

ABSTRACT

Visualizing Trinidad's Political Discontent:
The Contemporary Art of Christopher Cozier
and Richard Mark Rawlins 1990-2012.

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The study owes its existence to my dual interests in contemporary art and state politics. While this art-politics nexus has been developed by scholars focused on the Hispanophone Caribbean, such an examination within the Anglophone Caribbean has not been as thoroughly explored. The main focus therefore is a study of the intersection between contemporary art and politics, with a specific focus on political discontent, in post-colonial Trinidad. Using coloniality, a subset of post-colonial and critical theory as a guide, I examine the work of two contemporary artists: Christopher Cozier and Richard Mark Rawlins. Analysing specific pieces of art, I investigate how the socio-political ruptures created by Trinidad's colonial history have provided stimuli for contemporary art as political critique in post-colonial society. Additionally I compare and contrast the form and content of their work in order to construct a description, though not definition, of Trinidadian political art.

Keywords: Trinidad, post-colonialism, coloniality, contemporary art, political art.