

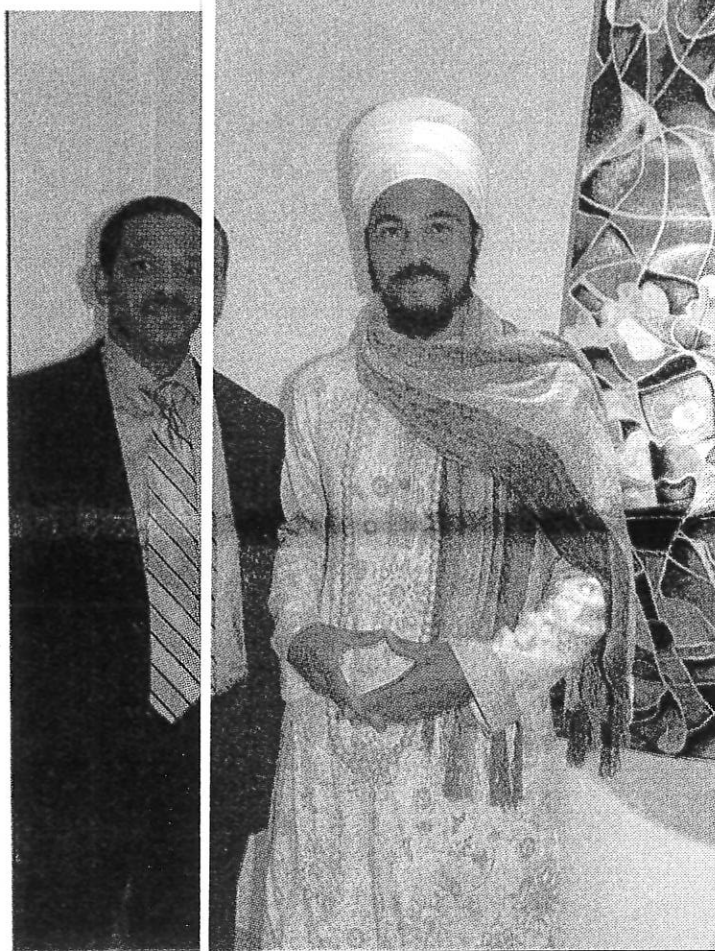
*Cayman is the title of the National Gallery's latest exhibition and has brought together find artists with local craftspeople and artisans to explore new ways with old traditions.*

*Business Editor Lindsey Turnbull takes a tour and reports. Second in a series of articles.*

Latest National Gallery exhibition were given the task of creating a signature piece of artwork directly onto a canvas sail, reminiscent of the sails used in Caymanian catboats, icons of a bygone era when fishing was the main wage earner for local people.

National Gallery Director Natalie Urquart explains the thinking behind this particular aspect of the exhibition: "The premise of 21st Century Cayman was to invite artists to 'reimage' our heritage craft within a contemporary context- using traditional materials and ideas in a new way. As curator I had several ideas in mind that I hoped to see realised in the exhibition, working directly with the artists. It had occurred to me that catboat sails are made of canvas so why not use them as you would a traditional painting canvas albeit in a different, highly recognisable shape? What is more iconic to our heritage than the triangular shape of the catboat sail coming into port under full breeze? I invited six diverse artists to be part of this project and was thrilled with the results - each has tackled the challenge in a very personal way."

Natalie continues: "The 'painted' sails were envisioned as a single large installation piece that could be suspended from the walls or ceiling in such a way that would capture the grace of the original, functional sails. Seen collectively they reflect several boats on the water and appear as



Culture Minister Mark Scotland with artist Randy Chollette

boat," she says.

Employing her now trademark method of painting, of using the fluidity of lines of paint guide the image (an art term 'paint stringing'), Avril has managed to create an energetic scene that cleverly encapsulates a national icon while at the same time has the viewer slightly on their toes with the energy and magnificence of the scene.

A burst of orange and aqua define Renate's catboat sail, called Warriors of Time, but look more closely and you will

actually become addicted to the sport last year!" she confirms.

Renate is enjoying using paints that she obtained on a trip to Australia and in particular the corals and greens in the artwork stand out for their intensity, adding great excitement and interest to this exceptional piece.

Always keen to highlight his spirituality via painting, Randy Chollette does not disappoint this time with a magnificent creation entitled The Kinds of Satwa

inspired the artist. The freedom that mirrors inner peace; the freedom that feels like skimming across the open sea with no traffic to worry about, just cool breeze. It's the type of inner peace that he has achieved in his meditation and his practice of Toga as a Rastaman. The peace that we can find in this world is inner, not outer, and this is why he placed a catboat within a catboat in the piece. The same way it takes energy to sail the boat, it takes the proper flow of energy to begin the journey into oneself and find the creator within. There is energy in this work because it seems as if the image is moving, sailing, fluttering in the wind of a sunny day."

Mikael Seffer's Casting Net remains true to his love of using resin to produce spectacular effects in his artwork, with a turquoise, deep blue and red creation that looks as if it belongs to the sea.

"I thought the abstract style would suit the sail and it has created an interesting netting effect that works well with the theme," he says.

Close to the Bark highlight's artist David Bridgman's fascination with Cayman's vegetation, an interesting close up examination of Cayman's indigenous Red Mahogany against a carpet of flora, all created in sepia pen and ink. The scene is highly reminiscent of David's last exhibition at the National Gallery in which he turned an entire room at the Gallery into a forest clad with

*to experiment with the audio/visual medium creating his documentary film on the 21st Century Cayman exhibition. The National Gallery's Mona Lisa Tatum-Watler reports.*

Continuing to hone his skills in this genre of art, Aston Ebanks took on the task of capturing many of the artists preparing works for the recent 21st Century Cayman exhibition, which is now on display at the National Gallery of the Cayman Islands.

Aston spent a month visiting with the artists in their homes and studios allowing them to demonstrate their technique and discuss the inspiration behind the work created for this groundbreaking exhibition, which includes the works and ideas of 24 artists.

The premise of the show paired contemporary artists with traditional artisans to come up with innovative products and ideas in hopes of creating a different way of looking at our traditional craft heritage and making the pieces relevant to today's youth.

Aston used his tool, the camera, over this short period to capture the technique of past generations when creating such functional crafts such as Silver Thatch rope, baskets, vases and many of the final pieces which can be viewed at the exhibition.

Addressing the group at a special 21st Century Cayman documentary screening in March, Aston talked about his experiences during the time of filming, commenting "It brought a sense familiarity, a sense of community...of getting together."

He hopes that the documentary will help to emphasise that the skills and methods of creating handicrafts here in Cayman are being lost and wants the younger generation to take an interest in learning these traditions, understanding that "it took working together to get everything done back then."

Aston does a good job of using his moving images to highlight the journey from traditional