



ONE GOAT
— *and* —
THREE BIRDS

CHANTAL BETHEL

JO MORASCO

LAURIE TUCHEL

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— *and* —
THREE BIRDS

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A TRAVELING ART EXHIBITION

MARCH 3 — 11, 2023

Bahamas National Trust
RAND NATURE CENTER
Grand Bahama Island, The Bahamas

APRIL 14 — MAY 5, 2023

Nassau, The Bahamas

THE CURRENT

Baha Mar Gallery & Art Center

Through the land. Through the water. Through the spirit.

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ONE GOAT AND THREE BIRDS

CURATOR ILENE SOVA, MFA

My grandfather, Alfonso Farrington, was born in Nassau in 1921. The documents in our Farrington family tree have a remarkable story about the Great Abaco Hurricane of 1932. The Great Abaco Hurricane was an enormous Category 5 hurricane that struck Nassau with considerable intensity. Relatives gathering family stories from the elders wrote about the wreckage from our family house on Shirley Street. The house was about a quarter mile from the shore, and the hurricane had brought water from the sea right into their yard. Teresa, my great cousin, said that in the aftermath, she was looking from the upstairs window, and she saw fish swimming in the water on the lawn. These striking images brought a sense of wonderment as I tried to imagine the devastation, the cleanup, and the fear that my ancestors must have gone through each Hurricane season while living in the Islands of The Bahamas. Growing up in Canada's cold, blustery countryside, my concepts of storms and devastation came with snow banks piled high above my head, ice-covered powerlines and white-out blizzard conditions where I couldn't see my hand in front of my face. Storms that happened in warmth, tropical storms that caused the ocean to rage, were well beyond my childhood imagination.

No longer unique or remarkable, the world is beginning to witness flash floods, hurricanes, tornados, mudslides and forest fires at alarming numbers. Black Swans, "an unpredictable event that is beyond what is normally expected of a situation and has potentially severe consequences," happens globally every few days (Scott 1). Mother Nature is irate, unpredictable, temperamental and seething with revenge. News feeds are full of surreal death stories and devastating condolences, read and consumed through screens as our collective anxiety builds. We now live in a state of worry, wondering if the next Black Swan will hit us, harm our family, or destroy our homes. Yet, climate deniers, economists, and fundamentalists of all ilks continue to stare blankly and insist that nothing is amiss. Everything is ok. This is natural. The earth is doing what it does. This is all normal, they say. We have nothing to do with this. We are not accountable. We are not responsible.

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... another
CATASTROPHIC
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“On land,
we can
confirm that
ONE GOAT AND
THREE BIRDS
were
impacted
by the spill.”

When Hurricane Dorian was headed towards the archipelago, it appeared on our screens like a giant swirling pinwheel. From above, the digital animations of the storm were reduced to massive blobs of greys and whites, bulbous shapes that morphed and moved in terrifying synch. A devastating circle dance destroying everything under its feet. This is how I remember Dorian as it furiously pummelled Grand Bahama Island for over forty-eight hours. I kept refreshing my screen, messaging friends and relatives in Freeport, and refreshing again. And yet, as time clicked by, that massive angry pinwheel wouldn't budge. Unpredictable. Abnormal. Beyond what is expected. Dorian was digging its proverbial heels in. As the hours wore on, it took on the persona of a violent and unwelcome guest, refusing to leave or move on. As a storm personified, it felt comfortable exactly where it was.

We all know the devastation, the urgent proclamations of news reporters standing in blustery rain-soaked winds: 'strongest ever,' 'mass annihilation,' 'record-breaking,' 'economic annihilation' and 'this is catastrophic'. Bahamian survivors reacted as they always do. By rushing to help their neighbours, clearing debris to rescue the trapped, and heroically tearing around the island in boats to bring survivors to dry land. On our screens, we watched beautiful unfathomable stories of heroism and resilience. Heartbreaking stories of family loss. Donations poured in, NGOs flew in, and rebuilding began. But what of the leaders? What would they say to build hope, find a way to move forward, and pick up the pieces? What would leaders say about the future? How would they help the people of Grand Bahama and Abaco process yet another Black Swan?

On September 23rd, 2019, the former Minister of the Environment and Housing visited Grand Bahama Island to assess the damage from the oil spills as the lids of oil tanks were damaged by hurricane winds gusting at speeds up to 295 km (O'Malley). His proclamations as he addressed the country were another catastrophic spill of the psychic kind. “On land, we can confirm that one goat and three birds were impacted by the spill.” (Rachad 1).

Everything is ok. This is natural. The earth is just doing what it does. This is all normal, they say. We have nothing to do with this. We are not accountable. We are not responsible.







... these three
women came
together
under a
similar
driving force.
**TO COMMUNICATE
VISUALLY**
what we
have yet to
articulate
with words
**ABOUT THE
ABNORMALITY OF
HURRICANE DORIAN**
and all its
aftermath.

The One Goat and Three Birds exhibition is a reaction to unaccountability, irresponsibility and abnormality. In a crisis, artists express what they can't form into language. The complex emotions we can't fully process amidst a crisis. Through their art, they give us a window into what we haven't yet fully understood about a catastrophic event. Artists after the world wars painted devastatingly dark paintings that screamed 'never again'. Artists during the Vietnam invasion changed how we viewed an immoral war through striking photography. Artists during the global civil rights movements helped shift our notions of equity and diversity with community murals, music and bombastic poetry. Artists in the late eighties made quilts during the AIDS crisis that changed how people felt about a terrifying virus. Artists have always been there to help us process what is happening and push us forward to progress.

These three artists, friends, and women joined by creative kinship, Jo Morasco, Chantal Bethel, and Laurie Tuchel, joined together to do what humans have done for centuries. They had a burning creative flame to respond to an injustice they saw in their communities. They also joined together to process what they had experienced as residents of Grand Bahama. To be witness to what they saw as the lack of response, lack of empathy and lack of brevity. To be defiant in the face of the unimaginable. To push our communities to fully process what we felt and saw through those forty-eight hours. Conversing in one another's studios, working through their traumas and responding to studio research, these three women came together under a similar driving force. To communicate visually what we have yet to articulate with words about the abnormality of Hurricane Dorian and all its aftermath.

