CONGRATULATIONS TO THE RECIPIENTS OF THE 2017
GCA AWARDS & WINNERS OF THE GODFREY CHIN PRIZE
Welcome to our 2017 Guyana Folk Festival season.

The mission of the Guyana Cultural Association is to study and to celebrate Guyana’s rich multietnic heritage, as well as to encourage and to promote Guyanese creativity.

In addition to sharing stories from the diaspora and the homeland, this edition focuses on the theme for this season—“Celebrating Our Indigenous Heritage.”

Our theme represents another example of our “We Bridging…” workplace, which we adopted in the 2013 “Imagining Guyana Beyond the Politics of Race” symposium. The consensus of the symposium was that a key challenge in Guyana is the ethnic tensions resulting from the pervasive ignorance of our collective history. This results in a focus on the hurts and agonies experienced by our root cultures and times for this season’s signature events.

Editorial

The Dr. Desreiy Caesar-Fox Memorial Lecture by Dr. Walter E. Edwards [Thursday, August 31, Guyana Arts & Cultural Center, 2806 Newkirk Avenue, Brooklyn, NY 11226. Welcome and reception from 5:00 pm. Lecture from 7:00 pm]

• Come to My Kwe Kwe [Friday, September 1 from 8:00 pm, Guyana Arts and Cultural Center, 2806 Newkirk Avenue, Brooklyn, NY 11226]

• Symposium and Literary Hang [Saturday, September 2 from 9:00 am, Guyana Arts and Cultural Center, 2806 Newkirk Avenue, Brooklyn, NY 11226]

• Family Fun Day [12:00 –7:00 pm; Family Fun Day, Old Boys High School Ground, 736 Rutland Road, Brooklyn, NY 11203]

We have assembled a powerful group of participants to help us tell the multisensory story of Guyana’s indigenous heritage. In this edition, we introduce the confirmed participants in this year’s Symposium and Literary Hang.

Dan Cooper - School of Geography and the Environment, University of Oxford; Louisa Daggers – Director of the Amerindian Research Unit, Faculty of Education and Humanities, University of Guyana; Victor Davson, a practicing artist and founding director since 1983 of Aljira, a Center for Contemporary Art in Newark, New Jersey; Michael Gilkes, Ph.D. Independent literary scholar and film maker; Bob Gonzales - American Indian Community House. Leader of Taino Heritage Group in New York; William I. Harris – Department of Architecture, Faculty of Technology, University of Guyana; Hilton Hemerding, musician; Yaphet Jackson, MFA. Filmmaker; Dave Martins – musician; Mataoka Little Eagle - American Indian Community House. Storyteller, singer, dancer, and educator; Dr. Mark G. Plew, University Distinguished Professor and Director, Center for Applied Archaeological Science, Department of Anthropology, Boise State University; and Rohan Sagar, ethnomusicologist.


We extend sincere thanks to the nominators of the 2017 awardees. Our thanks are also extended to American Indian Community House, Abby Matthias, New York Council on the Arts, The Arts, New York, MetroPlus Health Plan, Ministry of Indigenous Peoples Affairs, Guyana; Ministry of Foreign Affairs, Guyana; Fly-Jamaica, and Brooklyn Arts Council for what is shaping up to be an exciting folk festival season.

In this edition, we also provide confirmed details on venues and times for this season’s signature events.

• Awards Ceremony [Wednesday, August 30, Brooklyn Borough Hall, 6:00 pm.]
GUYANA FOLK FESTIVAL 2017

“Celebrating Our Indigenous Heritage”

• AWARDS CEREMONY
  WED. AUG. 30, 2017
  BROOKLYN BOROUGH HALL
  209 Joralemon Street, Brooklyn, NY 11201
  By invitation Only

• FAMILY FUN DAY
  SUN. SEPT. 3, 2017
  OLD BOYS HS GROUND
  736 RUTLAND RD., BROOKLYN 11203
  ADULTS $10. SENIORS & KIDS FREE
  This activity is not sponsored or endorsed by the New York City Department of Education or the City of New York

