I use liquid photo emulsion, graphite, charcoal and oil stick to blur the distinctions between medias. The major themes running through this series of images are memory and migration, and the relationship between the two. The sense of exile from "home" is prevalent in these images as well as the idea of the transition from a physical plane through dying. Cartographic imagery is used to suggest travel and exile, both forced and voluntary, physical and metaphysical. I also use architectonic forms-aerial drawings of dwellings on the African continent as well as in the Caribbean - to evoke a sense of physical estrangement. The white on black ground renderings is intended to reference the chalk veves, the spirit writings that activate ethereal energies; much like those used in vodun ceremonies for example. The structures therefore simultaneously exist in and evoke metaphysical space. Kites also figure prominently in my work. In the Caribbean kites are usually made and flown during Easter. Therefore, for me kites and kite flying always represented death and resurrection as well as transcendence and transformation.

The photographic process is the grounding medium for my work. I use it in combination with other media such as oil, ink, charcoal and soil in order to blur the distinctions between them. I also wish to investigate and illustrate the relationship between two kinds of memory: the kind that is documented by mechanical recording devices, such as the camera, or preserved through historical materials such as maps, birth certificates, ledgers, and the kind of memory which resides in the recesses of the mind. The black and white of the photographic imagery juxtaposed with the hue and texture of the various other mediums convey the tension between these two different kinds of memory. This combination also alludes to the tension between states of being, between history and myth, and between remembering and forgetting. Photography captures time; it renders memory suspended, transfixed, and static. The process of mark making, by contrast, performs an act of imagination, or re-creation and activation in the present.

The layering of images and media is also a central device in these works. It implies the accretion of history and memory, as well as the competition between "subjective" and "objective" voices for narrative space.