When one looks through the body of art presented in this exhibition, *One Goat and Three Birds*, three foundational themes emerge as means of anchoring the work. In Morasco's work, we feel the earth, the organic materials, and the unbelievable changes and transformations to the land itself. Her tapestries act as textured minimalist symbols of a world transformed. She expertly simplifies the broken landscape into breathtaking forms and shapes so that we can fully understand what is incomprehensible. In Bethel's work, we connect to spirit. We see the soul personified in the symbol of a woman and goddess who comes to help when you need her the most. She comes to bring strength to the very

soul of our humanity and offer us the hope that the leaders did not bring when they assessed that oil spill. We are confronted with water in Tuchel's frenetic textured brushstrokes and laboriously detailed embroidery. The force of it, the unpredictability of it, the all-encompassing presence of it, as it both gives life and takes it away. Water becomes a character itself in these works, a force full of lashing anger towards humanity. In the dynamic creative approaches of these three women artists, we are also taken on a journey of the entanglements of our response to crisis. In this body of work, in all its complexities, we ask, "how do we look when we can't look away?"

When looking at Morasco's symbolic and stoic textile tapestries, we can see how she chooses her compositions to focus on particular visual moments of decimation. In contrast, when a natural disaster occurs, the images we see on our screens tend to be overwhelming. Drone views of miles of destroyed trees and houses torn up like match sticks. Thousands of people are waiting for food, and masses of families are sleeping on gymnasium floors. We see the wreckages of shorelines and unimaginable numbers on screens, counting the dead and the economic losses. What Morasco does with her compositions is that she asks the viewer to focus in on one exact and heartbreaking visual moment. A hydro line cracked, the wires dejectedly hanging downward. A field of destroyed trees stripped of their leaves; the ground littered with the ones that didn't make it. Close-ups of geometric impressions of industrial infrastructure clash with their dejected natural surroundings. Her compositional choices pair everything down so that we can see it clearly, process it and reflect on the environments we have created for ourselves. The industrial and the natural are layered on top of one another in a tapestry accusation. These two aspects of our lives are not living in harmony with one another. The system is broken. The contrast between the man-made and the natural is striking in her poetic compositions.

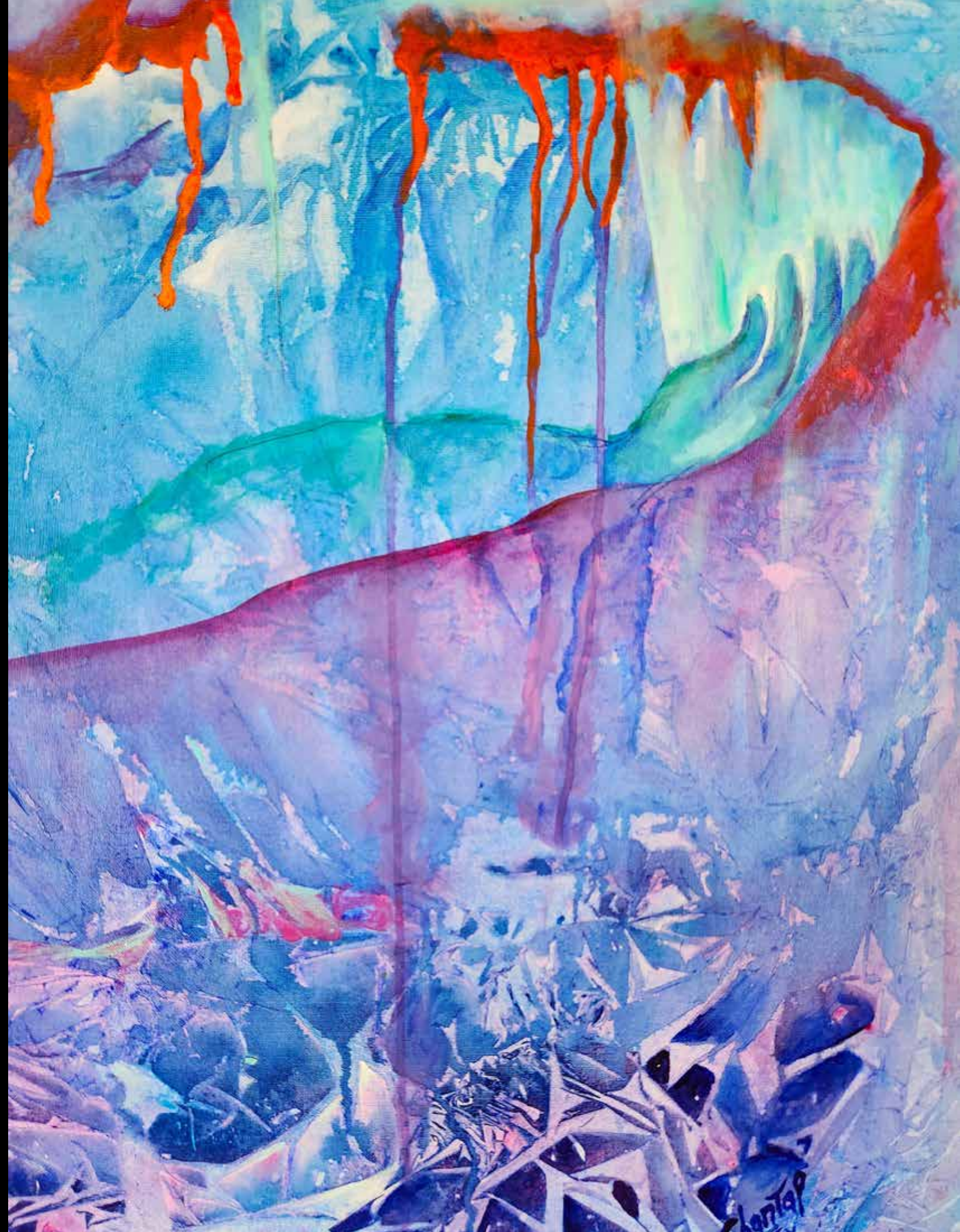
One also must consider 'process' as another character of Morasco's work. One can imagine Jo at her loom in a repetitive and meditative motion creating this work while she psychically moves through the trauma of the hurricane. Building tapestries is in and of itself meditative. It is a deliberative process that requires exacting detail, planning and patience. Mindfulness. Artists engaged in these oldest of practices work through a zone of slow movements and careful choices. Unlike painting, they must pre-emptively plan and consider each detail long before it appears. The tapestry reminds

WATER BECOMES A CHARACTER ITSELF

in these works,
a force full of
lashing anger
towards
humanity.

