





"Simbie"
Beads, sequins, found objects, cotton on wood
19"x15"
2009
Courtesy of MenNou

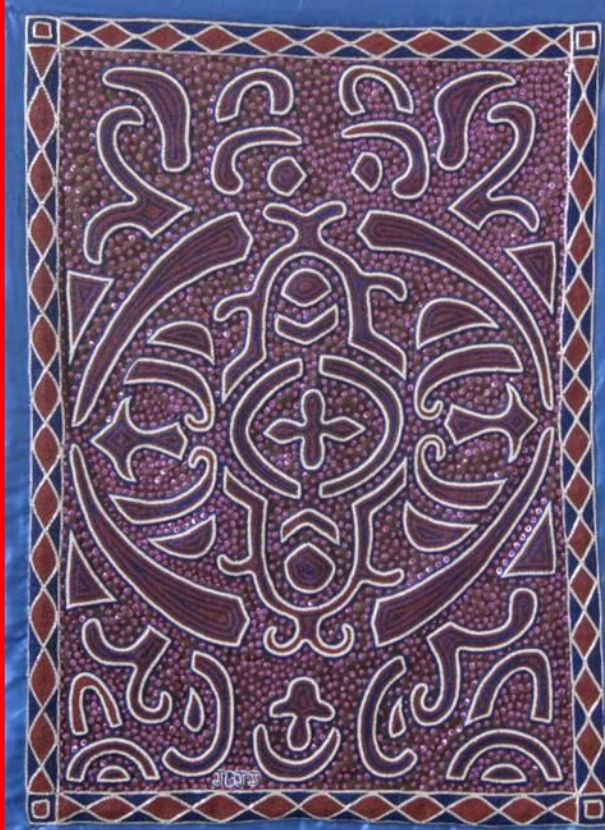
Benoit and Lherisson =
Kongo Laroze

Two young artists from the streets of Haiti that create a fabulous reinterpretation of the sequined Vodou flag tradition using buttons and found objects. For the show they will produce dozens of pieces that will be installed salon style at the Haitian Cultural Arts Alliance.

"Marasa"
Buttons, found objects, material on wood frame
15"x19"
2010
Courtesy of MenNou



Jean-Baptiste
Jean Joseph



"Abstrail"
Beads and sequins on silk and cotton
44"x33"
2009
Courtesy of MenNou



Jean-Baptiste Jean Joseph was born into modest circumstances in 1966 in the small rural town of Bainet near Jacmel in Southeast Haiti. While quite young, he began his career as an artisan weaving baskets in nearby La Vallée, which is well known for that particular craft. He subsequently honed his sewing and needlework skills. For the show he will produce a large number of sequined and beaded pieces that will be installed salon style.

"Baron La Croix"
Beads and sequins on silk and cotton
50"x25"
2009
Courtesy of MenNou



MAKANDAL

An excerpted showing of a new contemporary opera

Produced by Harlem Stage (New York City)

Carl Hancock Rux Concept, Libretto

Yosvany Terry Composer

Edouard Duval-Carrié Visual Design

Friday, December 3, 2010 1

1:00 a.m. & 4:00 p.m.

Directed by **Lars Jan**

Featuring

Carl Hancock Rux

Okwui Okpokwasili

Musicians

Yosvany Terry, Yunion Terry Cabrera,

Pedro Martinez and Manuel Valera

General Manager **James King**

Videographer **Jeremiah Thies**

Stage Manager and Lighting Design **Farley Whitfield**

Production Manager **Dudley Pinder**

Production Assistant **Summer Hill Seven**

Special thanks to **Condola Rashad**

About MAKANDAL

At first glance, *Makandal* tells two stories: one of Francois Makandal, an 18th century Haitian Revolutionary who led a failed slave revolt; and a group of 21st century Haitian, Cuban and Dominican illegal immigrants embarking upon a dangerous boat ride to Puerto Rico. However, *Makandal*, in its reach, is about all people who have yet to fully realize emancipation; it is about the history of colonization, slavery and dysfunctional immigration bureaucracies; the death of men at the hands of ideologues who control both marketplaces and nation states and the global denial of freedom incentives; a subject that is both universal and timely.

