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Theories of Space and Place in Abstract Caribbean Art
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How does one define the concepts of space and place and further translate those theories to the Caribbean region? Through abstract modes of representation, artists from these islands can shed light on these concepts in their work. Involute theories can be discussed in order to illuminate the larger Caribbean space and all of its components in abstract art. The trialectics of space theory deals with three important factors that include the physical, cognitive, and experienced space. All three of these aspects can be displayed in abstract artwork from this region. By analyzing this theory, one can understand why Caribbean artists reverted to the abstract style—as a means of resisting the cultural establishments of the West.

To begin, it is important to differentiate the concepts of space and place from the other. The scholar W.J.T. Mitchell claims that both space and place are polar opposites of one another.¹ Mitchell defines place as a physical location on a map, which has clear boundaries.² In contrast, space is described as a figurative arena, one that has indeterminate borders.³ If one applies these notions specifically to the Caribbean, the physical place is a region of dispersed islands. The Caribbean space can be considered “diasporic,” commonly of the African diaspora that closely connects to historical experiences that also belong to the United States.⁴

In terms of this diaspora, it is no surprise that Caribbean people, especially artists, sought to redefine their identity. They often did so through mediums such as art, in order to cope with emotions of despair over their ancestors being torn from their homeland.

¹ Mitchell, W.J.T. "Space, Place, and Landscape." Preface. *Landscape and Power*. 2nd ed. Chicago and London: U of Chicago, 2002. p. Viii. Print.

² Mitchell, p. Viii.

³ Mitchell, p. Viii.

⁴ Wainwright, Leon. "Americocentrism and Art of the Caribbean: Contours of a Time—Space Logic." *Journal of American Studies*, Cambridge University Press. May 2013. p. 417.

Individually, these diasporic persons utilized art as a vehicle to represent new cultures and traditions being forged in the Caribbean and harken back the past as well.⁵ Artists rebelled against formal modes of art making, and turned to abstract art. This shift helped artists avoid the possibility of being “typecast” by Western cultural institutions.⁶

Abstract art, by definition is:

A trend in painting and sculpture in the twentieth century. Abstract art seeks to break away from traditional representation of physical objects. It explores the relationships of forms and colors, whereas more traditional art represents the world in recognizable images.⁷

Considering the context of this definition, Caribbean artists engage in this style to find a break from the traditions of formal representations, and to look at the physical Caribbean landscape as a means of introspection. Representing the scenery of the Caribbean in an abstract manner, instead of realistically depicting the region, breaks from traditional artistic representations of the physical place.

The theory that is the focus of this discussion is Edward Soja’s theory of the “trialectics of space.”⁸ This theory is tripartite, with the first tier of the methodology titled *Firstspace*. Soja characterizes *Firstspace* as an objective component, which centers on the physical place, tending to favor “materiality, and to aim toward a formal science of space.”⁹ The *Secondspace* is one’s perception of a physical place.¹⁰ Being that *Secondspace* is a cognitive, it exists as a space that is constructed in the mind.

⁵ Poupeye, Veerle. “Revolution, Anti-Imperialism and Race Consciousness.” *Caribbean Art*. New York, NY: Thames and Hudson, 1998. p. 111. Print.

⁶ Poupeye, p.113.

⁷ "Abstract-Art." *The American Heritage® New Dictionary of Cultural Literacy, Third Edition*. Houghton Mifflin Company, 2005. 14 Nov. 2015.

⁸ Pearce, Marsha. "Caribbean Cultural Studies." *Caribbean Cultural Studies*. Web. 14 Nov. 2015. p. 7.

⁹ Soja, Edward W. "The Trialectics of Spatiality." *Postmodern Geographies: The Reassertion of Space in Critical Social Theory*. London: Verso, 1989. p. 75. Print.

¹⁰ Pearce, p. 7.