• SYMPOSIUM & LITERARY HANG
  THURS. AUG. 31, 2017 & SAT. SEPT. 2, 2017
  GUYANA ARTS & CULTURAL CENTER
  2806 NEWKIRK AVE. BROOKLYN, NY 11226
  REGISTRATION: $20.00

• KWE KWE NITE
  FRI. SEPT. 1, 2017
  ST. STEPHEN’S AUDITORIUM
  2806 Newkirk Ave, Brooklyn, NY 11226
  $20. & MORE AT THE DOOR

Supported by Volunteers from the Community
Mrs. Claudette Howell (SWS Nurse), Mrs. Deborah Assanah, Mr. Hilton Hemerding, Mr. Clive Prowell, Mr. Clinton Duncan, Mr. Ryan Berkeley, Mrs. Janice Dougall, Professor Keith Proctor, Mrs. Penny Bascom, Mr. Charles Liverpool, Mr. Winston Hoppie, Ms. Donna Walcott, Mr. Reuben Freeman, Mr. Roy Brummell Dr. Juliet Emanuel & Mr. Edgar Henry - SWS Consultants, GCA Board of Directors Mr. Carlyle Harry - SWS Director Interns Ms. Faith Paris - Chief Intern, Yves Cazeau - Assistant to the Chief Intern

SAVE THE DATES!

You are Invited
GCA THE 9TH ANNUAL
Summer Heritage Workshop Series
“Arts in the Community”
CLOSING CEREMONY
Thursday, August 10, 2017
from one o’clock promptly
St. Stephen’s Church Auditorium
2806 Newkirk Avenue, Brooklyn, NY 11226

“Celebrating Our Indigenous Heritage”
There will be an exhibition of the Children’s Work and a celebratory reception

Your Hosts:
GCA SWS Children of 2017
With the Support of
NY Council Member Matthieu Eugene, NY Council Member Jumaane Williams, NY Council Member Alan Maisel
MetroPlus Health Plan, Fly Jamaica Airways, Materials for the Arts, Mr. Edward Isaacs - Crayola Company, New York Tutorial Support Group, Dr. Lear Matthews, Ms. Gail Nunes, Ms. Pat Jordon-Langford - Guyana Tri-State Alliance, Caribbean American Social Workers, Mr. Charles Liverpool, Mrs. Joyce Y. Chase, Mr. Leroy Beresford, Mrs. Lynette Marshall, Mrs. Negla Parris, Mr. Courtney Parris, Mr. & Mrs. George Rowe, The Howell Family, Pastor Crews & Members of St. Stephen’s Church.

MetroPlus Health Plan
Digicel group

Visit our website: www.guyfolkfest.org
Guyana Cultural Association of New York, Inc.

Guyana Cultural Association of New York Inc. on-line Magazine

CONGRATULATIONS TO THE 2017 GCA AWARDS HONOREES

The tableau present in the body of the 2017 Guyana Cultural Association of New York Award recipients shows foundational, connecting human activity. The indigenous characteristics are multiple centuries old, and in modern-day light, dispel the colonial lies with their truthful substance. Guyanese have a magnificent cultural grounding. It is evident in the initiatives and accomplishments of the Awardees who demonstrate creativity and distinctiveness. We acknowledge and commend their successes in four designations: GCA Youth Award; GCA Award; GCA Exemplary Award and GCA Lifetime Achievement Award.

The 2017 honorees are spread across the Guyanese Diaspora. They reside in Paraguay, the United States of America, Canada, and Guyana. Their predominant areas of impact have positively enriched Guyanese in various forms and sectors. Our compatriots achieved significant achievements in visual arts, archaeology, linguistics, journalism, education, medical care, community service, and as cultural enablers.

In considering the diverse span of Guyanese cultural attributes and our close kinship to the Caribbean, we acknowledge and commend their truthful substance. Guyanese have a magnificent cultural grounding. It is evident in the initiatives and accomplishments of the Awardees who demonstrate creativity and distinctiveness. We acknowledge and commend their successes in four designations: GCA Youth Award; GCA Award; GCA Exemplary Award and GCA Lifetime Achievement Award.

