



**The University of the West Indies**  
**St. Augustine Campus**  
**Faculty of Humanities and Education**  
**Caribbean Studies Project**  
**HUMN 3099**

Student name: Shalise Thomas  
Student ID no.: 816006785  
Degree Program: BA. Visual Arts (Special)  
Supervisor: Dr Sue-Ann Barratt

Title of Thesis:

Fine Arts: Examining the Experiences of Caribbean Female Fibre Artists

Word count: 7907

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**ABSTRACT**

“Artist interviews are an important method for historicising, capturing the nuances of the artist’s experience, practice and voice. The experiential knowledge of the artist can provide clarity to various historical, social and cultural underpinnings that inform the artistic process. When exploring the experiences of women artists [a researcher can] document hidden, subjugate knowledge that describe the ways in which artists on the margins of the art world navigate their artistic careers” (Cross 1). Thus, this study seeks to examine the experiences of Caribbean female fibre artists. The study therefore used a combination of qualitative research tools for primary and secondary data analysis. Semi-structured interviews were used for primary data analysis and peer-reviewed journal articles, newspaper articles and published audio-visual interviews were used for secondary data analysis. Each artist, through personal experiences, highlights personal, social and/or political issues via their work. The works reflect their identities as women and artists at different stages of their development. A common theme across the four artists is that of creating conversations on the topic of gender through their artwork.

**Key Words:**

Fine art; Female fibre artist; Fibre art; Caribbean artist; Caribbean art; Feminism; Caribbean Feminism

**DEDICATION**

*For the glory of God and all the supportive people in my life.*

*Thank You.*

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## GLOSSARY

### **Fibre art/ textile art**

For the purpose of this study, ‘fibre art’ as described by Elissa Auther (2010) is:

Textile-based objects... [which] include, but are not limited to; woven wall hangings or tapestries, objects sewn, quilted, embroidered, or beaded; hand dyed fabrics; basketry; and a wide array of three-dimensional objects produced in off-loom, or non-woven, techniques such as braiding, coiling, knotting, netting, linking, looping, twining, and wrapping. (qtd. in Fry 14)

### **Caribbean female fibre artist**

The term ‘Caribbean female fibre artist’ for this study refers to a female artist bearing the nationality of any country in the Anglophone Caribbean who has produced fibre artwork(s) that has/have been curated and displayed in fine art galleries locally, regionally and/or internationally.

### **Modernism/ Modern Art** (late 19th century- mid-20th century)

“The fundamental principle that was demonstrated in all the artworks...within Modernism was a complete dismissal of history and traditional concepts associated with realism”

(“Modern Art”).

“Modernism was heavily motivated by the different social and political agendas of the time, with artists attempting to reflect these ideal visions of human life and society in their works” (“Modern Art”).

## CHAPTER ONE

### Introduction

#### 1.1 Rationale

The experience of Anglophone Caribbean women is that they have been subject to definitions of themselves which have been imposed by Western feminism (Baldwin 25). Western feminism labels the Caribbean woman as a “third-world woman” and depicts this woman as a member of “one monolithic group of oppressed women” from the developing world (Baldwin 17). According to Felski, “[t]hese... women, apparently all experience the same conditions and are all “sexually repressed, tradition-bound, and uneducated ... in contrast to the educated, modern, autonomous, first world feminist” (qtd. in Baldwin 19). The homogenising of Caribbean women by the West has resulted in ill-conceived conclusions about these women which have led to “inappropriate recommendations for the problems that [the West] perceive[s]...these women face” (25). This has facilitated the invocation and use of “derogatory images and references” when referring to Caribbean women and thus, “has influenced policy and practice...within and outside of academic institutions” (25-26). A similar marginalisation has been experienced by women in Western art history.

Western art history has invoked and gendered a negative cipher, “femininity.” (Pollock and Parker xix). This has been used by Modernist art critics who have synonymised the cipher with derogatory and exclusionary language such as, limited, decorative, industrious, petty and geometric (68-78). These have been used to describe women’s art and the medium of fibre, traditionally associated with women. Thus, art history’s marginalisation of women has rendered them and their work as simplistic or superficial (Auther 354). The names of women artists who have created artwork which was deemed worthy as fine art were often erased. This was evident

in the art critique of “woven blankets by American Navaho Indian women,” which were exhibited in major art museums in Los Angeles, London and Amsterdam in 1972, 1974 and 1975 respectively (68). Though the artworks were produced by women using fibre and fibre techniques such as patchwork, quilting and sewing (traditionally associated with women), art critic Ralph Pomeroy referred to the artists as “nameless masters” (68). To approve these exhibited fibre works as art, Pomeroy felt the need to divorce the work from the artists, their media and their techniques (68). Pollock and Parker note that Pomeroy even neglects the terms ‘mistresses’ and ‘artists’ in favour of ‘masters’ (69). This neglect echoes a Modernist ethos which synonymises “the fine artist...with the male artist” (69). The ideas underpinning the marginalisation of women in art history are further explored in the Literature Review.

Caribbean women artists have also experienced marginalisation within the art world. Kempadoo alludes to this marginalisation in critiquing Wainwright’s book entitled *‘Timed Out: Art and the Transnational Caribbean.’* Wainwright’s discourse proposes a re-imagining of global artistic practices. Kempadoo however, states that “one of the glaring and obvious failings of [Wainwright’s] book...was the lack of consideration of gender representation in exploring Caribbean art” (175). This was evident by the inclusion of only a “few women artists” in the book (175). This was so despite the many experiences and contributions of Caribbean women artists regionally and internationally. Davis et al. notes that, by the mid-nineteenth century, “there was a maturing of artistic consciousness as a new generation of [Caribbean] women began to pursue art through a multiplicity of media and styles” (36). This consciousness was seen in the work of artists such as Patricia Bishop, Hope Brooks, Stephanie Correia and Bernadette Persaud of Trinidad, Jamaica and Guyana respectively (36). The artists participated in the establishment of meaning, or the political changes of the period through an acceptance or rejection of

nationalist consciousness in the region during the 1960s and 1970s (37). Davis et al. state that these artists propagated “a nascent Caribbean aesthetic that extended themes that simultaneously engaged representations of local people, proto-feminist imagery, and European modernism (37). Contemporarily, the artworks of many Caribbean female fibre artists have been exhibited in fine art galleries locally, regionally and/or international (see Appendix A). These artists include: Ebony G. Patterson, Katrina Coombs, Nadine Hall and Michaela Regis. This is significant because, as aforementioned, fibre has been a marginalised medium in Western art history.