MAKANDAL is produced and commissioned by Harlem Stage and the Harlem Stage WaterWorks program

Co-commissioned by The Adrienne Arsht Center for the Performing Arts of Miami-Dade County

WaterWorks is our signature initiative supporting the creation of major new works by artists of color. It was designed to stretch the boundaries of art forms and to create an ongoing and transformative civic discourse between artists and audiences throughout the creation, development and premiere of new work. Previous *WaterWorks* projects included the development and premiere of new works by Bill T. Jones, Sekou Sendiata, Roger Guenveur Smith, and Tania Léon. Along with *Makandal*, new works by Diedre Murray, Jawole Willa Jo Zollar and Nora Chpaumire, Jason Moran and Vijay Iyer and Mike Ladd are in development.

The lead sponsor of *WaterWorks*: 

Additional support: The Nathan Cummings Foundation; the MAP Fund, a program of Creative Capital supported by the Doris Duke Charitable Foundation and the Rockefeller Foundation; The Lambent Foundation Fund of the Tides Foundation; The Andrew W. Mellon Foundation; the Rockefeller Brothers Fund; and The Andy Warhol Foundation for the Visual Arts, and The Harlem Stage Commissioning Circle

WaterWorks is supported, in part, by public funds from the National Endowment for the Arts, the New York City Department of Cultural Affairs, and the New York State Council on the Arts.

Special thanks to the Haitian Cultural Arts Alliance – Mireille Gonzalez, Chair; Edouard Duval Carrié, Artistic Director; Kathleen Murphy, Executive Director; and the Little Haiti Cultural Center – Rasha Soray-Cameau, Manager; Anita Darbonne, Dance Coordinator; Edward Duffie, Production Manager.

MAKANDAL is scheduled to premiere at Harlem Stage in 2012/2013 season as we celebrate our 30th anniversary.

For information about supporting Makandal through the Harlem Stage Commissioning Circle, please contact Renee Danger-James at 212-281-9240, ext. 600. or visit our website at www.HarlemStage.org

ABOUT HARLEM STAGE

Harlem Stage has hosted legendary artists such as Harry Belafonte, Max Roach, Bill Cosby, Abbey Lincoln, Maya Angelou, and Tito Puente. Its primary mission is to perpetuate the Harlem's contributions to American culture by presenting and supporting the development of new work and the work of emerging artists, providing educational opportunities to thousands of public school children each year, and connecting programs to the community's rich cultural traditions. Harlem Stage opened its new facility, the landmarked Gatehouse, in October 2006.

Global Caribbean II: Caribbean Trilogy

Focus on the Greater Antilles

A TRILOGY OF THE POLYSYNTHESIS IN THE CONTEMPORARY CARIBBEAN: EDOUARD DUVAL CARRIE, JOSE BEDIA AND JOSE GARCIA-CORDERO.

Contemporary Caribbean artists consciously reinvent and reassess themselves from the primordial manifestations of their people, exposed to the avant-garde at a global level, they create their own art, authentic, capable of causing us to look inward and to establish the transcendence of our difference, even through the most abstract or minimalist symbolic elaboration of their own ethno-genetic "university" of the same self-defining cultural contradictions ...

Those of José García Cordero (1951), Edouard Duval-Carrié (1954) and José Bedia (1959) are three visual universes capable of allowing a "spectroscopic" reading of the contemporary Caribbean polysynthesis. It is a matter of three auto-significant esthetic proposals ideologically linked, not only through some objective contents in which underlie traditional imagery sources or through some conceptual resolutions that proclaim their vital transmutation of the more radical poetics of the western artistic modernism, without forgetting the "West Indian surrealism" and the reflexive post-expressionism that, at first instance, especially mark each one of their poly-phase symbolic creations.