The 2017 honorees are spread across the Guyanese Diaspora. They reside in Paraguay, the United States of America, Canada, and Guyana. Their predominant areas of impact have positively enriched Guyanese in various forms and sectors. Our compatriots achieved significant achievements in visual arts, archaeology, linguistics, journalism, education, medical care, community service, and as cultural enablers.

In considering the diverse span of Guyanese cultural attributes and our close kinship to the Caribbean, we make a special award to a calypso icon. The winners embody the spirit, intellect, and wit of Godfrey Chin as well as the core values that GCA considers when determining awards—originality, scope, impact/influence, contribution to harmony, innovation, and creative responses to challenges.

First Prize: Neil Marks For the article "Pakaraima Bound." The article showcased the vast and relatively unknown Pakaraima mountains in Guyana and offered a glimpse into the alluring world of the people of the mountains. The Patamona culture is still relatively unknown and undocumented, and the article highlights the struggle for recognition that Godfrey’s quest to research and tell the stories of Guyana’s cultural diversity. The article also enlightened others on how to get to the Pakaraimas, thus opening this world to others. It’s publication in Caribbean Beat, exposed it to both a local, Caribbean, and international audience. The article is available at: http://caribbeanbeat.com/issue-144/pakaraima-bound/

Second Prize: Lear Matthews and Ted Eric Matthews For the video Dis Time Nah Lang Time. Dis Time Nah Lang Time is a video presentation that clearly reflects the core values of Guyana’s cultural heritage. The Matthews brothers captured the attention and praise of thousands of Guyanese viewers at home and in the Diaspora, including cultural icons such as Francis Farrier, Ken Cosby, Mark Matthews and Eusi Kwayana. The presentation takes us on a nostalgic joy ride that invokes the cultural roots and Creole parlance, reminiscent of the soul of Godfrey Chin’s literary genius. The language and diction profoundly connects with the Guyanese of all backgrounds. The places, people and situations of “lang time” were vividly portrayed. One viewer noted, “...the video clearly complemented the efforts of the Guyana Cultural Association to promote, preserve and propagate our cultural heritage.”

The video is available at: https://www.youtube.com/channel/UCgZk96-ygLzE3glv/lqSwr0-Sg

Third Prize: Amanda Richards: Amanda Richards was nominated for a Godfrey Chin Prize for Heritage in recognition of five photographic curations on contemporary cultural life in Guyana during the period July 2016 to June 2017. These include: African Holocaust Day 2016, Mashramani 2017, Rupununi Rodeo 2017, Easter 2017, and Phagwah 2017. Godfrey Chin recognized the power of photographs and spent much time and treasure collecting them. Godfrey Chin recognized that photographs are important artifacts in telling the Guyanese story. They provide “historical and cultural contextualization.” In addition, they can trigger “aff— the experience of emotion.” Ms. Amanda Richards is an award-winning amateur photographer based in Guyana. She is a Getty contributor and CNN iReporter. Her photographs have been featured in magazines, text books, websites, and several international exhibitions.


GCA Youth Award; GCA Award; GCA Exemplary Award and GCA Lifetime Achievement Award.

The 2017 honorees are spread across the Guyanese Diaspora. They reside in Paraguay, the United States of America, Canada, and Guyana. Their predominant areas of impact have positively enriched Guyanese in various forms and sectors. Our compatriots achieved significant achievements in visual arts, archaeology, linguistics, journalism, education, medical care, community service, and as cultural enablers.

In considering the diverse span of Guyanese cultural attributes and our close kinship to the Caribbean, we acknowledge and commend their truthful substance. Guyanese have a magnificent cultural grounding. It is evident in the initiatives and accomplishments of the Awardees who demonstrate creativity and distinctiveness. We acknowledge and commend their successes in four designations: GCA Youth Award; GCA Award; GCA Exemplary Award and GCA Lifetime Achievement Award.