Baldwin notes that a “supposed irrelevance of [Caribbean women’s] experiences can” create a one-way flow of information and render Caribbean women invisible (27). Baldwin suggests that conditions such as these have had an exclusionary effect on Caribbean women and their experiences (36). Baldwin also stresses that the stories of Caribbean women should be narrated by Caribbean women and these stories should not be assimilated into the existing institution but, “disrupt” it (19, 30, 37). Thus, given the exclusionary practices of Western art history and Western feminism, this study’s exploration of the experiences of Caribbean female fibre artists allows the Caribbean woman to narrate her story from her perspective and provide visibility for these artists (Cross 1).

## **1.2 Thesis Statement**

“Artist interviews are an important method for historicising, capturing the nuances of the artist’s experience, practice and voice. The experiential knowledge of the artist can provide clarity to various historical, social and cultural underpinnings that inform the artistic process. When exploring the experiences of women artists [a researcher can] document hidden, subjugate knowledge that describe the ways in which artists on the margins of the art world navigate their

artistic careers” (Cross 1). Thus, this study seeks to examine the experiences of Caribbean female fibre artists.

### **1.3 Research Objective**

This study seeks to understand and capture via documentation, the experiences, practices and voices of a selection of Caribbean female fibre artists.

### **1.4 Research Question**

What are the experiences, practices and voices of a selection of Caribbean female fibre artists?

### **1.5 Significance of the Study**

This study contributes to academic knowledge on Caribbean female fibre artists by generating an understanding of the artists’ experiences, practices and voices. The artists are given visibility via documentation of these.

The study also contributes to Caribbean feminist literature in an effort to counteract, in part, Western feminism’s exclusionary ideology which has been reported by Baldwin (21).

### **1.6 Methodology**

This qualitative study is “interested in people’s belief, experience, and meaning systems from the perspective of the people” (Mohajan 2). It achieved its objective through a qualitative exploration of the experiences of four Caribbean female fibre artists all of whom are at different

stages of their career: Michaela Regis, a Trinidadian has been a professional artist for eight months. Katrina Coombs, Nadine Hall and Ebony G. Patterson three Jamaicans have been professional artists for fourteen, seven and eighteen years respectively. The study therefore used a combination of qualitative research tools for primary and secondary data analysis. Semi-structured interviews were used for primary data analysis and peer-reviewed journal articles, newspaper articles and published audio-visual interviews were used for secondary data analysis. These research tools explored the ‘what’, ‘how’ and ‘why’ of the artists’ experiences in navigating their artistic careers. Artists’ data were transcribed and thematically analysed for discussion.

Semi-structured interviews were used to gather data from Nadine Hall and Michaela Regis. These interviews were non-standardised interviews using open-ended questions. The researcher used “key questions...to guide the conduct of each interview” (see appendix B for interview questions) (Saunders 437). The study used semi-structured interviews because they permit a more diversified sequence and logic of inquiry, allowing the researcher to further explore participants’ responses for explanations and clarity (444, 451). The interviews were conducted and recorded via the Zoom secure video conferencing platform. Each artist expressed written and verbal consent for the interview to be recorded.

Secondary data analysis is the “analysis of data collected by a different researcher for the purposes of answering a different research question” (O’Reilly and Kiyimba 136). This study used this research tool to gather data on Ebony G. Patterson and Katrina Coombs who were unavailable for an interview. There are sufficient relevant public data on these artists to serve the objective of this study. O’Reilly and Kiyimba endorse this tool for such circumstances (132).

The limitations of this study are in keeping with the limitations of the research tools. Hammersley notes that for both primary and secondary data analysis relevant contextual information can be absent (qtd. in O'Reilly and Kiyimba 134). Semi-structured interviews are open to interviewer bias while data collected via secondary analysis are open to information gaps due to problems of 'fit' resulting from research differences regarding frames of reference ("A Guide"; O'Reilly and Kiyimba 134).

### **1.7 Chapter Outline**

This chapter has presented a rationale for this study, offered a thesis statement, outlined the research objective and question and presented the research methodology used in this study. The methodology includes the parameters and limitations of the study. Chapter Two will present a review of the literature on the underlying ideas in Western art history which have promoted the marginalisation of women and their concomitants, in art history. The chapter also introduces Caribbean art as viewed by Western art history. Chapter Three will present the findings of this study and a discussion of same. Chapter Four will present conclusion to the study.

## CHAPTER TWO

### Literature Review

“In the field of art history, the white Western male viewpoint, [has been] unconsciously accepted as *the* viewpoint of the art historian...” (Nochlin 146). Implicit to this viewpoint are ideologies about the “...nature of art and its situational concomitants, about the nature of human abilities in general and of human excellence in particular, and the role that the social order plays in all of this” (Nochlin 152). These ideologies have marginalised female artists and their concomitants resulting in gender disparities and as such, the experience of women in art is that they have not been afforded the prominence of their male counterparts (Nochlin 145-176). This literature review, therefore, discusses art history’s inherent assumptions and the conditions that have shaped the experiences of female artists.

Art is a hallmark of “inter-social and cultural comparison” (Pelowski et al. 80). Spaid states that fine art is “a creative art, especially visual art whose products are to be appreciated primarily or solely for their imaginative, aesthetic, or intellectual content” (qtd. in 88).

Philosopher Immanuel Kant elucidated, “fine art is the product of radical originality and thus defined as a free form of creation oriented towards an object devoid of utility” (Ługowska 287). It is characterized by “self-sufficiency or “purposiveness without a purpose” (286). Kant described “craft [also known as applied art as] a rule-governed construction distinguished by a connection to an interest or purpose” (286-287). These ideas about art and craft predicated the emergence of a “hierarchy of art and craft and the subsequent marginalization of” craft (286). This marginalisation occurred during the Renaissance (fourteenth to the sixteenth century) when painting and sculpture were claimed to be ‘liberal’ arts instead of ‘mechanical’ arts (286). Liberal arts became associated with the intellect, thus, painting and sculpture also became

associated with the intellect (Ługowska 287; Auther 347). Craft remained within the realm of mechanical arts which were seen as tactile, and repetitive rather than cognitive (287). This, led to the belief that craft is purely associated with “notions of usefulness, skill, the use of “lesser” media [and] adherence to traditional form” (286). Philosophical frameworks contributed to and solidified the implicit division of art and craft and the marginalisation of the latter to the history of art and aesthetics (286).