In the
dynamic
creative
approaches
of these
three women
artists,

**WE ARE ALSO
TAKEN ON A
JOURNEY OF THE
ENTANGLEMENTS**
of our response
to crisis.





One painting, *For Those Gathered in the Ocean*, **PERSONIFIES GRIEF AND LOSS.** We see figures entirely surrounded by the lively blue waters. With no discernible features, these goddesses bow their heads in reverence for nature, humanity. **THEY ARE ALL THE PEOPLE THAT WEREN'T FOUND,** weren't rescued in time, and **DIDN'T COME HOME.**

us of women's domestic work through the centuries. Textiles, wools, and looms are spaces of domesticity, comfort, warmth and storytelling. On tapestries, we expect patterns of golden florals, clusters of kings and queens, and biblical narratives played out in the thread. With Morasco's work, we see environmental devastation looking back at us; but relegated to the height of religiosity. The medium itself gives the subject matter the importance it deserves. Here, Morasco brings this traditional practice into our contemporary context and creates a high contrast between what we expect to see and what she presents. This strategy causes us to slow down, reflect, and look closer.

In Bethel's work, we switch perspectives entirely and move into the essential spirit or soul of the aftermath of the Hurricane. Here the artist takes us into the internal processing of how we move forward through the stages of grief. We start that journey with her as she shares with us one of the most frightening moments of Hurricane Dorian. The reenactment of a call with her best friend and artist Claudette Dean. The audio is placed on a house-shaped altar. It captures one moment of trauma, fear and crisis as she checks in with her friend and loses contact amid Dorian's wrath. The houses on stilts offer a futuristic solution to rising waters in the age of climate crisis. She has us, the viewer, contemplate the continuation of these storms and imagined dwellings that rise above the rising waters.

The colours brighten, the world comes alive with movement and textures, and the natural world literally and figuratively comes in as compositional elements. Driftwood and sea fans from the beaches of Grand Bahama frame the works or emerge as compositional leaders, bringing our eye from one tiny altar house to another. One painting, *For Those Gathered in the Ocean*, personifies grief and loss. We see figures entirely surrounded by the lively blue waters. With no discernible features, these goddesses bow their heads in reverence for nature, humanity. They are all the people that weren't found, weren't rescued in time, and didn't come home. They appear at peace, gathered together, heads bowed, dressed in beautiful funerary robes of shells, stones, and sea glass. They move forward and recede as their souls move between earth and the spirit world. In another mixed media painting, these figures reappear in the forest. They stand grieving amongst the trees in a destroyed forest. Found standing tall and straight amongst the trunks—their shapes becoming trees, one with nature.