The recent productions of Duval Carrié, García Cordero and Bedia bring us face to face with three eminently reflexive and ethical creative methods. Their respective metaphorical repertoires explode and dialogue as a mirror of a singular sensibility and a single compromisingly identifying discourse. Rebellious, dear, mystical, thaumaturgies of dreams and vigil ... A playful-speculative temperament distinguishes and links in a crystalline and enigmatic way these three creators and carries them to materialize their images from their particular transmutations and appreciation of the ancient symbols, as well as from their intimate visions of the chaotic postmodernist rituals, the feel for the land, the escape-migration and return-, the magic, the memory, the sociopolitical absurdities and the amazing daily routine of the insular reality.

Thus, Edouard Duval Carrié, José Bedia and José García Cordero, constitute an undoubtedly surprising trilogy and three distinct and complementary expressions of an amazing synthesis of differing signs, symbols, forms, poetics and esthetic practices that proclaim the renewal and ascendancy of contemporary Latin-American and Caribbean art. And, that is precisely one of the reasons why, in the last decades, their work forms an essential part of important private and public collections in the Caribbean, Latin America, Europe and the United States.

Amable López Meléndez

AICA/ADCA

Chief Curator of the Museum of Modern Art. Santo Domingo, Dominican Republic. Nov. 2010.

UNA TRILOGIA DE LA POLISITESIS EN EL CARIBE CONTEMPORANEO: EDOUARD DUVAL-CARRIE, JOSE BEDIA Y JOSE GARCIA-CORDERO.

Los artistas caribeños contemporáneos se retroalimentan conscientemente de las expresiones primordiales de sus pueblos, abriéndose hacia los aportes neovanguardistas a nivel global para crear un arte propio, auténtico, capaz de provocar la mirada sobre nosotros mismos y establecer la trascendencia de nuestra diferencia, incluso a través de las más abstractas o minimalistas elaboraciones simbólicas de la propia "university" etnogenética de las mismas contradicciones culturales identitarias...

Los de José García Cordero (1951), Edouard Duval-Carrié (1954) y José Bedia (1959) son tres universos visuales capaces de admitir una lectura "espectrológica" de la **polisíntesis** en el Caribe contemporáneo. Se trata de tres propuestas estéticas auto-significativas e ideológicamente vinculadas entre sí, no sólo a través de unos contenidos objetivos en los que subyacen fuentes imagéticas tradicionales o de unas resoluciones conceptuales que proclaman su vital transmutación de las poéticas más radicales de la modernidad artística occidental, sin olvidar el "surrealismo antillano" y el posexpressionismo reflexivo que, en primera instancia, marcan especialmente cada una de sus polifásicas producciones simbólicas.

Las producciones recientes de Duval-Carrié, García Cordero y Bedia nos permiten confrontar tres prácticas creadoras eminentemente éticas y reflexivas. Sus respectivos repertorios metafóricos estallan y dialogan como espejo de una única sensibilidad y de un mismo discurso comprometidamente identitario. Rebeldes, lúcidos, místicos, taumatúrgos del sueño y la vigilia... Un temperamento lúdico-especulativo distingue y vincula de manera cristalina y enigmática a estos tres creadores y los lleva a materializar sus imágenes partiendo desde sus particulares transmutaciones y revaloraciones del signo ancestral, así como desde sus íntimas visiones de los rituales del caos posmoderno, el sentido de la tierra, la fuga-migración y retorno-, la magia, la memoria, el absurdo sociopolítico y las maravillas cotidianas de la realidad insular.

Así, Edouard Duval-Carrié, José Bedia y José García Cordero, constituyen una trilogía ciertamente sorprendente y tres expresiones distintas y complementarias de la rigurosidad formal, de la asombrosa síntesis de signos, símbolos, formas, poéticas y prácticas estéticas diferentes que proclaman la renovación y ascendencia del arte caribeño y latinoamericano contemporáneo. Y, precisamente, esa es una de las razones por las cuales, en las últimas décadas, sus obras forman parte de exigentes e importantes colecciones públicas y privadas en el Caribe, Latinoamérica, Europa y los EE. UU.