The term ‘aesthetic’ derives from the Greek word “aesthesis...meaning sensation, but also implying a personal experience” (Milovanović and Medić-Simić 2137). In 1750, philosopher Alexander Baumgarten defined aesthetic as “the science of sensitive knowing” (Ługowska 286). However, in 1781, Kant through his writings, altered the “meaning of “aesthetic” toward the transcendental study of the objective preconditions of the judgment of taste concerning the beautiful” (286). For Kant, aesthetic is exclusive of “sensory pleasure and emotional appeal” (288). This “...logic [which is] premised on the conviction that every true judgment of beauty contains an implicit claim to universal validity” excludes “craft from the realm of art” (288). This conflation is evident in the Modernist theory of art which views art as autonomous i.e., void of “influences and social or political contexts, and has an internal logic that makes it capable of self-explanation,” and supported only by the visual formal elements such as colour, movement, line, and form (Oesterreich and Handberg 4-5; Ługowska 288; Lehman 246).

The idea of the hierarchy between ‘art’ and ‘craft’ has as a basis, sexism (Parker 494; Pollock and Parker 69; Auther 357). Constitutions within the prevailing art structure excluded women from attaining artistic success in the same manner as men, despite the “potency of their so-called talent or genius” (Nochlin 176). Until the 1870s women were primarily prohibited from

artistic professions and training (Brown). This was in keeping with wider social attitudes which purported the notion that women's development should prepare them solely for a subservient and domesticated lifestyle (Pollock and Parker xviii). Thus, the art world was not exempt from "the active production of gender differentiation and a hierarchy of values and meanings by means of social practices and disciplinary discourses" (xix). Pollock and Parker state that "Art History [has] a selective endorsement of art by and for men ... [and it] sustain[s] its idealized artist as masculine by concurrently invoking and gendering a negative cipher: femininity" (xix). The feminine stereotype disqualified women from becoming artists by purporting that anything produced by women could not meet the criteria for art (xx). This stereotype characterised women as intellectually weak therefore, art produced by women was viewed as "lesser" (xx). Women who produced art were treated as "artists who naturally tended to do slight things like portraits, still-life, flower painting, or were congenitally weak in style, lacking invention, favouring sensuous colour over intellectually rigorous form or line," etcetera (xix). Therefore, any art or craft ostensibly associated with women, became known as 'decoration' or the 'decorative' (Author 353). 'Decoration' or 'the decorative' were terms used by Modernist art critic Clement Greenberg "as a critical device to distinguish 'high' abstract painting from 'decoration' defined as a form of surface attractiveness masquerading as art" (341). Ługowska states that Greenberg associated 'decorative' with "surface embellishment, skilled labor and precision in a mechanical" manner (287). Fibre art techniques - crochet, needlework, embroidery, rug-hooking and quilting - traditionally associated with the domestic space/women were now categorised as decorative arts and described in "similarly negatively valued terms: using patterns, derivative, repetitive, above all unoriginal" (Griselda and Pollock xix).

The feminine stereotype in art history is evident in the American female artist Georgia O’Keeffe’s experience of criticism from Greenberg in 1946. This experience is important because “Greenberg presented the decorative as a theory of aesthetic value in art [which] formed the basis for categorical distinctions between media, distinctions anterior to value in art” (Ather 365). He used the term ‘decoration’ and its adjectival form ‘decorative’ to separate and maintain what he codified as ‘high’ art/fine art from the domestic, commercial, and utilitarian/ornamentation realm (345-347). In critiquing O’Keeffe’s painting, Greenberg relegated the painting to ‘lesser’ value, describing O’Keeffe’s brush strokes as being characterised by ‘precision’ and ‘neatness’ (353). “[P]recision and neatness are two stylistic elements that [Greenberg] repeatedly assigned to the decorative” (352). Greenberg further elucidate that it is “not skill or dexterity but inspiration, vision, intuitive decision, [that] counts essentially in the creation of aesthetic quality” (353). ‘Skill’, dexterity’, ‘precision’ and ‘neatness’ are, for Greenberg, connected to hand labour and mass culture, such as embroidery, which were concomitant of femininity and of women (350, 353). Greenberg viewed O’Keeffe’s painting as ‘myopic’ and likened it to craft (353). Ather concludes that Greenberg associated the decorative with femininity and low intellectual value (353). Ługowska agrees, viewing Greenberg’s critique as influenced by a prevailing perspective that women were incapable of great intellectual achievement of which art was one (287). Therefore, O’Keeffe’s experience emphasises the gender driven hierarchical construct between art and craft as exercised through Modernist art theory (Ather 354, 358).

By the mid-1960s, American artists and curators sought to challenge the prevailing hierarchy of art and craft (Ługowska 288). Fibre artists were one such group of challengers. This is evident in various women dominated exhibitions such as *Wall Hangings* which consisted of

fibre artworks (Fowler 47). These exhibitions as well as studies such as *Beyond Craft* were pivotal in driving fibre's transition (289). Thus, in the 1960s and 1970s fibre, traditionally relegated to the status of a "low art" medium, experienced a transition to the status of a "high art" through exhibited artworks which incorporated the use of fibre (Ługowska 289). Despite the exhibitions of fibre artworks in fine art galleries, the artworks were labelled "neither art nor craft and were relegated to some ontological limbo" (289). Curators, artists, critics, fibre artists and museums focused on meeting the requirements of Modernism. Art-oriented characteristics such as non-utilitarianism and the formalist aesthetic were applied to fibre art, ignoring the cultural, social, and political contexts of the fibre techniques (290-291). Museum acquisition and presentation practices ignored questions of context, technique, and function in favour of impartial observation of an item detached from its social domain (291).

Author notes that the art community was apprehensive in using the terms 'fibre art' and 'fibre artist' because they were synonymous with women who were characterised as being outside the conventions of art (qtd. in Ługowska 290). This apprehension was also exacerbated by the popular cultural trends of the 1960s and 1970s, such as the craft use of macramé in the domestic space (290). This proved problematic for fibre art's struggle to attain fine art status because the trends appeared to perpetuate stereotypes which metonymized fibre, women, and low artistic value (290). This was akin to Greenberg's notions of 'good taste' and its synonymity to mass culture (Author 353). To Greenberg, 'good taste' was the promotion of an "attractive decorative look, [that was] derivative and essentially feminine" (353). It reverberated "a desire for [superficial] self-improvement or fashionableness than genuine interest in art of serious intent (354). The connection between good taste, the decorative and mass culture for Greenberg was

used to maintain the borders of the “masculine creative force” “of great modern painters and sculptors” (354-355).