ThirdSpace combines both the physical place and the perceptive space; this space is “the lived experience.”¹¹

Frank Bowling was an artist from Guyana who worked in the abstract expressionist style. Bowling spent most his life, from 1950 on, at a distance from the Caribbean art world, in London and New York City. Bowling moved to Britain in 1950, and remained there for ten years until he moved to the United States. He



Figure 1

resided in the city during the reign of the New York School painters. His series titled *Map*

Paintings, from 1971, exemplifies an attention to the Caribbean *Firstspace*. The artist began working with overhead projectors and stencils to produce outlines of places like the continent of South America and the country Guyana. By tracing these physical places, and the human “built environment” and borders around them, Bowling is calling attention to the *Firstspace*—one that specifically borders the Caribbean.¹²

Guyana is a place, as scholar Ben A. Heller describes, “where Caribbean cultures meet their Others and take shape in contact with (in opposition to?) other cultures.”¹³

Figure 1 depicts Bowling’s *Australia to Africa* piece. This work calls attention to the geography and “spatial data patternings of *Firstspace*.”¹⁴ Yet, the differentiation of the hard edge outlines of the continents, to the very light, almost transparent lines, could

¹¹ Pearce, p.7.

¹² Soja, p.75.

¹³ Heller, Ben A. “Multiculturalism, Caribbean Space, and Identity at the Margins: Two Cases” *Research in African Literatures* 28.4 (1997): p.71. Web.

¹⁴ Soja, p.75.

suggest a geographical diaspora that Bowling experienced throughout his life. Bowling's sense of displacement, that is illustrated here, could be the result of growing up in a chaotic region of mixed cultures. The blended orange and yellow colors are suggesting a mood of discomfort or uncertainty—heightening the theme of displacement throughout the piece.

Another Guyanese painter, Aubrey Williams, focuses more on the Caribbean *Secondspace*, versus the physicality of the region's Firstspace. Williams studied in London at the St. Martin's School of Art in 1954.¹⁵ He remained in Great Britain for the



rest of his life but always considered himself a Caribbean artist. Williams' work presents his own perception of the original landscapes and myths of pre-

Columbian Guyana.¹⁶

Figure 2 displays William's *Hymn to the Sun IV (Olmec Maya series)*. Here Williams is painting a tribute this extinct Caribbean civilization, by conceptualizing his personal view of it.¹⁷ Through his artwork Williams is devising the Caribbean Secondspace. Soja notes, "*Secondspace* is the interpretive locale of the creative artists and artful architect, visually

¹⁵ MacLean, Geoffrey. "Aubrey Williams: Tapping the Source - Caribbean Beat Magazine." *Caribbean Beat Magazine*. MEP Publishers, 01 Oct. 1992. Web. 15 Nov. 2015.

¹⁶ MacLean.

¹⁷ MacLean.

or literally re-presenting the world in the image of their subjective imaginaries.”¹⁸

Heller’s discourse on persons, like Williams, who originated from Caribbean borderlands, is helpful for understanding William’s decision to re-create the past through the use of the *Secondspace*. Tracing literary sources of folklore and myths is Williams “tug at the Caribbean imaginary, unsettling it and in the process making it come clear.”¹⁹ The artist’s depiction of these extinct societies in his *Olmec Maya Series* provides us with a visual record of Williams’ desire to represent his own perception of the Caribbean past.

His intense, fractured, illustration of colored forms, speak to his diaspora for the



indigenous, in an abstract manner.

Furthermore, the disciplines of the *Firstspace* and *Secondspace* can be combined to achieve the *Thirdspace*, or in other words the “lived experience.”²⁰ The best example of the *Thirdspace* in abstract art took place in the 1980s with the new wave of autobiographical expressionist

painting.²¹ Two key artists to note are Milton George and Jose Perdomo. **Figure 3**, *Time Moves Away* by Milton George portrays George’s own view of the Caribbean landscape that connects directly to his lived experiences. George’s artworks are all self-referential, always including his own portrait in the abstracted landscape that he creates.²² It is my

¹⁸ Soja, p. 79.