Amable López Meléndez

AICA/ADCA

Curador Jefe del Museo de Arte Moderno. Santo Domingo, República Dominicana. Nov. 2010.

Special thanks to all participating artists



JOSE BEDIA

Thaumaturgist of a specialized creative practice, in search of a radical imagery of the polysynthesis, more than a symbolic exponent of the Latin-American postmodern art, José Bedia proceeds in the manner of the "new seers": student of the primordial spiritual energies, of multicultural-Amerindian, African, European and Afro-Caribbean symbols and values, transformer of "contaminated" signs and iconographies, he also avails himself of the resources of post expressionist abstraction, but many times his expressive resources stem from reality. In the last ten years, Bedia's work exhibits a thematic openness in which converge the traces of the cosmic community, the mythologies and daily rites, as well as the global political and biotechnological "air" that he has come to breathe.

In a series of representative pictorial works of this time and belonging to his exhibition "**Makishi Nkishi**" (Lyle O. Reitzel Gallery, Santo Domingo, 2009), such as "Loango Nkishi" (2007); "Mwendumba" (2008), "Chibinda Mutata" (2008), "Ngulu Makishi" (2008), "Kifwebe" (2008), "Samasengo" (2008) and "Feeling Strong" (2008), Bedia not only enters in the primordial and living sources of the African-American spirituality, but deepens into the same resistance of the magical-mythological roots that burn in the contemporary Caribbean conscience.

In these works, the treatment of form, color, matter and space, forces us to look at the esthetic act less as pleasant reality, and more as a unique form of thought through which are revealed the respect and the process of revivification that the ancient sign acquires in his artistic practice of insuperable contemporary spirit...Here, José Bedia continues "deciphering" the everyday and metaphysical mysteries of existence; contrasting splendidly the deep spiritual and cultural sediment of the peoples from the Caribbean and inserting himself with masterly precision in his "trip to the origins": toward the warped spirals of our self-defining polysynthesis.

JOSE BEDIA

Taumaturgo de una práctica creadora especializada, en la búsqueda de una "imagología" radical de la polisíntesis, más que como emblemático exponente de la posmodernidad artística latinoamericana, José Bedia procede al modo de los "nuevos videntes": estudioso de las energías espirituales primordiales, de los símbolos y valores multiculturales-amerindios, africanos, europeos y afrocaribeños-, transmutor de signos e iconografías "contaminadas", él también se vale de los recursos de la abstracción posexpressionista, pero muchas veces sus recursos expresivos provienen de la realidad. En los últimos diez años, la obra de Bedia exhibe una apertura temática en la que confluyen las huellas de la comunidad cósmica, las mitologías y ritos cotidianos, así como el aire político y biotecnológico global que le ha tocado respirar.

En una serie de trabajos pictóricos representativos de esta etapa y perteneciente a su muestra "**Makishi Nkishi**" (Lyle O. Reitzel Gallery, Santo Domingo, 2009), tales como "Loango Nkishi" (2007), "Mwendumba" (2008), "Chibinda Mutata" (2008), "Ngulu Makishi" (2008), "Kifwebe" (2008), "Samasengo" (2008) y "Sintiéndose Fuerte" (2008), Bedia no sólo se adentra en las fuentes primordiales y vivas de la espiritualidad neogroafricana, sino que profundiza sobre la misma resistencia de las raíces mágico-mitológicas que arden en la consciencia caribeña contemporánea.

En estos trabajos, el tratamiento de la forma, el color, la materia y el espacio, nos enfrenta al hecho estético menos como realidad placentera, pero más como forma única de pensamiento a través de la cual se nos revelan el respeto y el proceso de revivificación que adquiere el signo ancestral en su práctica artística de incontrastable espíritu contemporáneo...Aquí, José Bedia sigue "descifrando" los misterios metafísicos y cotidianos de la existencia; contrastando de manera esplendorosa los profundos sedimentos culturales y espirituales de los pueblos del Caribe y adentrándose con magistral precisión en su "viaje a la semilla": hacia las mixtificadas espirales de nuestra polisíntesis identitaria.