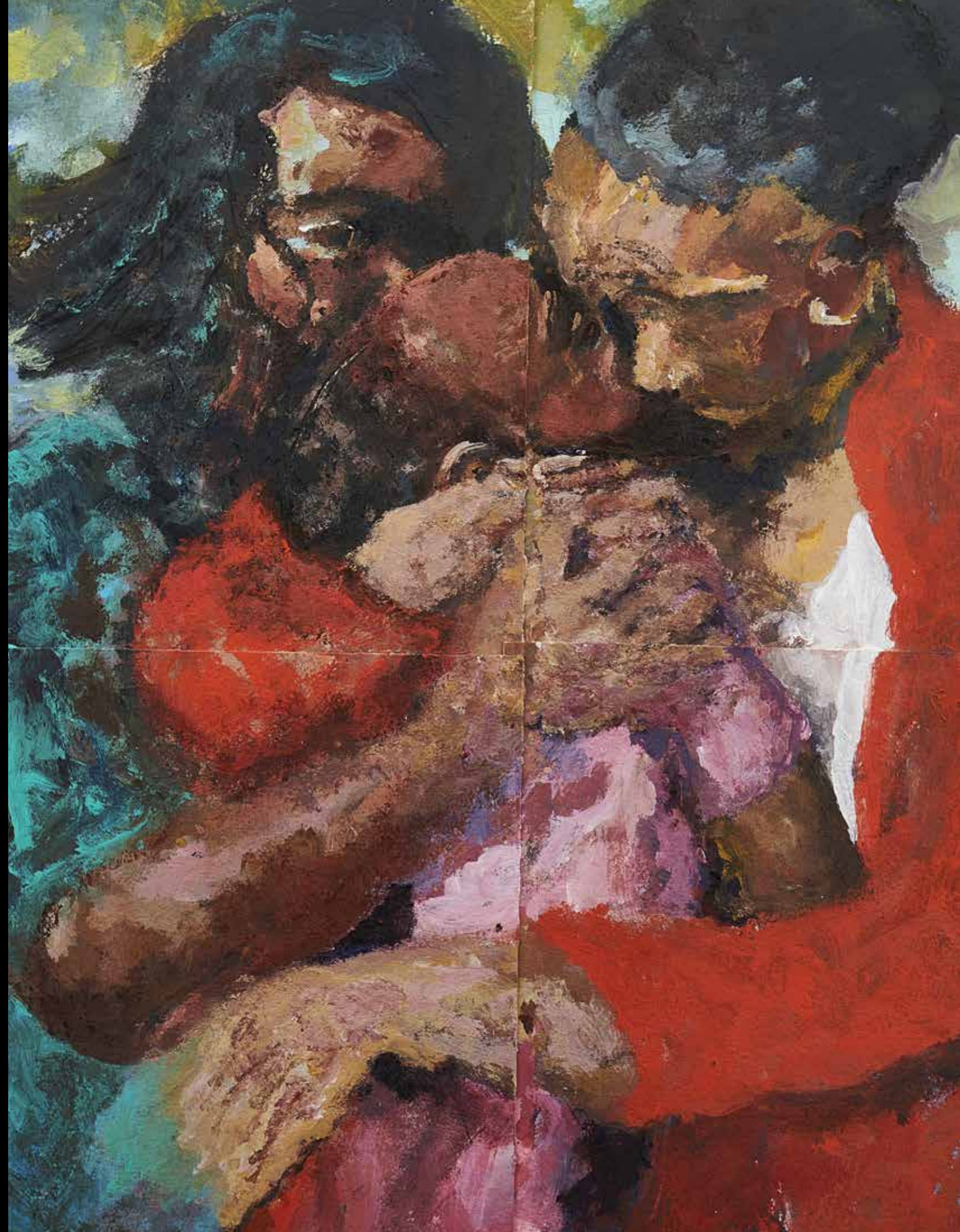


In one triptych painting, two archetypal female figures bow their heads in reverence as they hold essential elements of the natural world. A baby goat and a three-leaved plant. At their feet, they are surrounded by water, depicted as living beings full of life and spirit. Lapping upwards and surrounding the women in the centre of the triptych, the spirit woman holds the earth above her head with regrowth and regeneration coming out of it in the form of a plant. The background is a beautiful, textured, sunshiney yellow; we are at the dawn of a grand reconnection to the planet. A bluebird flies over to return to the plant re-born. Bethel's work gives us the answers we are looking for. Hold the earth with devotion, and rebirth can happen. Environmental redemption is possible if we can be humble and look within. Bethel's series of works ultimately brings us through the stages of grief and takes us on a journey to a place where we can survive: if we choose to.

Tuchel takes us into the depth of the aftermath through the family, the clusters of friends and the heroic rescue efforts. The paintings and tapestries are full of frenetic emotion; we feel the energy, the urgency, and the crisis as a metaphor in the lashing brushstrokes and jagged shapes amongst the threads. Away when the hurricane happened, Tuchel was glued to the television, watching the devastating images running across her screen. You can feel her eyes searching across the televised images in these works. Focusing out and then focusing in. The images remind us of the focus on a camera lens. We see the aftermath from afar and then zoom into a hand on a face, eyes and gestures full of overwhelm and emotions. Tuchel brings us on her journey of trying to process the devastation and understand visually what is happening.

This is reflected most in the needlepoints where we feel the cropping of the screen on the 'canvas' and wonder what is beyond the scene we are presented with. In Tuchel's work, we see snippets of a tragedy played out before us. Anonymous groups of people are captured in coloured threads at the most challenging moment of their lives. Moving, huddling, emoting, running, standing: in shock. Large blocks of colour and abstracted forms become archetypes of people moving. The jagged squared-off edges remind us of the digital screens and JPEGs that these visuals emerged from. These symbols of climate refugees are on Grand Bahama, but they could then be anywhere in the global south that is being pummelled by environmental uncertainty.

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Like Morasco's tapestries, we need to consider the technique as an integral part of the reading of Tuchel's work. Needlepoint was the artwork of the domestic space. For centuries in the west, needlepoint was relegated to craft, women's work, not worthy of a gallery or an art history book. In the 1970s, feminist art critics and art historians like Linda Nochlin resisted this with transformational essays like *"Why Have There Been No Great Women Artists?"*. They asked simple yet complex questions about who decided what materials were regulated as "fine art" and what has been relegated as "women's work." This movement upended the valuation of these two categories. The resulting creative reaction saw decades of women hanging quilts depicting scenes of social justice in galleries, painting contemporary art on tea cups and using the ancient arts of needlepoint and tapestry to speak to the state of women's equity. Tuchel's needlepoints about Hurricane Dorian sit anchored in these acts of material resistance. One can imagine the artist spending immense amounts of time slowly pulling the thread through the material to capture these complex and colourful compositions. What happens to one's state of being when that thread is pulled? During the C19 pandemic, much ink was spilt about the mental wellness resulting from embroidering. In the *"It's Official: Embroidering Is Good for Your Mental Health"* essay, Koury outlines the research examining how embroidery can bring our brains into a state of mindfulness, extraordinary relaxation and a place of healthy processing. Here we have artworks that archive what happened, elevate the narratives of the Hurricane, and are points of healing in their existence.

Through generations of human destruction, the artists in our midst have created strikingly impactful art that brings us to an understanding of what has happened. The Caribbean is on the front lines of the climate crisis. We are starting to expect that the intensity of these storms will be a yearly occurrence. No longer abnormal. Not a Black Swan. As citizens in the climate crisis era, we will need more than data and accountancy of economic loss to move the needle on real action and responsiveness. Art and how it speaks to the deep humanity of our understanding may bring us there. Art helps us to understand the catastrophe and work through the complexities of accountability. In *One Goat and Three Birds*, we can go on a journey with these three exceptional artists as they share their processing with us. Through the land. Through the water. Through the spirit. ❖

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ABOUT THE CURATOR ILENE SOVA, MFA

Ilene Sová is an artist, curator and activist with Bahamian ancestry who holds the position of Chair of Drawing and Painting at the Ontario College of Art and Design University. She earned an Honours BFA from the University of Ottawa in Painting, and an MFA with distinction in Painting and Drawing from the University of Windsor.

Ilene's painting practice focuses on equity and diversity with a feminist focus on creating a dialogue around anti-oppression. She is also heavily involved in arts advocacy, community activation, and curatorial projects that promote pluralism in the arts. Sová is the founder of the Feminist Art Conference and Blank Canvases, an in-school creative arts programme for elementary school students. Sová also sits on the board of Cultural Pluralism in the Arts Ontario and Inspiration Studios. With extensive solo and group exhibitions in Canada and abroad, Sová's work has most notably been shown at the Museum of Canadian Contemporary Art, the Department of Canadian Heritage, and Mutuo Centro de Arte in Barcelona.