¹⁹ Heller, p. 81.

²⁰ Pearce, p.7.

²¹ Poupeye, Veerle. “The Self and the Other.” *Caribbean Art*. New York, NY: Thames and Hudson, 1998. p. 168. Print

²² Poupeye, p.168.

hypothesis that we see his portrait here, in the center of the composition as the larger than life surreal figure. He creates these abstract paintings through his own physical and cognitive connections to the Caribbean space around him.

Jose Perdomo's work, **figure 4**, *The Magical World of JOP #17* is a part of this continuous "visual diary" in which Perdomo comments on his personal experiences and appropriates images from his own society, which often relate to Taino art.²³ Many critics characterize his style to be similar in nature to expressive graffiti art, reminiscent of Jean-Michel Basquiat.²⁴ Similar to George, Perdomo paints his own personal *Thirdspace*,



however, he does not insert himself in it as George does.²⁵

After examining the Trialectics of Spatiality in abstract Caribbean art, one could conclude that *Thirdspace* is perhaps the most authentic portrayal of the Caribbean region in abstract art.

This is due to the fact that this

component of space is far more complex than a painted reproduction of the physical landscape, and a painted stereotype or perception of this landscape and the culture within it. When native Caribbean persons, those who spend their daily lives in the region, paint the *Thirdspace*, the artworks that they create are true testaments to their individualized identity on the islands. Even though the artists Frank Bowling and Aubrey Williams have

²³ Poupeye, p.168.

²⁴ Poupeye, p. 168.

²⁵ Poupeye, p. 168.

clear elements of *Firstspace* and *Secondspace* in their work, these artists do not omit the element of *Thirdspace* in either of the paintings that were discussed.

Taking Frank Bowling into consideration, the artist projects clear outlines of the *Firstspace*, but his unique way of replicating the physical landscape also requires introspection, and reflection on his own feelings towards it. Therefore, the *Thirdspace*, Bowling's own lived experiences, is not omitted from his artistic process. This idea relates to the scholar Berquist, as he states, "the question of 'where' always requires the question 'according to whom.'"²⁶

In regards to Aubrey Williams' cognitive replication of the Caribbean *Secondspace*, Williams still regards the current physical landscape of Guyana as a point of reference for recreating his own perception of the same land in the indigenous past. He comments, "What else have I got? I have come out of South American earth, South American history and South American happening."²⁷ This statement reaffirms the notion that Williams does not ignore the physical landscape of Guyana when he produces his work. It is both the objectivity of the land, combined with his own experiences (*Thirdspace*), that helps him to recreate his own perception of the past (*Secondspace*). These points recall the second part of the previously mentioned Berquist statement, "there is no magical space to stand from which one can observe space without perspective."²⁸

After examining Caribbean perspectives of Soja's theory, for comparison, what is the outside perception (*Secondspace*) of the Caribbean region? Currently, the West is in a position of empowerment and greatly influences the tourist gaze on the Caribbean region.

²⁶ Pearce, p. 7.

²⁷ MacLean.

²⁸ Pearce, 8.

The western superpowers portray the Secondspace of the Caribbean as one that is “pre-modern.”²⁹ Media sources throughout the Euro-America’s glorify western-made resorts within the Caribbean. This visual imagery entices the tourist and the tourist gaze looks upon these getaways as pure forms of paradise, untouched by the speed of industrialization.³⁰

The Caribbean experienced space (*Thirdspace*) can combat the Western perceptions (*Secondspace*), of this region. Theorist John Urry notes that “the objects of [a] tourist gaze will not necessarily bear putative similarity to an ‘authentic’ architecture or geography of local culture.”³¹ Without an objective understanding of the physical place, the Western perception is less authentic to the realistic landscape of the region, versus one of a Caribbean native. It is possible for an outsider to have a “lived experience” as a tourist for a point of reference of the “Caribbean,” but it does not compare to the amount of understanding of a locals reality. A Caribbean artist’s introspection of their own lived experiences in the midst of this diversified region, one that is always at flux, is imperative to combatting Western criticism. Self-awareness, and the continuous understanding of one’s place in their own space makes it difficult for any outsiders to tell these artists who they should be and what their work should represent. Therefore, abstract artwork by Caribbean artists that utilizes Soja’s ThirdSpace, creates the most bona fide examination of the region.