In the 1970’s, the Women’s Art Movement was therefore pivotal in improving the experiences of female artists. The movement initiated a critique of the existing hierarchy of art and craft by reviewing the marginalisation of craft and women from the realm of art (Ługowska 292). The movement challenged art history’s devaluation of craft as the decorative, domestic, utilitarian and feminine and “revealed the hierarchy of media as an arbitrary construct that confined the definition of art” (293). By legitimising the quotidian experiences of women as a source of art, feminist artists “tap[ped] into fiber’s aesthetic properties [and] its cultural and social meanings” (293). This was the antithesis to Modernism’s tenets of autonomy, formalism and the implied marginalisation of women, which had by now become institutionalised as the “basic elements of fine art” throughout the artworld (289). The Women’s Art Movement also initiated a critical examination of “the ethical dimension of the system of classification that resulted in the marginalization of work of women labelled as craft” (293). This spawned a range of activities and discourse which led to a positive and “unprecedented expansion of artistic forms and practices” which are evident in contemporary art (293-294).

Not only did pioneering artists working in the 1960s-1980s such as Miriam Schapiro, Faith Ringgold and Sheila Hicks produce work which incorporated traditional fibre techniques, they also addressed socio-cultural and political contexts such as “issues of gender, race and personal experience, originating in the feminist appropriation of the material” (294). These artists paved the way for contemporary artists to produce artworks using such media, techniques and contexts (294). Ługowska also states that notions of “good or bad, of boundaries, centers, margins and hierarchies within the art world is a fact” (295).

Western art history has traditionally homogenised and confined Caribbean Art to the “primitive, anachronistic, or passé” and has “represented, displayed, curated, and critiqued [Caribbean Art] as if belonging to one undifferentiated, primitivist, colonial past” (Stephens 177-178). Therefore, Caribbean art has been historically excluded from the Western canon of art (178). However, Castellano states that “Caribbean Art relates to a configuration of an ever-shifting, ever-negotiated context that overlaps and subsumes local and global spatial formations” (6). Therefore, Stephens states that the omission of Caribbean art from the art historical canon and archive is the outcome of a problem of temporality itself, rather than an issue of periodization (178). Western art history dislocates the “Caribbean to a place out of time and therefore not a part of the modern system of periodization” (178). According to Stephens, Wainwright observes that temporal and spatial dimensions have influenced the discourse of difference (178). “To be different (from the Western subject of Man) is also to be “distant” in space and time” (178). Western art history’s sight is therefore limited “because its own vision is circumscribed by “the history of art as a developmental narrative, a story of progress” (178).

Like Western art history, is Western feminism’s view of the Caribbean woman influenced by temporal and spatial dimensions? Baldwin observes that an inherent assumption of Western feminism is that the Caribbean woman is “far removed...and incapable of creating knowledge” (20). Like Western art history, does Western feminism view its history as a developmental narrative which places Caribbean women outside the modern system of periodisation? Baldwin observes that Western feminism “strips women from the developing world of their existence as concrete historical subjects living, working, acting and fighting in particular societal circumstances, and [objectifies them] as a generalised... ‘other woman’” (qtd. in 37). The production of knowledge in Western society thus, implicitly positions Westerners as

‘knowledge producers’ and non-Westerners as knowledge consumers who are incapable of producing knowledge (20).

Scott states that there has been an “alleged historic shift” from “[M]odern[ism] to the [C]ontemporary (via the postmodern) in global art” (Scott vii). “The collapse of the colonial as part of the collapse of the [M]odern [,] and the restructuring of the post–Cold War global order [,] has created unprecedented conditions for the production, circulation, and reception of art from the former colonial world” (viii). Scott explains that Contemporary art is “multiple, internally differentiating, category-shifting, shape-changing, unpredictable (that is, diverse) — like contemporaneity itself” (viii). According to Scott contemporary art is an evolution of artwork produced during former periods of art history (viii). Eden Gallery states that, “in a contemporary world...art has been democratized...[and]... the line between fine and decorative and commercial arts has become blurred” (“What is Fine Art”). Many Contemporary artworks employ techniques of ‘lower art’ forms and are classified as fine art (“What is Fine Art”). This is evidenced by the work of artists who are not always associated with craft or fibre but integrate “tapestry, embroidery, knitting, beading... and other forms of craft” into their artwork (Robertson and Vinebaum 4). These artists include Tracy Emin and Ghada Amer, as well as critically acclaimed artists Richard Tuttle and Michelle Grabner (4). However, Robertson and Vinebaum conclude that the “embrace of craft and fiber stems at least in part from their increasing use by male artists...[M]any important women artists...working with fiber remain under-recognized (4). Scott questions the “alleged” shift in art as to whether it is “primarily a story about Europe and the United States (or...primarily from their perspectives), the great centers of the hegemonic story of global art?” (vii-viii).

## CHAPTER THREE

### Findings and discussion

#### 3.1 Introduction

The findings of this study revealed four powerful voices speaking through their fibre artworks. There are points of convergence and divergence in the artist experiences and their artworks. These points depict the Caribbean female fibre artist as belonging to a heterogeneous group of women artists, each with her individual voice and story. Each artist's introduction to fibre was different and her use of fibre is unique. Michaela's paternal grandmother taught her the basics of crafting and crocheting in general. Through this she developed a desire to further explore fibre's artistic capabilities. Katrina's introduction to fibre was through a male art teacher in high school who taught her macramé (Coombs, "Fetish for Fibers"). She became interested in fibres "and soon that interest [grew] into a profound love" (Coombs, "Fetish for Fibers"). Ebony's use of fibre emerged during her professorship at the University of Kentucky when she incorporated the use of fabric in her artwork for the Ghetto Biennale art festival in Haiti (Patterson, "Toward Textiles" 9). This project was pivotal as Ebony, who was trained as a painter, had previously worked on paper (Patterson, "Botanicals" 96). She subsequently thought of new art surfaces and incorporated the use of fibre in her artworks (Patterson, "Toward Textiles" 9). Nadine's introduction and fascination with fibre was influenced by her mother who was a dressmaker. She passed on her appreciation for fibre by teaching Nadine embroidery, crochet and dressmaking. Nadine exclaimed, "I would be fascinated with ...[how] I would see the fabrics folded and put aside and then the next morning I got up, there'll be a garment made...[from] it...And so, it blew my mind. I thought that [it] was magical." When she was eight

years old, she decided that she wanted to be like her mother, carry on her legacy and celebrate her via her (Nadine's) artistic career.