"Animal Armado"
m/canvas
200x240 cms
2009

Courtesy of the Frederic Snitzer Gallery



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JOSE GARCIA-CORDERO

In his pictorial production of the last decade, José García-Cordero undertakes an extraordinary diversity of themes related to culture, ecological crimes and the sociopolitical contradictions in the contemporary Caribbean. In these paintings, subversive images "appear"; "self-portraits", beasts and terrifying beings; transfigurations and sinister shadows, causing or "demanding" the attentive glance and the awakened conscience of the spectator.

In works of an appallingly attractive force as the ones titled "Erosion" (1998), "Lawsuit-Bipolar Dog or the Return of the Beast" (2007), "Envy" (2007), "Crucifixion I" (2007), "Low Green Forest" (2009); "Little Eyes" (2008); "García Márquez's Dreams II" (2009); "Landscape with dogs" (2004-2008); "Low dry Forest-Desiderio-" (2009); "Clear Marine" (2008); "Lonely Palm"; "Montecristi's Trunk" and "Auvergne Landscape" (2009), these last from the series "**Post-Publicity Landscapes**", García-Cordero undertakes an extraordinary diversity of themes thoughtfully connected to the socio-cultural and political complexity in Latin America and the Caribbean.

García Cordero is brilliantly ironic about the psychohistory of a society frantically engrossed in consumerism, hedonism, violence, absurdity, double standards, fear, environmental depredation, and corruption. In these and in other symbolic reactions of an unhinged metaphorical recourse, "landscapes" and moving illusions are placed; scorched territories and trees; nocturnal forests burning in a red blaze; "destructive" spaces of reason that operate as painful memory, "live natures" or terrible incarnations of our psychosocial otherness and ontological devastations.

JOSE GARCIA-CORDERO

En su producción pictórica de la última década, José García-Cordero aborda una extraordinaria diversidad de temas relacionados con la cultura, el ecocidio y las contradicciones sociopolíticas en el Caribe contemporáneo. En estas pinturas "aparecen" imágenes subversivas; "autorretratos", bestias y seres aterradores; transfiguraciones y sombras siniestras, provocando o mas bien "reclamando" la mirada atenta y la conciencia despierta del espectador.

En obras de una fuerza atractiva estremeecedora como las tituladas "Erosion" (1998), "Litigio-perro bipolar o el retorno de la bestia"(2007), "La envidia"(2007), "Crucifixión I"(2007), "Bajo Bosque verde"(2009); "Ojitos"(2008); "El sueño de García Márquez II"(2009); "Paisaje con perros"(2004-2008); "Bajo Bosque seco-Desiderio-"(2009); "Marina Clara"(2008); "Palma Sola"; "El tronco de Montecristi" y "Paisaje de Auvernia"(2009), estas últimas de la serie "**Landscapes Post-publicitarios**", García-Cordero aborda una extraordinaria diversidad de temas relacionados sensiblemente con la complejidad sociocultural y política en Latinoamérica y el Caribe.

García Cordero procede ironizando de manera brillante en torno a la psicohistoria de una sociedad frenéticamente abismada en el consumismo, el hedonismo, la violencia, el absurdo, la doble moral, el miedo, la depredación del medioambiente y la corrupción. En estas y otras reacciones simbólicas de recursos metafóricos desquiciante se instalan "paisajes" y espejismos movedizos; territorios y árboles calcinados; bosques nocturnos, ardiendo bajo rojas llamaradas; espacios "destructivos" de la razón que operan como memoria dolorosa, "naturalezas vivas" o terribles encarnaciones de nuestras otredades sicosociales y devastaciones ontológicas.