²⁹ Titley, Gavan. *Global Theory and Touristic Encounters*. Irish Communications Review, Vol. 8, 2000. 3 May, 2005. p. 82

³⁰ Titley, p. 82.

³¹ Pearce, p. 9.

Extended Annotated Bibliography

"Abstract-Art." *The American Heritage® New Dictionary of Cultural Literacy, Third Edition*. Houghton Mifflin Company, 2005. 14 Nov. 2015.

This source defines the art movement **abstract** expressionism in a straightforward manner. It provided contemporary examples of the style in a variety of contexts. Some of these included the **Nazi parties** rejection of the style, high-art dessert concepts, and the online abstract **art market**.

Keywords: Abstract art, Nazi party, high-art, art market.

Deal, William, *Simulating Pure Land Space: The Hyperreality of a Japanese Buddhist Paradise*. <<http://www.cwru.edu/affil/GAIR/papers/99papers/jberquist.html>>.

This article explores the concept of **hyperreality**. When one explores a hyperreality, their notion of the real and imaginary intersects, and the realm of reality and simulation operates without any differences. Interestingly, this concept of hyperreality can be applied to **Soja's theory of the tripartite space**, in relation to Heian Buddhists.

There is a building called Phoenix Hall that provides a simulation of the Heian's "Pure Land"—a holy realm. In Soja's theory, there are three types of spaces, the first, and second, and third space. The Firstspace is defined as the material space, the Secondspace is the conceptual space, and the ThirdSpace is the experienced space. For the Heian Buddhists, the Firstspace of Phoenix Hall has been considered a hyperreality because it not only can be verified as a real experience, but also a simulation of the "Pure Land."

Keywords: Hyperreality, Soja's theory of the tripartite space.

Douglas, Andrea N. "Facing the Nation: Art History and Art Criticism in the Jamaican Context." *Small Axe* 8.2 (2004): 49-60.

This source elaborates on the shared public experience in Jamaica in terms of the **artistic aesthetic** of the nation. Emphasis is placed not just on the physical appearance of the landscape but also the personal vision of each artist who depicts it as well. Much controversy has risen about how the **Jamaican nationalist art** institutions should define themselves. A theory discussed throughout this article is the Rhizome theory. The theory counters the outlook on history as a linear progression throughout time, and provides a way to decenter history from a linear and progressive discourse. In turn, this theory opens up a historical discussion of the Jamaican nationalist image in terms of a **hybridity of cultures**, and **blurred national boundaries**. The idea of the **Caribbean diaspora** is considered, and somewhat refuted due to the possibilities of one now being able to connect to parts of the world through the use of technology. Overall, Andrea N. Douglas asserts why the search for a Jamaican nationalist aesthetic continues to be indeterminate due to individual interpretations of the terms Jamaican, Jamaican artist, and Jamaican art being inconsistent to define in modern times.

Keywords: Artistic aesthetic, Jamaican nationalist art, hybridity of cultures, blurred national boundaries, Caribbean diaspora.

Heller, Ben A. *Landscape, Femininity, and Caribbean Discourse*. The Johns Hopkins University Press, 1996.

