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INSTITUTE FOR GENDER &
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IGDS LUNCHTIME SEMINARS
WEDNESDAYS – 12 NOON



Boscoe Holder, "Shiela", Oil on Hardboard, 1981

Institute for Gender and Development Studies, St. Augustine Unit invites you to the
IGDS Lunchtime Seminar Series

Woman, Art and Nation: Re-representation Post-Independence (1962-1986)

Nimah Muwakil-Zakuri
Art Historian

Wednesday 27th January, 2016 | 12 Noon
IGDS Seminar Room, The UWI St Augustine Campus

Please feel free to bring your lunch. t on facebook: <https://www.facebook.com/IGDSStAugustineUnit/events>
For more information contact IGDS: Tel: 662 2002 Ext 83573/83577 | Email: igds@sta.uwi.edu
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Ms. Nimah Muwakil-Zakuri

is an art historian by profession. She graduated from the Universidad de Oriente, Santiago de Cuba, Cuba in 2007 after spending six (6) years in a country that is now a second home to her. Upon her return to Trinidad and Tobago, she began working at the National Museum and Art Gallery eventually heading the organization as Curator/Director before leaving in 2013.

She is currently the Curator of the Central Bank's Money Museum and Art Collection, a position which she has held for the past two and a half (2 ½) years. Her responsibilities include the main outreach arm of the institution, the Museum, its programming and development, Bank's 50 year old art collection which was started in the 1960s under the guidance of such esteemed artists as Carlisle Chang and Ralph Baney.

Ms. Muwakil-Zakuri is an IVLP alumnus in Cultural Heritage Preservation and was also a recent recipient of a Getty Fellowship to attend the American Alliance of Museum's Annual conference and training sessions on Leadership in Museums with other curators from around the world. In 2012, She co-founded a non-profit professional organization called, Independent Muslim Professionals Acting Together (I.M.P.A.C.T) and in 2014 also co-founded the Trinidad and Tobago Alliance of Museums (TTAM).

Woman, Art and Nation: Re-presentation Post-Independence (1962-1986)

During the colonial period the Caribbean was a site where, apart from corporal restriction and regulation, control was exerted through several mechanisms of documentary culture including photography, travel writing and various forms of the plastic arts. This research focuses on the arts (paintings and drawings) and I specifically deal with the image of the woman because it was precisely her image that was appropriated to contrast bodies with other bodies as a methodology for inculcating difference; as well as to promote the New World as an idyllic and exotic location ripe for exploitation.

This study offers a primarily feminist intervention in the history of art of Trinidad and Tobago over arguably the most formative years of its development as a nation. The era in question is between 1836 and 1986. It is further broken down into three periods, namely colonial, pre-independence and post-independence. In it I attempt to uncover how notions of femininity were discursively constructed, developed and translated over time through visual art practice locally. Mainly through feminist and post-colonial theoretical approaches, selected works are analysed with the aim of locating the specific characteristics/tropes used in representing women in Trinidad and Tobago during the colonial period and determining whether there was a continuation of these visual strategies by subsequent artists in the periods leading up to independence and after.

This presentation focuses on the period post-Independence 1962-1986 and looks at how artists operating in a society that was negotiating ideas of nationhood and self-determination, dealt with the image of the woman in her work.

Please feel free to bring your lunch.

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