Each artist, through personal experiences, highlights personal, social and/or political issues via their work. The works reflect their identities as women and artists at different stages of their development. A common theme across the four artists is that of creating conversations on the topic of gender through their artwork. Their experiences are subsequently discussed.

## **3.2 Artist Experiences**

### **3.2.1 Michaela Regis**

In Michaela's perception of what constitutes a good/great life, motherhood plays a major role. This stems from her relationship with and the witness of her mother who strove to ensure that Michaela and her brother were "okay" and that "everything [was] still a home" despite their frequent change of residences. Within motherhood is the idea of pregnancy and for Michaela, the ideas of "good life and pregnancy" became "synonymous;" "...like good mother, good family life, good life, good living, providing not only financially, emotionally, that kind of thing" she stated. According to Michaela, "motherhood and... having a good life in general is about a compilation of memories" and this is reflected in her choice of fibre which was used to produce her artwork entitled, *Pregnant Belly Bags* (2020) (see Appendices C, D, E). She stated, "yarn has memory and whenever you make something out of it, sometimes you make one loop [and] that sets in; the kink is there in the yarn. It's not coming out, it's there." Crochet, the fibre technique which Michaela used in her production of the aforementioned artwork also links to the ideas about motherhood and childhood. For Michaela, yarn, crochet and motherhood are inseparable.

Producing *Pregnant Belly Bags* assisted Michaela in “com[ing] terms with a lot of uncertainties in [her] life.” Within the concepts of motherhood and good life, Michaela also explores ideas of womanhood and femininity. She struggles with her own issue of possibly never becoming a mother resulting from health complications. In addition, she questions “Would I ever be really considered a woman or feminine or female” because she perceives her small physique as possibly being outside of society’s definitions of woman and feminine. She considers how her internal ideas of motherhood, womanhood, femininity and the good life are influenced by a society which emphasises childbearing and dressing in a particular manner to meet the requirements of womanhood. Michaela believes that every woman of varying race and nationality battles with these issues.

Michaela graduated with a Bachelor of Visual Arts in 2021 and her *Pregnant Belly Bags* was accepted and exhibited in a fine art gallery in Trinidad and Tobago (TT) in 2022. Thus, her experience of acceptance within the fine art community in TT has been positive. She stated, “I’m just really excited that people see my vision.” She admitted that when her work was viewed by some members of the public and curators, they initially expressed shock and discomfort, while others were conflicted on what reaction to give. This she attributed to the depiction of nudity and the texture of her pieces “because it’s very close to being human in terms of the touch.” As an emerging artist Michaela has not yet acquired regional and international experience.

### 3.2.2 Katrina Coombs

Katrina experienced multiple rejections within the art community in Jamaica. When she initially created fibre artworks in the early 2000s, “fibre art was not seen as art” in Jamaica (Coombs, “Autobiographical Artist”). Katrina stated:

When I was a student at the Edna Manley College, textile as fine arts was still a relatively new concept. The textiles department had to bring in lecturers from other departments to look at and critique my work. I was getting more and more interested in weaving, which isn't a traditional Jamaican art form, unless you look at basketry, so I guess there was some confusion in trying to locate and situate my work as a fine artist working with cloth." (Coombs, "Fetish for Fibers").

In describing her experiences of acceptance and rejection, she stated, "For a while I was forced to create within a box that I was not comfortable with. I felt limited and forced myself to fit into the Jamaican art scene. When I would try to do my thing, people wouldn't pay attention to my work" (Coombs, "Autobiographical Artist"). Local rejection motivated Katrina to curate her own artwork and host her own exhibitions to showcase her work. This shifted her experience, as most of her artwork has been sold to customers outside of Jamaica. After the sale of her first artwork, which was to a Canadian, Katrina felt that there was a place for her work (Coombs "Autobiographical Artist"). She networked with foreign fine art communities, pursued her post-graduate fine art studies outside of Jamaica and participated in international residencies (Coombs, "Autobiographical Artist"). The international reception has been one of acceptance. In reference to Jamaica, in 2017 Katrina noted that fibre art "...is beginning to get the recognition it deserves. With more artists exhibiting textile and fiber art-based works...there will be more recognition" (Coombs, "Three Generations").

Like Michaela, Katrina also explores the ideas of the mother and the woman, albeit from a different perspective. "As a woman attempting to identify her role in society," Katrina explores "the 'I', the 'Other' and the mother...[and] the spiritual, emotional and psychological understanding of the numerous conflicting roles that have been attributed to women in

contemporary society especially by those who are closest to [them]” (“CATAPULT LVS 19” 3:27-3:55). “The ‘Other’ in representation of either an external or internal being to the self” (Coombs, “Iyami Aje”). Katrina’s explorations are evident in her artworks, her chosen media and techniques. She sees “fibre as a medium for spiritual connection...[and] of connecting with the identity of the woman” (18:32-18:38).

Her experience during her residency in Columbia, revealed a deeper connection among fibre, its techniques and the woman. Among the *Wayuu* indigenous people in Columbia, weaving is a rite of passage for girls and a status symbol among women in the community (18:50-19:28). In addition to other factors, the woman’s stance in the community is determined by how much tighter and more detailed her weaves are in relation to another (19:34).

Through Katrina’s experience of losing a child, she interrogates “the mother, the maternal figure and the body” and examines how “society forces” women to separate the woman from the womb (8:06 - 8:11; Coombs, “Autobiographical Artist”). In resolving her grief, Katrina concludes that womanhood needs to be a celebration of unity between the woman and the womb; the two are inseparable and should not be disassociated (Coombs “Autobiographical Artist”). Her journey to resolution manifests itself in the production of *Void* (2015), *Grounded* (2018) and *Transcend* (2019) (see Appendices F, G, H, I). These artworks are framed:

Within the psychological concept of the presence and absence of an Other. Often, the Other prevails and creates a structure and void of neurotic divergence. The female body, as a spiritual enterprise of the maternal structure, is a regulator of relationships with the Other. (Coombs, “Iyami Aje”)