This article examines the Caribbean discourse between the physical landscape of the islands and the identity of persons within the culture. One prominent concept that is illuminated throughout this discussion is that many scholars have categorized the **Caribbean landscape** as one that is feminine. With the application of a **gendered identity** to this specific landscape, Ben A. Heller poses questions that include: how does the

generalization of the feminine landscape affect the female writer when she is writing from a female perspective, and how does one insert themselves in this discussion from a communal perspective when the categorization for the landscape only reflects the relation to the female gender? Overall, Heller references a variety of writing that examines issues of both **national and regional identities** that were prevalent during the twentieth century.

Keywords: Caribbean landscape, gendered identity, national and regional identities.

Heller, Ben A. "Multiculturalism, Caribbean Space, and Identity at the Margins: Two Cases" *Research in African Literatures* 28.4 (1997): 71–84. Web.

Ben A. Heller's case studies focus on two regions. These are the Makiritare Indian Territory and La Fortuna (a wooded terrain in the mountains of west Panama). Outside writing that discusses Caribbean geography, like the areas examined in this source, analyzes various regions based on **race, identity, and chaos**. These two geographic locations that Heller has selected are both bordering other countries. Overall, Heller's argument is that Caribbean borders like these two foster either a sense of **imaginary folklore** or **otherness** based on his interpretation of the outside literature on these spaces. A multitude of ethnicities occupy regions like these peripheral territories. Heller suggests that due to the diversity of these kinds of places, one should not discount the physical appearance of the landscape, and the mystic literature on these spaces. This kind of literature presents tales that may be based on cognitive perceptions and experiences of the regions occupants. These accounts can be helpful when one is attempting to understand the complex moral and economic factors that are associated with the Caribbean.

Keywords: Race, identity, chaos, imaginary folklore, otherness.

Hudson, Brian J. *Landscape as Resource for National Development: A Caribbean View*. Geographical Association, 1986.

Brian J. Hudson examines the dual meaning of the term **landscape**. He calls attention to the fact that landscapes provide economic benefits for a country in terms of its resources and its physical appeal to the tourist industry. In the **industrial western world** the quality of a region is emphasized in terms of its positive cultural, and economic benefits. However, Third World countries often have landscapes that are not considered by Western minds in terms of what kind of modifications and promotions of the landscape can be made to accommodate its inhabitants. Instead, these locations are being altered to support the visiting tourists that are coming to these regions, versus the locals that are living there. Overlooking a nation's own people and their needs can impact the development of the **Caribbean's national identity and moral**.

Keywords: Landscape, industrial western world, Caribbean's national identity and moral.

Kempadoo, Roshini. *'Ghosting' (In)Visibility and Absence of Racialized Caribbean Landscapes*. Palgrave Macmillan Journals, 2004.

The artwork *Ghosting* is both a digital and interactive art piece. It exhibits images of the contemporary period that are reactions to a racially charged period in Trinidad from 1838-1948. **Slavery** was abolished, which led to the demise of the plantation system. Indentured servant labor and the constant debate for human rights remained the continuous discourse during this era. This artwork examines the space of the plantation, questioning its relation to both negation and visibility during the time. Its themes include the control and surveillance of **the other** and the **invisibility** of the enslaved. These topics

encourages spectator engagement of the diverse experienced space of the plantation which was imbedded with both Caribbean and British cultures.

Keywords: Slavery, “the other”, Invisibility.

Lawton, R. “Space, Place and Time.” *Geography* 68.3 (1983): 193-207

R. Lawton examines the subject Geography and questions why it is prevalent. Lawton defines it as a topic that relates to the multi-dimensions of space, place, and time. He explains the rise of both **human and locational geography** operating on a variety of scales. This is simply because space (the physical space) and time within the space is measured in multiple ways. Space is also multi-faceted because it can be measured by using mathematics, specifically geometry, in terms of the physical distance it occupies on a map. Additionally, space is not simply quantitative, but is embedded with human perception and experience. **Perceived space** is reliant on an individualized perception. The idea of experiencing a space is a way to understand and measure the social parameters of it. This type of analysis of space is subjective and individualized in accordance to the person experiencing it. Belonging to a region is also addressed, and this ultimately has to do with ones inhabitation of a territory and the relationships within that place.

