

Dolace McLean

“AND THE EXCITEMENT CONTINUES...”

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Just when we thought that it was almost impossible to get any better, Calabash is pleased and proud to welcome our latest addition to the editorial board. Tiphanie Yanique Galiber is a native of the United States Virgin Islands who was educated at Tufts University, and received a Masters Degree in Creative Writing from the prestigious creative writing program at the University of Houston. With many accolades under her belt, Calabash is grateful that she has chosen to join our team as the book review editor.

Tiphanie will have her work cut out for her because the literature of the Caribbean keeps growing by leaps and bounds and indeed, for this issue, Calabash received a series of fascinating submissions both in the fiction and non-fiction categories that testify to the ongoing creative and critical abilities of Caribbean people. The amazing pieces eventually selected include a superb collection of poetry, prose, non-fiction and fiction pieces from literary and scholarly luminaries such as Zee Edgell, Cyril Dabydeen and Ellen Ombre, and writers from places as diverse as South Africa, Belize, Trinidad and Canada.

The editorial board was fortunate enough to read submissions from a broad range of writers and visual artists whose passion for and dedication to their work emanate from a deep connection with the unique cultural bridge that is the Caribbean. The Caribbean physically links two continents but socially and historically it has been the meeting place of various multi-cultural strains that have shaped the social terrain of this unique part of the world. In honor to that cultural *mélange*, the editors have worked diligently to incorporate pieces that reflect the presence of various diasporic groups such as Middle Eastern, East Indian, Asian and Jewish settlers as a firm part of Caribbean culture.

Also included in this edition is a strong emphasis on images and essays by and about Caribbean women from places like Haiti, Suriname and Jamaica. Our feature article is a piece on Anna Ruth Henriques whose absolutely beautiful creations are as complex and multi-layered as the artist herself. With a rich analysis provided by Diana Cooper-Clark of York University in Canada, and also of Jamaican background, the feature presents the works of Anna Ruth, the artist who celebrates her rich heritage as a source of inspiration for her stunning images.

In addition, from the Dutch West Indies we have images and an “interpretive essay” by the artist Kit-Lig Tjon Pian Gi whose writing incorporates reflection, history, cultural observation and poetry to showcase the influences that have shaped her art while living and working in Suriname, a country with a turbulent political history after Independence from the Netherlands. In writing across and within genres, as it were, Kit-Ling’s essay becomes a work of art itself. She is not alone, however, in the ability to dazzle us with her fascinating creations since all the contributions in this edition are beautiful works of art lovingly bestowed upon us as privileged viewers and readers.

And yet, the works presented in this issue are a mere sampling of unique Caribbean talents that are yet to be exposed. In highlighting the work of women artists from different lingual communities, it is the hope of the Journal that the creativity of the region will inspire closer study to unearth the cultural treasures of the region even as they continue to enrich the history of humanity.

Until next time,
Dolace McLean

Calabash

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Calabash: A Journal of Caribbean Arts and Letters is an international literary journal dedicated to publishing works encompassing, but not limited to, the Anglophone, Francophone, Hispanophone and Dutch-speaking Caribbean. The Journal is especially dedicated to presenting the arts and letters of those communities that have long been under-represented within the creative discourse of the region, among them: Aruba and the Netherlands Antilles, Maroon societies, and the Asian and Amerindian societies of the region. Calabash has a strong visual arts component.

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