Through the creation of *Void*, Katrina realised that she did not overcome the loss of her child (2005). *Grounded* further interrogated the loss. Brightly red corded yarn tentacles drape from a

point surrounding a yellow variegated central form. The tentacles symbolise the umbilical cord and each appendage is weighted down by a coil. Katrina later incorporated *Grounded* into a performance artwork entitled *Wondering Womb*. She cocooned herself within the fibre, figuratively entered the womb and mourned the loss of her child. She stated, "...I needed to be a part of it, and I went into [the] wondering womb..." (21:44). *Transcend* depicts Katrina's release and acceptance of loss, as well as her identity as a woman (29:14). According to Katrina:

You're always battling with your body itself because it does this natural bodily function of your [menstrual] cycle...This [is a] process of loss on a constant basis where your body is ripping...and tearing...but...also healing...and renewing itself...[W]ithin women, we are constantly attacking ourselves but yet, in the same breath [we are] healing. (29:32-30:00)

Through the production of *Transcend*, Katrina found healing. She released the child and achieved an "understanding [of] the notion of 'the womb' and of the maternal mother" (30:07-30:14). *Transcend* consists of rings of thin white fibres cascading down and encapsulating centralised woven forms. Regarding this piece, Katrina stated, "I allowed the material of the fibre to just exist and at this point I was just existing, I had accepted and I'm able to now exist within myself, within my identity of who I am. I understood clearly at this point what had happened, and it is what it is but yet, it has shaped me, and I embrace it" (30:45-31:04). Katrina is not a biological mother however, the maternal instincts which she experiences propels her into a perpetual surrogate motherhood. She states, "I might not have had a child, but I feel as if [I'm] constantly being a mother to those who are around me" ("CATAPULT LVS" 19 30:27). She believes that every woman not only experiences these instincts but battles with them (29:20-29:26).

In exploring womanhood, Katrina also interrogates the male perspective and the man's relationship with "the female, the mother, the maternal figure" (37:55). She stated, "our existence *does* relate to the opposite sex and how that guides us in terms of how we carry ourselves" (38:03-38:09). Katrina's experience is that both sexes view, accept and embrace things differently and both are "valid" and "right" (39-56-40:01). She stated that the "zone of comfort and... freedom to be and exist" occurs when there is a convergence of understanding, acceptance and embrace of "each other's... perspective" (40:08-40:34).

### 3.2.3 Ebony G. Patterson

As an internationally recognised artist, a former tenured lecturer of eleven years at the art department at the University of Kentucky, the recipient of many fellowships and grants, and having participated in numerous solo and group exhibitions across the Caribbean, United states of America and Europe, Ebony and her work have been met with acceptance and appreciation locally (Jamaica), regionally and internationally. She stated however, that sexism has existed for a long time and still exists in some ways in the art world (Patterson "On Understanding"). She also notes the existence of colourism and racism in the field of art (Patterson "On Understanding"). Despite this, she acknowledges a shift in culture that currently allows for the recognition of "a wave of [artists] who are finally getting...attention" (Patterson "On Understanding"). She confessed that she has had struggles but stated, "We've all struggled and felt that moment of wanting to give up. But to that I always say, the work is what has to propel you, because fame is fleeting" (Patterson "On Understanding").

In exploring issues of gender in her artworks, Ebony examined the "very patriarchal [and] macho space" of dancehall culture in Jamaica and its adoption of the emerging "feminine

gendered ways of manicuring the [male] body” (Patterson, “Jamaican Artist”). The artist reflects on how gender is defined through clothing, which is a fibre-based product, and how “the body [is] a contested site regarding what is and isn’t masculine...” (Patterson, “Toward Textiles” 9). Growing up in Jamaica, “a very matriarchal country that runs on patriarchal rules with expectations about what a woman is or isn’t”, Ebony’s sexuality was questioned by others because she often wore pants in her younger years (9). She attributed these questions to Jamaica’s clear societal expectations about femininity and masculinity (9). Her personal experience and her witnessing of the changes within the dancehall culture in Jamaica, is evident in her artworks such as *Swag Swag Krew* (2011-2014) (9; see Appendix J). Ebony’s intricately embellished artworks often use fibre and other craft media, such as lace, crochet motifs, beads and sequins which have been traditionally associated with the domestic space/women (Patterson, “Botanicals” 95). Her works sometimes take the form of tapestries, which have also been associated with the domestic space (see Appendix K). According to Ebony, she uses “feminine tropes to mesh on the masculine” (10).

After experiencing the death of her father, resulting from illness, Ebony reflected deeply on death (“They Were...” 11:02). She described her father as “one of [her] rocks” (“They Were...” 10:51). His death occurred in 2010 and during this year, Ebony also experienced events surrounding the Tivoli Incursion in Kingston, Jamaica (“Patterson: Interview” 1:36). She recalled that during the time of the incursion, “I was home [in Jamaica]; I would hear mothers, wives, girlfriends, daughters, sisters calling into radio stations asking for political intervention... because the security forces were essentially killing them, murdering them. It was frightening” (“They Were...” 16:51-17:19). Ebony found the “idea that men die, women cry [and] the fact that we... enter this world through the bodies of women and then somehow the pain and all of

that is held in the body of a woman and released again,” interesting (“Patterson: Interview” 23:44-24:00).

These experiences shifted her artistic focus and the iconography which she used in her prior examination of the use of clothing in society’s definitions of what is masculine and feminine and its manifestation in dancehall/popular culture, extended into her later works such as *of 72 Project (2012)* (see Appendix L). She examined more closely clothing “as a political response for those who are invisible” (“They Were...” 11:17-11:26; Patterson, “Artist Interview”). For Ebony, the invisible are those people in socio-economically marginalised communities (“They Were...” 16:00). These communities are predominately populated by black bodies and many of these bodies experience loss and death resulting from violence (14:26). It is in within these communities that dancehall culture lives. Ebony sees the flamboyant dress-code of the bodies in these communities as a political response to the rest of society who perceives these bodies as invisible and value-less (“Patterson: Interview” 13:13-13:35). The marginalised recognise that they live in a world where value is often determined externally and so, via a somewhat obsessive concern over dress, they attempt to make themselves visible and communicate value (“Patterson: Interview” 37:28-37:33). Ebony stated that for them, “dress isn’t something that necessarily happens on the body but, it’s of the body” (“Patterson: Interview” 37:42-37:47). As societal witness to and social commentator on the many experiences of others who have experienced loss via violence, Ebony attempts to honour their stories through her art by presenting them through the juxtaposition of beauty and tragedy. The use of beauty in art is an artifice. “[I]t’s a trap in the sense that I’m interested in using materials that we associate with prettiness, as a way of luring or pulling in the viewer...[and] the minute you start to dig beyond its beauty—is when you really begin to see that this is actually not as beautiful as it seems”

(Patterson, “New Garden”). Ebony desires the viewer to be a witness as well (Patterson, “New Garden”).