Keywords: Human and locational geography, perceived space.

MacLean, Geoffrey. "Aubrey Williams: Tapping the Source - Caribbean Beat Magazine." *Caribbean Beat Magazine*. MEP Publishers, 01 Oct. 1992. Web. 15 Nov. 2015.

This source provides a synopsis of the artist **Aubrey Williams**. It goes into great detail about Williams’ early education and his growing interest of **pre-Columbian art**. A

variety of inspirations have influenced the abstract nature of Williams' work. These include **Latin American animals** (mostly birds), the Soviet composer Dmitri Shostakovich, and **indigenous pre-Columbian art forms**. Geoffrey MacLean asserts that Williams' artistic style was not easy to describe, and his consciousness for the fragility of civilizations—mainly those in the Caribbean, was paramount.

Keywords: Aubrey Williams, pre-Columbian art, Latin American animals, indigenous pre-Columbian art forms.

Mitchell, W.J.T. "Space, Place, and Landscape." Preface. *Landscape and Power*. 2nd ed. Chicago and London: U of Chicago, 2002. Print.

In the preface of this book, W.J.T. Mitchell identifies that the purpose of his writing is to view the term **landscape** as an action, rather than a noun. Mitchell then addresses the two directions that the study of landscape has taken in the 21st century. The first major shift in landscape painting is one that is contemplative. Second, is the interpretive method, which attempts to decode the landscape and all of its signals. This book aims to take both of these methodologies and use them as tools to explain what the landscape physically does.

Keywords: Landscape.

Paul, Annie. "The Enigma of Survival: Traveling beyond the Expat Gaze." *Art Journal* 62.1 (2003): 48-65.

The intention of this article is to differentiate the concept of **modernity in Trinidad** from the rest of the western art world. In American and Britain modernism is more clearly defined through the media and scholarly sources. In Trinidad, an artist's search for some kind of **identity** is often the reason why many artists are eager for stylistic and

conceptual instruction. Being that technology collapses the space between the West and the Non-West, it is the intention of these Third World persons to reference the media and advertising especially because of its praise as a modern medium. This Caribbean obsession with **modern and national symbols** is often a broad generalization made by many including those who enter the discussion with an **expat gaze** from outside of the Caribbean. However, **Caribbean expatriates** are also individuals to consider in this discourse. Often, these individuals go abroad to delve in further to their obsession with the modern artistic techniques that are done on a global scale. These people may desire to bring these experiences back to the Caribbean and use their fresh perspectives to develop their own artistic version of a **national vision** or outlook. Nationalists find these citizens to be far too embedded in outside cultures often exile some of these travelers. Ultimately, Annie Paul encourages a discussion that is less concerned with “the rest of the world versus the Caribbean”, and the acceptance of a more universal vision, which may differ slightly from the nationalist ideals.

Keywords: Modernity in Trinidad, Identity, modern and national symbols, expat gaze, Caribbean expatriates, national vision.

Pearce, Marsha. "Caribbean Cultural Studies." *Caribbean Cultural Studies*. Web. 14 Nov. 2015.

Marsha Pearce explains that topic of Caribbean cultural studies is a continuous discussion without a time in history that can be pinpointed as a clear beginning. Topics addressed throughout the essay include **space, place, subjectivity, transformation, transcendence, transculturation, and transplantation**. Pearce’s writing remains open ended and receptive of the contributions of other scholars in the field. However, Pearce takes

some stances on arguments such as the **Caribbean perspective** in art making being more authentic than the **western tourist gaze**.

Keywords: Space, place, subjectivity, transformation, transcendence, transculturation, transplantation, Caribbean perspective, western tourist gaze.

