

NATIONAL GALLERY OF THE
CAYMAN ISLANDS



Art Using Local Materials



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GALLERY
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What local materials do you think can be used to make art?



Horacio Eteban, *Grand Cayman*, 2017.

Horacio Esteban

LOCAL MATERIAL: CEDARWOOD AND CAYMANITE

In this work, Esteban combines two locally-sourced materials to craft a work that harks back to the earliest pre-settlement history of the Cayman Islands. With this sculpture, the artist recalls the once ubiquitous name-sake of these islands, the Caiman reptile, whose evocation alone conjures the extraordinary. The same feeling of wonder is produced by the impressive dimension of the sculpture and the beauty of its raw rugged material, resulting in a spectacular sculpture that seems at once frozen in time and breathing with energy.





Nasaria Suckoo Chollette, *Make Ya Bed* (detail), 2017.



Nasaria Suckoo Chollette, *Becoming Again*, 2019.



Nasaria Suckoo Chollette

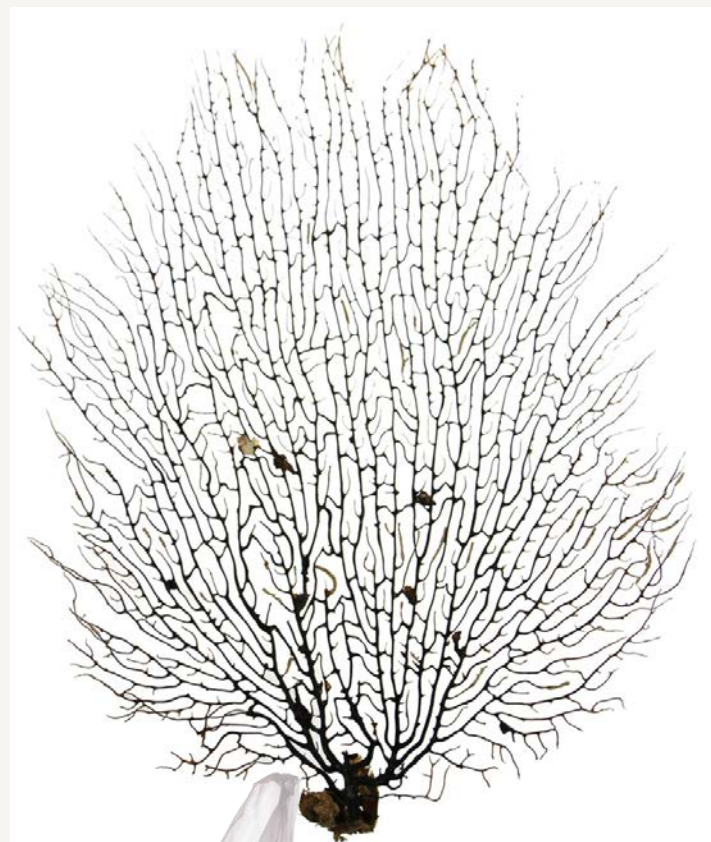
LOCAL MATERIAL: SILVER THATCH AND PLANTAIN TRASH

Suckoo Chollette's altar-like installation elevates the domestic to the realm of the sacred, while investigating the lifespan of organic matter. The dried leaves of the plantain and plantain suckers were traditionally used to stuff and cushion mattresses in Cayman, playing a central role in family life. However, the ephemeral nature of such constructions begs the viewer to consider and reconcile the cycles of life – what we value, how we value, and what we consider fodder for the grave.

Further, the notion of life cycles also speaks to the preservation of tradition. The skills involved in creating traditional plantain mattresses are also dying out. Soon they will be removed to memory.



Kaitlyn Elphinstone, *Woven Sea Fan*, 2013.



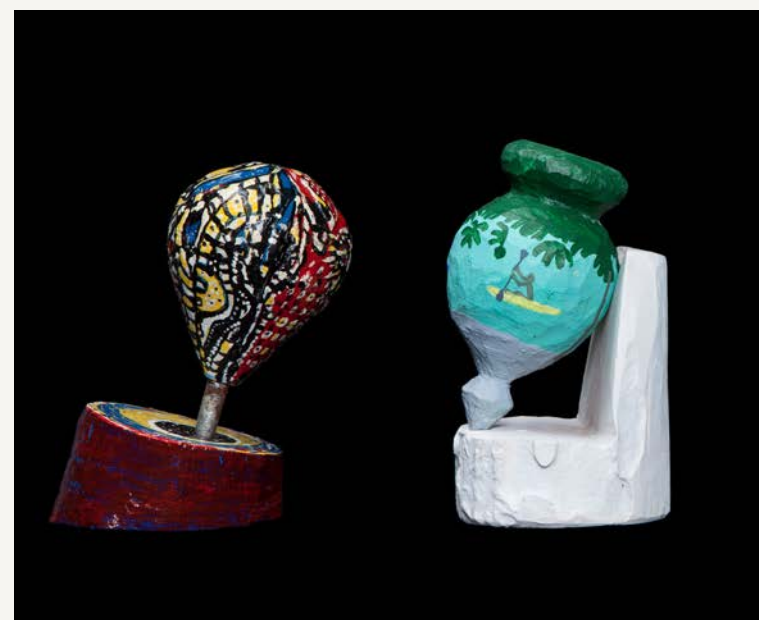
Kaitlyn Elphinstone

LOCAL MATERIAL: FOUND OBJECT ASSEMBLAGE (SEA FAN AND PLASTIC)

Woven Sea Fan addresses Elphinstone's concerns about environmental sustainability and the polluting of the ocean. By carefully weaving plastic threads over and under the delicate lace pattern of the soft coral sea fan, she not only draws attention to the human need to control nature, but also creates an unexpected juxtaposition of the perfections and imperfections of the world.



Deal Ebanks, *21st Century Gigs*, 2010.



Homemade (2022) by Nasaria Suckoo Chollette

Deal Ebanks

LOCAL MATERIAL: VARIOUS WOODS INCLUDING MAHOGANY, LOGWOOD AND GUAVA



NATIONAL GALLERY
CAYMAN ISLANDS



BUTTERFIELD

ALL THE COALS

A mid-career solo exhibition by Nasaria Suckoo Chollette

WE LEFT IN THE FIRE

10 June - 07 September 2022







Rose May Ebanks

LOCAL MATERIAL: SILVER THATCH

These baskets are an excellent representation of the skill, creativity, and expertise needed in crafting artistic and functional pieces for daily life in Cayman. Employing the silver thatch palm that was typically used for rope making, roofing, and basketry, the complexity of these particular objects asks us to consider the craft not only as a vital economic process but also as an elevated form of artistic expression. These baskets were a regular feature of Caymanian life and continue to be produced for the heritage and commercial sectors, embodying long-practiced skills that have been passed on from one generation to the next.



Isy B, *In One Basket*, 2018.



Isy B, *Women's Work*, 2020.



Isy B

LOCAL MATERIAL: SILVER THATCH

The donning of hats has long served to denote the occupation and social standing of those who wear them; in this case, the display of differing head coverings functions as a memorial to generations of women who have now passed into memory. Eschewing the more commercial connotations of the mannequin, Isy B conveys her subjects in a far more intimate way - heads sculpted in plaster and mounted on slender poles entwined with silver thatch rope. Through their varying functions and associations these hats represent a cross-section of Caymanian womanhood, bridging the decorative and the functional and drawing attention to the complex layers of race, class and socio-economic status that underpinned our society in the nineteenth and early twentieth centuries.