### 3.2.4 Nadine Hall

Like Ebony, Nadine also uses juxtaposition in her artwork. She contrasts the delicacy of fibre with the heaviness of her themes. She stated, “I...lure the viewer in and then I...punch them in the face.” Akin to Ebony, she provides visibility and acknowledges the value of persons in socio-economically marginalised communities. According to Nadine, she is not a feminist, but she approaches her work from a feminist perspective at times. In her work entitled *Heirlooms 2: Cycles of Genocide* (2019) (see Appendix M), she used pregnancy as a metaphor to depict the “greatness” that lies within the black male bodies of these communities. These bodies, however, miscarry in their “third trimester” and that untapped potential becomes lost. According to Nadine, these men are filled with potential but are not given any opportunity:

All they hear is that “you're ugly and that you're going to die, and police is going to shoot you and...you have nothing to offer and that you're dunce and that you're a failure.” And that's all they hear. And they have this greatness inside of them that never gets birthed, never. And so, they are in their third trimester and they're walking around frustrated. And

I think the violence they exude comes out of the frustration that there is no way out.

As a member of one of these marginalised communities, Nadine has experienced the stigma, poverty, violence and oppression directed toward and circulating within these communities. As a storyteller she witnesses to the male experience of brokenness, abuse, trauma, rejection, invisibility and devaluation and uses female tropes to generate heavy conversation on these topics.

Nadine sees issues of value and marginalisation as manmade constructs “that are ingrained in society” and wishes to generate conversation, contemplation, inspiration and resolution of these issues. In exploring womanhood, Nadine notes that there is an “aspect of feminism [which places blame on] men for the ills of the world.” She stated that *Heirlooms 2: Cycles of Genocide* “was totally going 180 against all of that.” She acknowledges the men she depicts as “fractured...broken [and] lost” and believes that “[we] as women can help to restore... [them to] their full potential.”

Her explorations on womanhood also led Nadine through an introspective conversation about her “strained relationship” with her mother. She resolved that her mother grew up in pain and remained in a cycle of trauma as an adult, despite her beauty and talent. Her mother was “always... giving herself over to abuse,” stated Nadine. Nadine’s contention was that she wanted her mother to be strengthened and fight against the abuse and not be defined by society and her abusive family members. Even though this negatively impacted their mother-daughter relationship Nadine resolved that her mother gave to her all that she could. Nadine recalled:

I wanted to have some conversations with her because I was now woman, and I was in life long enough to understand why she made certain decisions. Some of them cannot be reversed but I was at a point where I accepted them and I didn't hold her accountable anymore. I didn't get to have those conversations. I had resolved myself and the conversation [I wanted to have with her] was to say, “I forgive you; I understand.” [But] she died [in 2013].

Nadine’s artwork *Trapped* (2013), “is a reflection of [her] emotional state when [her] mother died.” (“Studio Visit”; see Appendix N). *Trapped* is a fibre artwork consisting of a three-panel installation of two-layered suspended sheer fabric. Between the two layers are printed, reverse

applied, brightly coloured butterflies. The butterflies are trapped between the two layers of sheer fabric. The translucency of the work is reminiscent of stained-glass windows which Nadine described as having an “ethereal kind of reverence.”

All of Nadine’s artworks and her use of fibre are a celebration of her mother and pays homage to the legacies and skills which her mother passed on to her. “You see my work, you hear about my mother,” stated Nadine. She continued, “I wanted to be like my mother and celebrate her gift that she had because she wasn’t celebrated.” Nadine believes that fibre artists and fibre art in general are not celebrated and respected in the Caribbean by members of the public. She laments that, “even from high school [when] I said [that] this is what I wanted to do, [people asked], “how are you going to get work, how are you going to survive?” I [responded], “do you wear clothes?” When they responded “yes” to the question, Nadine explained that their clothes are made from textiles which are woven. She stated that they never thought of it that way.

Nadine’s fibre work has been well received however, by the fine art community in Jamaica and internationally. She stated, “I have a good following; people do appreciate my textiles work [and] I’m known for my textiles work.” Nadine recounted when her fibre work, *Heirlooms 2: Cycles of Genocide*, was being de-installed in the National Gallery of Jamaica Summer Exhibition (2019) “[a] curator saw it and...invited [her] to participate in the [Kingston] Biennial, [2022].” The curator described her fibre work as “strong.” Internationally, *Trapped* has evoked emotional responses and appreciation from members of the public who have been prompted by her work to resolve their relationship with their parent(s).

## CHAPTER FOUR

### Conclusion

As aforementioned, Western art history's marginalisation of women has rendered them and their work as simplistic or superficial. The experiences of these four Caribbean female fibre artists have proven otherwise. Their work dispels Western's art history's devaluation of women artists and media traditionally associated with the domestic space. By reclaiming, re-imagining and legitimising such media, these artists disrupt stereotypes in Western feminism and Western art history by creating intellectual conversations on socio-political topics such as gender, socio-economic marginalisation, violence and the importance of human value and visibility. Each artist discusses different aspects of these topics and does this from different perspectives and experiences. Though each artist is of the Caribbean they do not comprise a homogenous group of "third-world" women who are "oppressed...tradition-bound and uneducated...[in contrast to the] first world woman" (qtd in Baldwin 19). Rather, each is educated and autonomous with her own individual voice, artistic practices and experiences. Bryan-Wilson state that. "Some of the most vital interventions regarding how textiles bring together corporeality, materiality, community building, history making, race, class, and gender have come from female visual artists" (14). Michaela Regis, Nadine Hall, Katrina Coombs and Ebony G. Patterson are no exception. Each artist has experienced acceptance and appreciation of her work from fine art communities and members of the public though they acknowledge that there is much room for improvement. They have managed to harness the "The physical and intimate qualities of [fibre that] allow it to embody memory and sensation and become a quintessential metaphor for the human condition" (Bryan-Wilson 12).