Pente, Patti. *Soil: Threshold Spaces of Subjectivity, Pedagogy, and Place in Landscape Art*. Illinois: University of Illinois Press, 2010.

This article explains the connections between the **landscape as a place**, art, and **pedagogy**. Patti Pente addresses eight artworks, and explains the processes related to them. In examining these works, she addresses the **metaphors of nature** embedded in them that relates to **nationalism**. It is her intention to combat these nationalistic interpretations with presenting these landscapes as teaching tools, which enable the **discovery of the self**, versus a national exploration. Pente also weaves in the **division of touch theory** of Jean-Luc Nancy and Jacques Derrida. This philosophy centers on the idea of touch as a type of instantaneous cognition that is guided by one's personal experiences. Drawing on examples of this theory in works of art, Pente explains how individual experiences of touch are subjective, and exist as a gateway of understanding the place in which one inhabits.

Keywords: Landscape as a place, pedagogy, metaphors of nature, nationalism, discovery of the self, division of touch theory.

Poupeye, Veerle. "Revolution, Anti-Imperialism and Race Consciousness." *Caribbean Art*. New York, NY: Thames and Hudson, 1998. Print.

This chapter *Revolution, Anti-Imperialism and Race Consciousness* discusses a timeframe that starts in the **1950s and 1960's**. The main aim of this chapter is to provide examples of Caribbean artists that are working against more formal and traditional styles

and as well as the impact of the **schools of political art** from which they came. A lot of the artwork that is exemplified presents a reaction against the political turmoil of the era. Regions that are specifically focused on art **Puerto Rico, Cuba, and South America**.

Keywords: 1950's and 1960's, schools of political art, Puerto Rico, Cuba, South America.

Poupeye, Veerle. "The Self and the Other." *Caribbean Art*. New York, NY: Thames and Hudson, 1998. Print.

This chapter, *The Self and the Other*, is formally discussing the role of **identity** in Caribbean Art. Identity becomes more of a personal introspection in this chapter, often relating to the **existential**. Artworks discussed in this section are displaying a clear break from **political commentary**, and becoming far more **abstract**. These pieces also stray from the drive of the nationalist schools to represent a uniform vision of the **indigenous** people and their landscape. Artwork becomes more **autobiographical**, with more artists becoming self-aware.

Keywords: Identity, existential, political commentary, abstract, indigenous, autobiographical.

Powell, Kimberly A. *Remapping the City: Palimpsest, Place, and Identity in Art Education Research*. National Art Education Association, 2008.

Kimberly A. Powell claims that the **constructed landscape** works as a deposit for culture, and is created through the moral of this culture, its traditions and contemporary norms. According to Powell, **postmodern theories** on topics such as **the discovery of the self**, culture, etc. are based on the subjectivity of personal perceptions and discourse of the place. Specifically, Powell applies these conjectures to Panama City, Panama. She uses the metaphor for the **palimpsest**—a figurative manuscript or type of literature. This

“document” has been altered from the original script, in order to add new writing but of which still contains remnants of the primary text. Powell applies this metaphor to manmade environments, which are involved in a continuous discourse of the historical, cultural, and social idea of the place. These places contain complex relationships, specifically between cultural, material, visual, and social experiences. Overall, Powell is addressing these topics to see how the **postmodern and post-colonial theories** are applied to visual art making, which seeks to represent metaphors for discovery of the self, hybridity, and representation.

Keywords: Constructed landscape, postmodern theories, discovery of the self, palimpsest, post-colonial theories.

Sharman, Russell Leigh. “The Caribbean Carretera: Race, Space and Social Liminality in Costa Rica” *Bulletin of Latin American Research* 20.1 (2001): 46–62. Web.