Sová was featured in the *Journal of Psychology and Counselling*, Nigerian Arts Journal, *Tabula*, and the Italian feminist journal, *Woman O'Clock*. A passionate public speaker, Sová was chosen to speak at the first *TEDx Women* event in Toronto, where she presented a critical analysis of her *Missing Women Project* painting series. At State University New York, she gave an all University Lecture on Art and Social Change. Additionally, Sová was invited to deliver the Arthur C. Danto Memorial Keynote Lecture at the 76th Annual Meeting of the American Society for Aesthetics (ASA).

Recently, Ilene was lauded for developing a Covid Responsive Art Course featured in national media via the CBC, Global Television, *National Post* and the *Toronto Star*. Ilene Sová is currently working on a large federally funded research project in partnership with esteemed Bahamian artist Antonius Roberts at ICE in Nassau, exploring decolonial studio education through community engagement, which was lauded in *The Tribune* in The Bahamas.





THE ARTWORKS & ARTISTS



Shattered Refuge Dwelling I sculpture installation by Chantal E.Y. Bethel, detail view

CHANTAL E.Y. BETHEL

*At first I was stunned then actually confused.
How could our beautiful emerald seas be so transformed
by the monster Hurricane Dorian
as to effect such utter devastation?*

*With the intention of authentically
expressing the plight and displacement of our people,
I drew on personal experiences.*

*Images seared in my mind of gutted homes
and godforsaken trees—lined up as if in a stupor—
were the genesis of a series
of sculptured dwellings mounted on stilts.*

*Although the work as a whole
expresses the catastrophic,
it is infused with reflections
on resilience, healing and hope.*



Shattered Refuge Dwelling I
front detail view



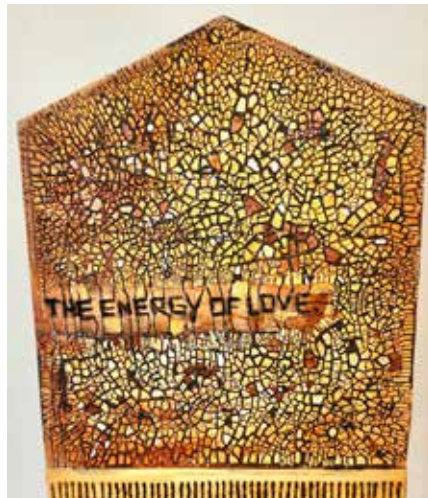
Shattered Refuge Dwelling II
front detail view



Shattered Refuge Dwelling III
front detail view



Shattered Refuge Dwelling I
back detail view



Shattered Refuge Dwelling II
back detail view



Shattered Refuge Dwelling III
back detail view

Shattered Refuge Installation
by Chantal E.Y. Bethel
Sculptures: various sizes
Acrylic, crackle, collage, digital media, weathered wood,
wooden houses with stilts, on detachable wooden base
Height of Installation: 63"
Half moon shaped base: 56"x 38"





Lest We Forget by Chantal E.Y. Bethel
detail side view
with names of some of the many
who died in Hurricane Dorian



Lest We Forget
by Chantal E.Y. Bethel
above: front closeup detail
below: detail closeup base



Lest We Forget
Sculpture by Chantal E.Y. Bethel
left: front view · above: back view
Acrylic, crackle, weathered wood, rope,
wooden house with stilts on detachable base
Height: 54" Base: 17" x 19"

For Those Gathered in the Ocean
by Chantal E.Y. Bethel
Acrylic crackle on canvas
24" x 30"





Cataclysm by Chantal E.Y. Bethel
Acrylic crackle on canvas
36" x 48"



Bearing Witness
by Chantal E.Y. Bethel
Acrylic crackle, sandblasted wood on canvas
25" x 37"



CHANTAL E.Y. BETHEL

BIOGRAPHY

Chantal E.Y. Bethel is a mixed media artist whose practice encompasses painting, sculpture, installation and assemblage. Her art celebrates the various cultures she has experienced. Born in Haiti, educated in Belgium, Bethel's diverse background is a key foundational influence for the complex and multilayered artworks that reflects her story. She is known for her use of the kroma crackle, a medium that creates a shattered texture and is, for her, a metaphor of life.

Chantal Bethel came to her artistic practice later in life—after a long career in medical management; she describes the overdue connection with her inventive side as a “renaissance”. She pursued art studies at Haliburton School of Art and design in Canada. In 2010, she received an award of excellence for her painting *Requiem for Haiti* at a juried exhibition in Washington D.C. In 2015, she was the selected artist for the International World Day of Prayer.