Their artworks have been received, for the most part, with questions and conversations surrounding topical issues and their use of media. These are the desired outcomes for the artists as each strives to bring visibility to the invisible, give voice to the silent and honour their experiences as well as the experiences of others. Sexism, racism and colourism still exist within the artworld but positive reception of these artists within the fine art communities is evidence of a cultural shift in the Western art. By using media and techniques which were traditionally marginalised in Western art history, these artists, as Cross suggests, “provide clarity to various social and cultural underpinnings that inform their artistic process” (1). They add value to and visibility for Caribbean female artists and discourses and bodies that are often overlooked.

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## APPENDIX A

<b>Some Key Artist Exhibitions</b>	
<p style="text-align: center;">Ebony G. Patterson</p> <p>(Jamaica and Chicago based)</p>	<p>She has an extensive body of work incorporating textiles and fibre exhibited locally, regionally, and internationally.</p> <p>Group exhibitions include: “<i>Eclipse</i>”, <i>7th Athens Biennale</i>, Athens, Greece (2021); “<i>Making Knowing: Craft in Art 1950-2019</i>”, The Whitney Museum of American Art, New York, NY (2021); <i>Beyond Fashion</i>”, National Gallery of Jamaica, Kingston, Jamaica (2018).</p> <p>Solo exhibitions include: “<i>Cheap &amp; Clean: Interrogating Masculinities</i>,” Alice Yard (Port-of-Spain, Trinidad) 2012 and “<i>...when the cuts erupt...the garden rings...and the warning is a wailing...</i>” Institute of Contemporary Art, San Jose, CA (2022).</p>
<p style="text-align: center;">Katrina Coombs</p> <p>(Jamaica based)</p>	<p>Exhibited textile and fibre works locally and internationally notably from 2010- 2022 in various group exhibitions and a solo exhibition in 2020 entitled “<i>Iyami Aje</i>”, Gene Pearson Gallery, Kingston, Jamaica. Group exhibitions such as: “<i>Intricate: Complexity and Beauty Sewn Up</i>”, SOFA Chicago 2019, Chicago, USA and “<i>Jamaica Biennial 2014</i>”, National Gallery of Jamaica, Kingston, Jamaica.</p>
<p style="text-align: center;">Michaela Regis</p> <p>(Trinidad based)</p>	<p>An upcoming artist that has exhibited her fibre work locally in a group exhibition entitled “<i>Roots &amp; Routes, The Migrant and Refugee Woman</i>,” Arnim’s Art Galleria LTD, Gulf View La Romaine, Trinidad, 2022.</p>
<p style="text-align: center;">Nadine Hall</p> <p>(Jamaica and Miami based)</p>	<p>Nadine Hall has presented and exhibited her fibre works through a residency internationally and group exhibitions locally such as “<i>Trapped</i>”, 2018, Diaspora Vibe Cultural Arts Incubator, Miami; “<i>Heirlooms 2: Cycles of Genocide</i>,” NGJ Summer Exhibition, National Gallery of Jamaica 2019, Kingston, Jamaica.</p>

## **APPENDIX B**

### **Sample Interview Questions**

1. How did you get involved in art?
2. How long have you been an artist?
3. What made you decide to use the medium of fibre or become a fibre artist?
4. What do you think is the public's perceptions of Caribbean female fibre artists, locally, regionally, and internationally?
5. How has your artwork(s) been received by the fine art community?
6. How have your life experiences influenced your work; social, political, and cultural?
7. Do you see your work engaging with a feminist ethos?

## APPENDIX C

### Pregnant Belly Bags (Blue)



Fig.1 Regis, Michaela. *"Pregnant Belly Bags."* 2021, crocheted, acrylic yarn and foam stuffing, courtesy of the artist.

APPENDIX D

Pregnant Belly Bags (Flesh Tone)



Fig.2 Regis, Michaela. *"Pregnant Belly Bags."* 2021, crocheted, acrylic yarn and foam stuffing, courtesy of the artist.

## APPENDIX E

### Pregnant Belly Bags (Burgundy)



Fig. 3 Regis, Michaela. *"Pregnant Belly Bags."* 2021, crocheted, acrylic yarn and foam stuffing, courtesy of the artist.

**APPENDIX F**

**Void (Front View)**



Fig. 4 Coombs, Katrina. “*Void (front view)*.” 2015, starched mixed fibres, 7.5x7.5 feet, <https://katrinacoombs.wordpress.com/artwork/sculptureinstallations/transcend-2019/>

**APPENDIX G**

**Void (Back View)**



Fig. 5 Coombs, Katrina. "Void (rear view)." 2015, starched mixed fibres, 7.5x7.5 feet, <https://katrinacoombs.wordpress.com/artwork/sculptureinstallations/transcend-2019/>.

## APPENDIX H

### Grounded



Fig. 7 Coombs, Katrina. "Grounded." 2018,

<https://katrinacoombs.wordpress.com/artwork/sculptureinstallations/grou>

## APPENDIX I

### Transcend



Fig. 6 Coombs, Katrina, "*Transcend.*" 2019,

<https://katrinacoombs.wordpress.com/artwork/sculptureinstallations/transcend-2019/>.

## APPENDIX J

### Swag Swag Krew



Fig. 8 G. Patterson, Ebony. “Swag Swag Krew (from the *Out and Bad Series*) (installation view, *John Michael Kohler Arts Center*).” 2011–14, cotton, velvet, lace, plastic, and mixed media, <https://www.largeup.com/2015/11/10/visual-culture-ebony-g-patterson-explores-dancehall-gender-in-dead-treez/>.

APPENDIX K

The Passing (Dead Daddi)



Fig. 9 G. Patterson, Ebony. "*The passing (Dead Daddi).*" 2013, Hand embellished tapestry, 90 x 68 inches, Chicago Hirshberg Collection, LA, <https://www.madmuseum.org/exhibition/ebony-g-patterson-dead-treez>

APPENDIX L

Of 72 Project



Fig. 10 G. Patterson, Ebony. “*Of 72 Project.*” 2012, Digital print on embellished bandanas, 1 of 73 parts, 21 × 21 in, Seattle Art Museum, <https://www.artsy.net/artwork/ebony-g-patterson-of-72-project>.

APPENDIX M

Heirlooms 2: Cycles of Genocide



Fig. 11 Hall, Nadine. “*Heirlooms 2: Cycles of Genocide.*” 2018, noose, toothpicks, wool, and red crochet thread, dimensions variable, courtesy of the artist.

**APPENDIX N**

**Trapped**



Fig. 12 Hall, Nadine, “Trapped.” 2013, sheer fabric, printed and reverse applique butterflies, 62" x 19" each, <https://sugarcinemag.com/2017/08/studio-visit-nadine-hall/>.