleep. My dust caked feet, my thumb sore, busting noisy noisy pockets and "Boy you so mean". The shed, the smell of oily something, old wood and rusty metals. The buttery oil rings, the necessary slurp, the rolling of the eyes, "Ahhh... Wait, way dis Peck peck come frum?"*



## KAITLYN ELPHINSTONE

With a background in Visual Studies and Art History from the University of Toronto, Kaitlyn's work remains conceptually grounded. Graduating in 2008, the formal setting and urban landscape of Toronto allowed Kaitlyn to refine her own visual and conceptual vocabulary, a vocabulary that emerged through a focus on the intersection between natural and manmade constructs.

Kaitlyn has recently returned to Cayman after completing an MA in Arts Policy and Management at Birkbeck, University of London. The opportunity to live, work and exhibit in London gave her exposure to diverse artist

communities, creative trends and contemporary happenings. In October 2010, Kaitlyn completed her dissertation on organizing creativity, inspiring her to develop her art practice and actively contribute to the community through creativity.

Artist's  
Statement

*The work Vertebytes examines human and electronic capacities in conjuring up memories. The installation explores the mechanics of memory through various themes such as the notion of choice, the experience of time and disparity between digital and human abilities to remember, exposing our collective efforts to make sense of the world around us.*

*Echoing Kaitlyn's previous work Experimental Landscapes as part of an artist in residency programme at the National Gallery of the Cayman Islands, Vertebytes focuses on the intersection between natural and manmade constructs.*



## DAVIN EBANKS

Davin Ebanks first discovered the malleable magic of glass while pursuing his Bachelor of Arts at Anderson University. Today he is a world-class sculptor and artist who works primarily in this medium.

Born in Grand Cayman in 1975, Davin spent most of his formative years on the water – the dusk of an epoch fondly referred to as “the Islands time forgot”. His love for the sea grew steadily, as did his skills and lore of his seafaring heritage. Appropriately, and not surprisingly, most of his artistic works explore his personal and cultural island experiences, an examination of the relationship between identity and environment.

Davin’s work has been displayed at various venues most notably at Urban Glass, New York, where he worked as an instructor; at the United States’ Glass Art Society’s Annual Conference 2150° Fahrenheit, an invitational show highlighting sculptural glass artists; as a Visiting Artist and an Artist in Residence at his alma mater Anderson University; as part of the Cayman Islands National Museum’s McCoy Prize 2003, for which he won the Fine Craft category for his submission, *Sleeping Sisters*; and most recently in *Blue Meridian* a solo show at the National Gallery of the Cayman islands.

Davin received a Masters of Fine Art with a concentration in glass sculpture from Kent State University in Ohio earlier this year. He currently works as a temporary Assistant Professor in the University’s Glass Department

Artist’s  
Statement

*“I had recently lost two very close friends and was thinking a lot about memory and how we memorialize loss. Our funerary rituals vary from culture to culture, but this seems to be something common to the human experience. We seem compelled to mark these solemn occasions. For me the sea has always been a metaphor for another world, an infinite world. I thought of the funeral biers of various cultures and felt compelled to make one of my own.*

*In Cayman the frangipani flower (also variously known as jasmī or plumeria) has been traditionally planted in graveyards. It is also known in India as the flower of eternal life, because of the incredible vitality of the plant which seems to defy harsh conditions, poor soil, little rain, and still bloom, sprinkling its flowers daily upon the tombs. The flower is also used by the Hawaiians, who make them into flower necklace lei to show affection, offer welcome, and commemorate significant events.*

*The objects in the sister vessel are interpreted variously as “mines” or seeds, but in both cases they are metaphors for potential transformation and change. Seeds and mines contain within them the ability to produce radical change, but in this case it seemed fitting to me that the viewer has to decide for themselves which it is. I see death as both destruction and rebirth, not in any cyclical sense but more a transformation from one form to another. We spend our lives on this journey, navigating our way toward this change. It is up to us to decide whether the transformation is a positive or negative one.”*



## DAVID BRIDGEMAN

David Bridgeman, born in Oxford, England in 1959, moved to the Caribbean in 1987 to take up a teaching post in one of the Government schools. He is now a full time artist and works from his studio in George Town.

David’s works have strong emotional ties to the landscape, both past and present, and contain images and symbols that bridge the gap between the Caribbean and his country of birth. He works in a variety of media to convey these feelings, which often involve an underlying social commentary about life on a small island.

David has exhibited throughout the Caribbean, Canada, Scotland and France. His works form part of the collections in Grand Cayman’s National Gallery, National Museum, Cultural Foundation and Government House as well as in local financial institutions. He has illustrated a book of children’s stories and has produced book covers for the Caribbean Writers Series, published by Heinemann Press.

David also works closely with National Gallery of the Cayman Islands on various projects and curates exhibitions by emerging artists at the Butterfield Hall of Art in George Town, Grand Cayman.