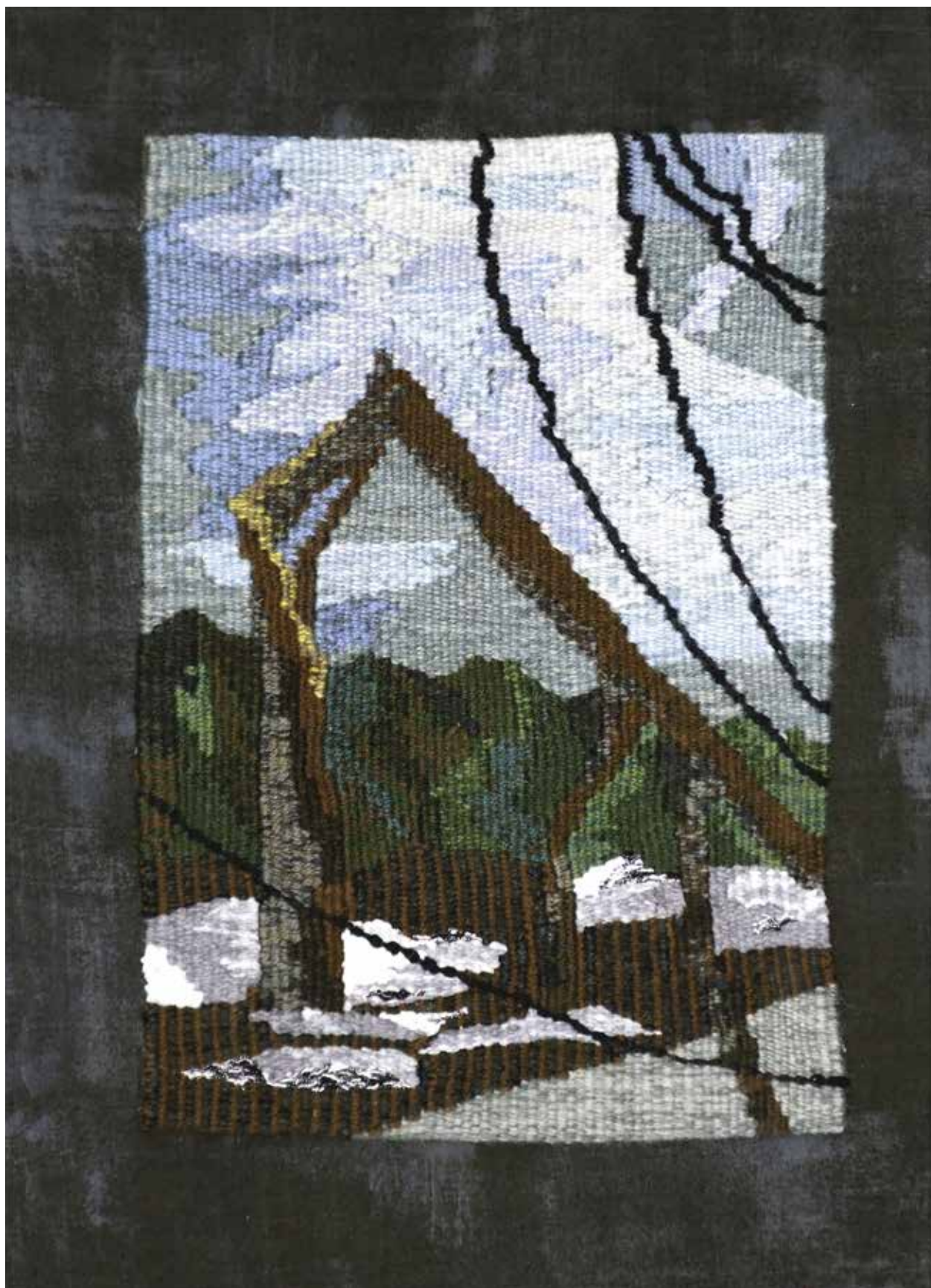
Bethel has exhibited nationally and Internationally. Her work has been the subject of a solo presentation during Caribbean Conference at the University of Pennsylvania in 2005 and Princeton University in 2007. She has been a featured artist at the National Art Gallery of The Bahamas' National Exhibitions in 2003, 2004, 2006, 2008, and 2022. In the USA, her work has been featured in institutions such as Waterloo Center for the Arts Museum in Iowa, and HAMOC (Haitian American Museum of Chicago). Her work is in the permanent collection of The Waterloo Center for the Arts Museum in Iowa, USA, The Dawn Davies Collection and the D'Aguilar Art Foundation in The Bahamas among others.

Chantal Bethel lives and works on Grand Bahama Island, The Bahamas.

CHANTALBETHELART.COM



Seeds of Hope
by Chantal E.Y. Bethel
Acrylic crackle on canvas
48" x 48"