"Crucifixión I"
Acrylic on canvas
250x180 cms
2007

Courtesy of the Lyle O. Reitzel Gallery



EDOUARD DUVAL-CARRIE

As a result of his exhibit "**Life in North Caribbean**" (2009), presented by the Lyle O. Reitzel Gallery in Santo Domingo, we have been able to appreciate the high levels of effectiveness and symbolic polyvalency that distinguish the recent work of Edouard Duval Carrié. Works like "Anguished Man", "Blue Spirit", "Coral Head Mutant", "Dead Radiant Islanders", "Moonlight II", "Swamp Beasts", "Rescue" and "Radiant Islanders" (2007), stand like precarious territories of amazement. Marine blue cartographies. Vegetable polychromy, magnetic and progressive...

Other axial works of the same series: "Triptych Makandal", " Floating Ile ", "Lava-Dandy", "Mutilated Mutant", "Tantric Siren", "Reflecting Toussaint Yellow", "Vigilant City", "Yellow Tainted Lady" and "Yellow Tainted Man" (2008), operate as images of an ardent and risky alchemy. Shadow grisailles. Landscapes and sketches as astral promises. These works are the result of an especially intense and emotional creative process. Pristine and unknown super-reality. Indescribable tropology. Golden and reactive transparencies. Fascinating spectroscopy of a journey towards enigma. A burning game of Duval Carrié's sensibilities and imagination materialized from a splendid return toward the oasis of memory, magic and the essential signs of the polysynthesis in the contemporary Caribbean.

...In these works, Duval Carrié shows mastery in execution and arrives at the limits of preciousness. He uses different techniques, materials and expressive resources: oil, acrylic, fabric, synthetic resins, wood and a surprising diversity of extra-pictorial elements. The frame becomes an enriching element, amplifying a fundamental process in the Haitian popular artistic tradition. The decorative motifs are "key" at the moment of noticing the wealth or image potential of the facade.

EDOUARD DUVAL-CARRIE

A raíz de su muestra "**Life in North Caribbean**" (2009), presentada por la galería Lyle O. Reitzel en Santo Domingo, hemos podido apreciar los alto niveles de efectividad y polivalencia simbólica que distinguen la obra reciente de Edouard Duval-Carrié. Trabajos como "Anguished Man", "Blue Spirit", "Coral Head Mutant", "Dead Radiant Islanders", "Claro de luna II", "Bestias del pantano", "Salve" y "Radiant Islanders" (2007), resisten como precarios territorios del asombro. Cartografías de azul ultramarino. Policromía vegetal, magnética y progresiva...

Otras obras axiales de la misma serie: "Triptych makandal", "Ile Flotante", "Lava-Dandy", "Mutilated Mutant", "Tantric Siren", "Reflecting Toussaint yellow", "Vigilante City", "Yellow Tainted Lady" y "Yellow Tainted Man"(2008), operan como imágenes de una alquimia ardiente y arriesgada. Grisallas de las sombra. Paisajes y bocetos como promesas siderales. Son obras que resultan de un proceso creador bastante intenso y emotivo. Prístina e ignota superrealidad. Tropología inefable. Áureas y reactivas transparencias. Fascinante espectrología de un itinerario hacia el enigma. Abrasador juego de la sensibilidad e imaginación de Duval-Carrié, materializado a partir de un lúcido retorno hacia los oasis de la memoria, la magia y los signos esenciales de la **polisíntesis** en el Caribe contemporáneo.

...En estos trabajos, Duval-Carrié demuestra maestría en la ejecución y llega hasta los límites del preciosismo. Utiliza distintas técnicas, materiales y recursos expresivos: óleo, acrílico, tela, resinas sintéticas, madera y una sorprendente diversidad de elementos extra pictóricos. El marco deviene en elemento enriquecedor, resaltando un procedimiento fundamental en la tradición artística popular haitiana. Los motivos decorativos son "clave" a la hora de advertir la riqueza o potencial imagético de la superficie.

"Tinted Merman"
Mixed media in artista frame
95"x57"

2010

Courtesy of the Bernice Steinbaum Gallery