Artist’s  
Statement

*The Five Sisters combines landscape images from a variety of places that link memory of the past and present. The images overlap and intertwine to produce an entanglement of shapes and forms that are a suggestion of things remembered. They also include a third person perspective and interpretation of memory. Inspired by a five month residency at Ms. Lassie’s Heritage House, Bridgeman has included the simplified tree forms that adorn the cottage on South Sound. The title of the piece shares its name with a clump of trees in Whytham Woods, Oxfordshire.*



## MANUELA DACK

Manuela Dack, a Caymanian artist and designer, resides in London, England, where she runs her eponymous fashion label. She was recently called 'One of the most interesting designers of the moment' by Italian Vogue, due to the use of hard materials, illustration and layering throughout her collections, a direct link of which can be made to her artwork. Constantly working between the two, the influence of her fashion collections can be seen throughout her artwork. Likewise, the progression of her painting and installation feeds back into her fashion collections in the form of fabric prints, embellishment details and the layering of textures.

With a background working with glass, metal and resin, Manuela Dack's work often takes the form of installation, with her first solo exhibition 'Hard Water' showcasing a large scale hanging glass sculpture.

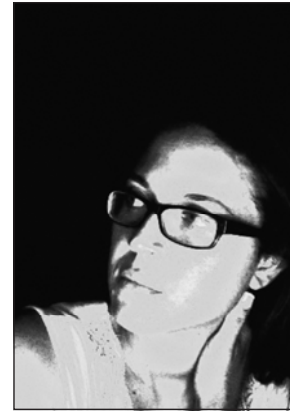
Drawing on her memories of growing up in the Cayman Islands, that remain so dear to the artist, her love of the island is evident in her focus on the colour, water and light. Often taking a contemporary, surreal form the use of photography and illustration plays a key part in her work, with prevalent focus on the human form.

*Artist's Statement* Inspired by garments handed down over generations and the memories connected, Manuela Dack's latest installation piece derives from the same concept as her Autumn/ Winter 2011 womens wear collection for her eponymous label.

Using layers of texture, mixed media and colour, mirroring the layers of memory surrounding the concept, the piece aims to reconstruct the memories in their fragmented form. Building them up gradually using various media, translating the ideas of cloth and memory, and how one affects the other.

It is often human nature to create a romanticised memory of how we imagine the owner of certain garments to be. Particularly with garments that come from another era or another part of the world, that we don't directly identify with, the brain glamorises the factual information to fit alongside our emotional interpretation.

Using various sources including garments and photographs from her mother combined with her own memories, growing up in Cayman, the artist aims to explore these ideas through installation.

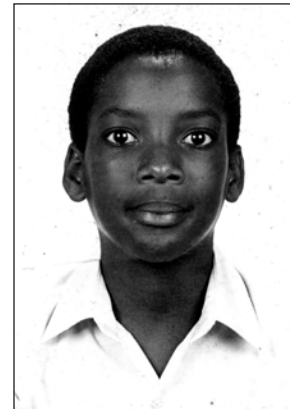


## RITA DILBERT-POWELL

Rita Powell was born and raised in the Cayman Islands and primarily works in video and print media. She is concerned with art as a gentle tool for social change and self-realization. Rita studied Art, Design and Media at university in London and has participated in various exhibitions in Cayman and the UK.

*Artist's Statement*

*"This piece explores the disintegration of images in the mind. We remember, not with picture like clarity, but with a blurred sense of how things were, tainted by our own perception. Videos and pictures, especially of the human face, trick our minds into remembering people as they are pictured, without recalling the unique way that they were. We forget to remember the way they smell, feel and the indescribable currents that pass between us when we look at or touch one another. The surrealist images in this piece are a tribute to Dali's 'Persistence of Memory', and attempt to capture the feeling of a memory."*



## ASTON EBANKS

Born in Kingston, Jamaica, on the 6th September 1974 to parents Margaret and Truman Ebanks, Aston moved to Grand Cayman, Cayman Islands with his family before the age of one. He has called the island home ever since. His passing interest in photography became a passionate hobby when he moved to Switzerland in 1997. Aston spent the next seven years living between Grand Cayman and Switzerland, even doing a one year stint in Western Samoa where he lived in a Faley (a traditional hut) with his partner Tanja. Travelling not only expanded Aston's understanding of the world, but it also defined him as an artist.

*Artist's Statement*

A self-taught conceptual artist, Aston now resides permanently in Grand Cayman with his family. With projects such as "The Maze", a site specific installation constructed out of three thousand recycled wooden shipping pallets and "The Faley", an ongoing permanent installation constructed out of the invasive Australian pine, Aston continues to cross mediums and challenge the vernacular.

In addition to these independent projects, Aston continues to work closely with the National Gallery of the Cayman Islands, as an outreach Art Instructor at Her Majesty (H.M.) Prison North Ward and Caribbean Heaven, the Government funded Drug Rehabilitation Center.

*"Photographs are but one of the many prompts, that trigger Memory."*