Silent Witness by Jo Morasco
detail view

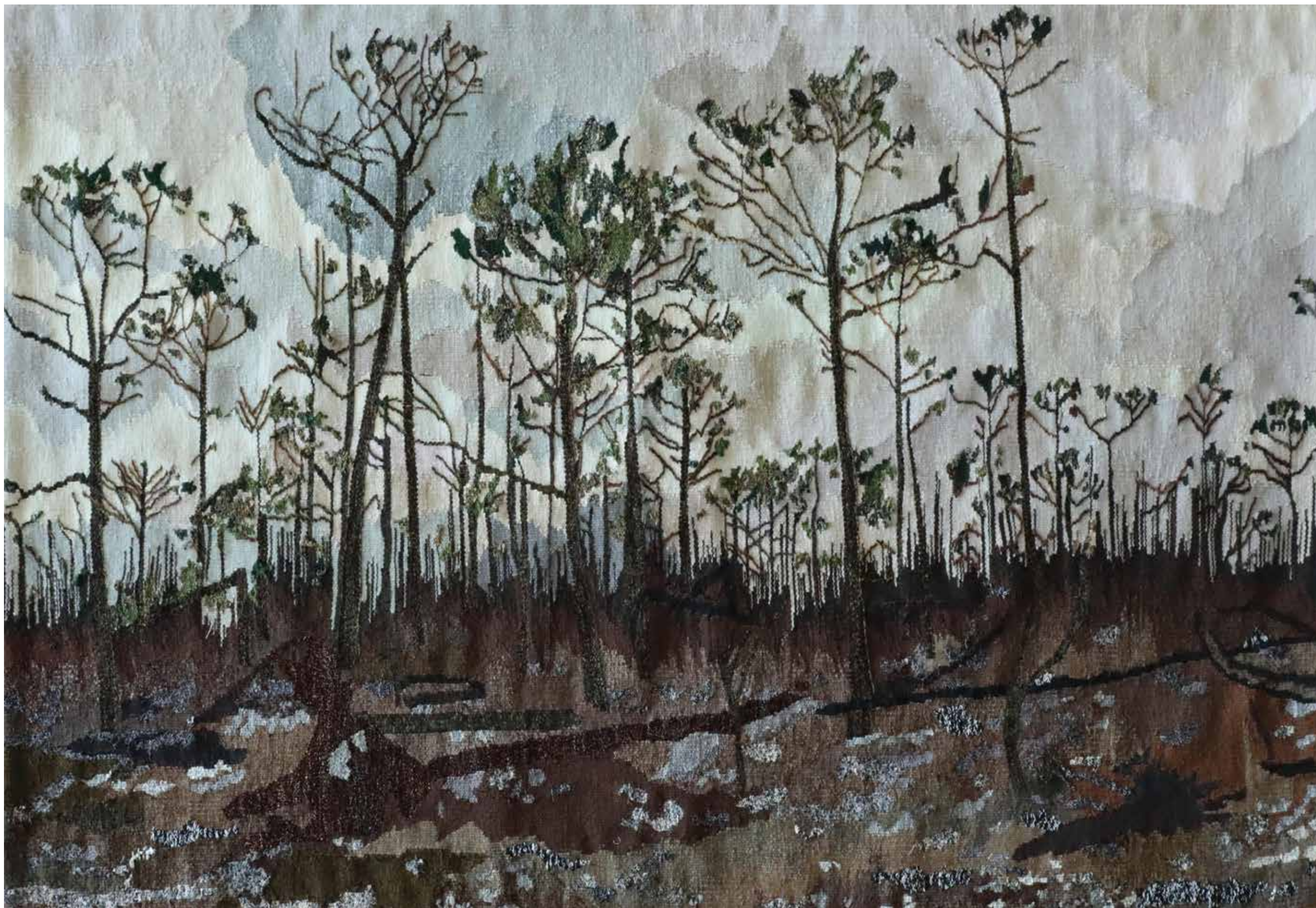
JO MORASCO

*One of my deepest concerns is the environment.
My artistic medium is tapestry, a slow, contemplative,
deliberate method of expression.*

*I weave the narrative of my life and world as I see it.
Tapestries are inherently quiet, beautiful, and tell a story.*

*They should please the eye, however,
many of my pieces also loudly scream:
“Have we no conscience? What are we doing
to our earth and our oceans?”*

*The devastation played upon our island
by Hurricane Dorian
certainly confirmed the effects of climate change.
I expressed my dismay by
depicting the destructive, physical effects on the
environment including trees, homes, and the ocean.*



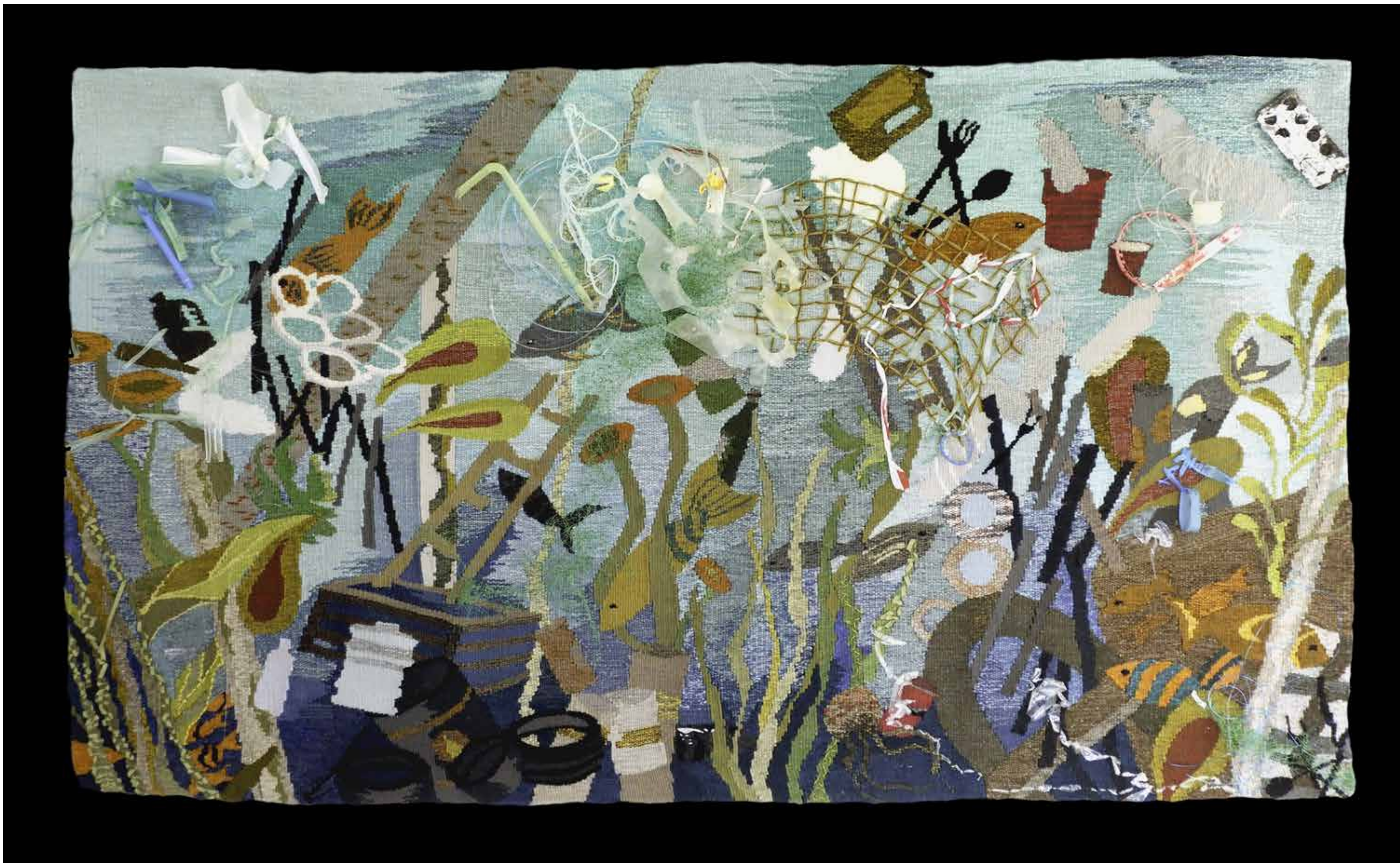
Trees Post Dorian
by Jo Morasco
Tapestry
cotton warp, wool,
cotton batik, acrylic weft
57" x 36"



One Goat and Three Birds
by Jo Morasco
Tapestry
cotton warp, wool weft
24" x 102"



Silent Witness
by Jo Morasco
Tapestries
cotton warp, wool,
cotton batik weft
48" x 40"
8 individual tapestries
each 12"x 16"



Ocean Trash by Jo Morasco, Tapestry, Cotton warp, wool weft and trash 47" x 40"

Condemned Perspective
by Jo Morasco
Tapestry
cotton warp, wool and cotton weft
65" x 46"





JO MORASCO

BIOGRAPHY

Jo Morasco is a textile artist who received her BFA in Design from the University of Kansas. She studied Aubusson Tapestry Weaving at the San Francisco Tapestry School, at the Dovecot Tapestry Studio in Scotland, and Navajo Weaving in Columbia, Missouri. She shares her time between Lawrence, Kansas, and Freeport, Grand Bahama, where she creates and exhibits her work.