Russell Leigh Sharman specifically focuses on the highway that provides the link between Limon and Costa Rica. Throughout this essay, Sharman discusses this highway as a symbol for hierarchy in Costa Rica’s mainstream culture. Factors that contribute to this discussion include **race**, racial perceptions, and community. Victor Turner’s theory of **spatial liminality** is expanded upon in this article as well. The theory, in sum, includes individuals who are in a state of “**inbetweenity**.” Essentially, those who did not necessarily belong to the societies that they were previously from, yet not fully integrated into their new culture either. Sharman applies this theory to **Afro-Latin Americans** and their relation to **Costa Rica** and this divided highway.

Keywords: Race, spatial liminality, “inbetweenity, Afro-Latin American, Costa Rica.

Soja, Edward W. "The Trialectics of Spatiality." *Postmodern Geographies: The Reassertion of Space in Critical Social Theory*. London: Verso, 1989. Print.

This chapter, *The Triialectics of Spatiality*, is a critical response to the text *The Production of Space* and the writings of the scholar Lefebvre. The main focus of this writing is spatial theory and social spaces. Specifically, the text *The Production of Space* is reappropriated here to expand upon, and provide a more concise analysis of the Thirdspace in the triialectics of spatiality theory.

Keywords: *The Production of Space*, Lefebvre, spatial theory, social spaces, Thirdspace, triialectics of spatiality theory.

Speake, Janet. "Sensational Cities" *Geography* 92.1 (2007): 3–12. Web

This article calls attention to what characteristics make cities vibrant and sensational. Janet Speake addresses the following factors that contribute to this classification. These include: grand building designs, cityscapes, as well as cultural and athletic functions to just name a few. Speake investigates how the following facets relate to urbanism and how they affect the inhabitants and visitors of the city. She analyzes the urban gaze—essentially, the newfound excitement of viewing the dynamic and individual qualities of urban spaces. Also, she explains how this gaze has positive and negative affects on those under the gaze that are active participants in the urban place.

Keywords: Urbanism, urban gaze, urban place.

Titley, Gavan. *Global Theory and Touristic Encounters*. Irish Communications Review, Vol. 8, 2000. 3 May, 2005.

This essay focuses on the tourist gaze upon the Caribbean region, and what is problematic about this gaze in terms of the identities of those on the islands. Included in this discourse is the examination of the Caribbean national identity and the effects of globalization. What is most problematic about the Caribbean tourist gaze is the way that

the Caribbean is presented as a commodity. This seems to be one of the only forms of entry for the Caribbean region in terms of the global market.

Keywords: Tourist gaze, identities, Caribbean national identity, globalization.

Wainwright, Leon. "Americentrism and Art of the Caribbean: Countours of a Time—Space Logic." *Journal of American Studies*. Cambridge University Press. May, 2013.

This scholarly source focuses on modern and contemporary art. Specifically, it explores attempts to generate a history of art that is related to the African diaspora. Art exhibitions and art-historical studies are examined to gain a better understanding of the transnational Caribbean. Leon Wainwright asserts the claim that a large majority of art from the Caribbean has been classified as "African American," and what one might conceptualize about the African diaspora, correlates with United States history. Therefore, this understanding of the diaspora is situated to an American "center," or in other words is Americentric and is hardly transnational or transatlantic at all. Instead, this article focuses on the Americentrism of the African diaspora and uses a number of artistic examples of this outlook on artists from Trinidad, Guyana, Britain and America.

Keywords: African diaspora, African America.

Illustrations

Figure 1.

Bunker, John. "The Map Paintings: Frank Bowling Interview | Abstract Critical."
Abstract Critical. 10 Oct. 2013. Web. 16 Nov. 2015.

Figure 2.

Aubrey Williams: Atlantic Fire - Walker Art Gallery, Liverpool Museums. Walker Art
Gallery, Web. 16 Nov. 2015.

Figure 3.

"Jose Perdomo." *Pinterest*. Mesa Fine Art, Web. 16 Nov. 2015.

Figure 4.

"Milton George." *Frame Centre Gallery*. Jamaican Fine Art Gallery, Web. 16 Nov. 2015.