Jo has recently shown her work: in the NE9 (National Exhibit) at the National Gallery of The Bahamas; at the *Excellence in Fibers* exhibit, San Jose Museum of Quilts & Textiles, San Jose, California; at the Davis Art Center, Ft. Myers, Florida; in the *State of Health, Illness, Recovery & Art* feature in *Fiber Art Now* Magazine (website and print); and in a solo exhibition at the Ross Gallery, Kirksville, Missouri.

TAPESTRYBYJO2.COM



Condemned Perspective
by Jo Morasco
detail view



Girl with Pigtails 2
by Laurie Tuchel
Oil on canvas
22" x 32"

LAURIE TUCHEL

*The catastrophic events of September 2019
which were experienced on my island of Grand Bahama,
led me to think more deeply about the concept of home
and what happens to us collectively
when we experience such a scale of loss.*

*How do we cope with the psychological toll
of losing our sense of place?*

*Losing our homes and artifacts,
which define who we are personally
and collectively as a people, is devastating.*

*Finding the resilience to rebuild our lives
is challenging but imperative.*

Our future depends on it and our will is strong.

*I explore these ideas through a series of new paintings,
some in oil and others transcribed into needlepoint stitch.*

Tactile paintings of yarn are reinterpreted into tapestries.

*Viewed together in combination with my traditional oil paintings,
they become symbols of a physical and emotional comfort of home
and communicate a sense of loss when taken away.*



The Evacuation of Sweetings Cay
 by Laurie Tuchel
 Needlepoint hand-stitched
 wool, cotton, silk
 37.5" x 19.5"



An Indomitable Spirit by Laurie Tichel, Needlepoint hand-stitched, wool cotton, silk, 21.5" x 23"



Braving the Storm
by Laurie Tichel
Needlepoint hand-stitched
wool, cotton, silk
27.7" x 29"



Braving the Storm
back view detail
All of Laurie Tichel's
needlepoint pieces shown
in this catalogue
are transcribed from
Tichel's original
oil paintings
of the same name.



A Changed Paradise
 by Laurie Tuchel
 Diptych
 Needlepoint hand-stitched
 wool, cotton, silk
 45" x 12"



Adrift
by Laurie Tuchel
Oil on canvas
23" x 32"



A Generational Disaster
by Laurie Tuchel
Oil, archival paper on board
16" x 16"

Missing: One Goat and Three Birds
by Laurie Tuchel
Oil on canvas
42.5" x 32.5"





LAURIE TUCHEL

BIOGRAPHY

Laurie Tuchel is an American artist who divides her time between adopted homes in Grand Bahama and Edinburgh, Scotland. Her subject is people, their stories and relationships to place and time within their natural environment. She interprets her emotional and visual response to these everyday events through paint, vivid colour and bold brushwork. Her choice of a closely cropped composition is a hallmark of her work, as is her desire to capture a sense of wherever is home for her at the time. Laurie's interest is not in accuracy or proportions, but in catching a fleeting sense of the multiplicity of lived experiences she finds around her. Strong colour and simplified form is used to convey her deep interest in human emotion.

Laurie has recently shown her work at the National Art Gallery of The Bahamas group exhibit, *REFUGE*, in 2020, and at a solo exhibition, *A SENSE OF PLACE*, at The Waverly Small Works Gallery, Waverly, Pennsylvania in 2022. She also attended the Virginia Center for the Creative Arts as the Harry D. Forsyth Fellow for 2021. Her work has been exhibited and collected since 2014.

LAURIETUCHEL.COM



Indescribable Relief
by Laurie Tuchel
Oil, archival paper on board
16" x 16"



CLIMATE CHANGE FORUM

To help create more in-depth conversation and educational awareness about climate change, our exhibition is hosting a forum with two environmentalists from Grand Bahama: Alannah Velacott and Justin Lewis.

Their work of restoring our coral reefs and reseedling our island's mangrove swamps is providing examples of hope for our future.

ALANNAH VELLACOTT

Alannah Vellacott is a marine ecologist, science communicator and ocean advocate with 12 years of experience working in marine research, conservation and education in The Bahamas and The Caribbean.

Currently, Alannah is the Coral Restoration Specialist at **Coral Vita**, where they incorporate cutting-edge methods to grow coral up to 50 times faster than nature and improve their resilience to the impact of climate change. Coral Vita was the winning solution for the **2021 Earthshot Prize Revive Our Oceans** category. Coral Vita protects threatened ecosystems by growing diverse and resilient corals and outplanting them into degraded reefs.

JUSTIN LEWIS

Justin is the Bahamas Initiative Manager at **Bonefish & Tarpon Trust**. In December 2022 he oversaw the planting of 2400 mangroves in East Grand Bahama. His team was able to cover an entire island with red mangroves as part of the Northern Bahamas Mangrove Restoration Project, which is focused on kickstarting the recovery of mangroves (natural buffers against storms and necessary to marine ecology as a nursery for many species) on both the islands of Grand Bahama and Abaco, which were badly impacted by Hurricane Dorian.



**RENEWABLE
AND
SUSTAINABLE
ENERGY CAN
SIGNIFICANTLY
IMPACT
CLIMATE CHANGE
IN THE BAHAMAS.**

This is the theme of an
**ENVIRONMENTAL
ESSAY COMPETITION**
with prizes and awards
sponsored by

INTI CORPORATION
a company specializing
in solar systems
and a variety of sustainable
and hybrid energy solutions.

Participating essay contest
students in junior, senior, and
tertiary education
in The Bahamas
will be encouraged to attend
the art exhibit in either
Grand Bahama or Nassau.





A special thank you to
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in guiding us forward.