The 2017 honorees are spread across the Guyanese Diaspora. They reside in Paraguay, the United States of America, Canada, and Guyana. Their predominant areas of impact have positively enriched Guyanese in various forms and sectors. Our compatriots achieved significant achievements in visual arts, archaeology, linguistics, journalism, education, medical care, community service, and as cultural enablers.

In considering the diverse span of Guyanese cultural attributes and our close kinship to the Caribbean, we acknowledge and commend their truthful substance. Guyanese have a magnificent cultural grounding. It is evident in the initiatives and accomplishments of the Awardees who demonstrate creativity and distinctiveness. We acknowledge and commend their successes in four designations: GCA Youth Award; GCA Award; GCA Exemplary Award and GCA Lifetime Achievement Award.

The 2017 honorees are spread across the Guyanese Diaspora. They reside in Paraguay, the United States of America, Canada, and Guyana. Their predominant areas of impact have positively enriched Guyanese in various forms and sectors. Our compatriots achieved significant achievements in visual arts, archaeology, linguistics, journalism, education, medical care, community service, and as cultural enablers.

In considering the diverse span of Guyanese cultural attributes and our close kinship to the Caribbean, we acknowledge and commend their truthful substance. Guyanese have a magnificent cultural grounding. It is evident in the initiatives and accomplishments of the Awardees who demonstrate creativity and distinctiveness. We acknowledge and commend their successes in four designations: GCA Youth Award; GCA Award; GCA Exemplary Award and GCA Lifetime Achievement Award.

The 2017 honorees are spread across the Guyanese Diaspora. They reside in Paraguay, the United States of America, Canada, and Guyana. Their predominant areas of impact have positively enriched Guyanese in various forms and sectors. Our compatriots achieved significant achievements in visual arts, archaeology, linguistics, journalism, education, medical care, community service, and as cultural enablers.
GUYANA CULTURAL ASSOCIATION OF NEW YORK, INC.
GUYANA FOLK FESTIVAL 2017:
CELEBRATING OUR INDIGENOUS HERITAGE

Symposium & Literary Hang

TABLES AVAILABLE
$125.00 FOR 2 EVENTS

SAT. SEPT. 2
SYMPOSIUM & LITERARY HANG
GUYANA ARTS & CULTURAL CENTER
2805 NEWKIRK AVENUE, BROOKLYN, NY 11226

SUN. SEPT. 3
FOLK FESTIVAL FAMILY DAY
736 RUTLAND RD. BROOKLYN, NY 11203

THURSDAY, AUGUST 31:
WELCOME BY NATIVE AMERICAN COMMUNITY FROM 5.00 P.M.
THE DR. DESREY FOX-CAESAR MEMORIAL LECTURE
DR. WALTER EDWARDS - “Desrey Fox and the Amerindian Languages Project.”
LECTURE STARTS AT 7.00 P.M.
GUYANA ARTS & CULTURAL CENTER
2805 NEWKIRK AVE., (Bet 28 & 29 Streets) BROOKLYN, NY 11226

SATURDAY, SEPTEMBER 2: 9.00 A.M. - 8.00 P.M.
SYMPOSIUM & LITERARY HANG
PANEL DISCUSSIONS, POSTER DISPLAYS, STORYTELLING, PERFORMANCES, CRAFT AND BOOK DISPLAYS, FESTIVAL OF VIDEOS AND SPECIAL DINNER
“Contributors include: Dan Cooper, Louisa Daggers, Victor Davson, Bob Gonzales, Dr. Michael Gilkes, William I. Harris, Hilton Hemerding, Yaphet Jackman, Karao Group from Karaudarna, Dave Martins, Matoaka Little Eagle, & Dr. Mark Plew.”
GUYANA ARTS & CULTURAL CENTER
2805 NEWKIRK AVE., (Bet 28 & 29 Streets)
BROOKLYN, NY 11226
$25.00 REGISTRATION INCLUDES INDIGENOUS DINNER & ENTERTAINMENT
Within the first year of my returning to live in Guyana in 2008, I set about recording an album of new material, in the established Tradewinds format, at Krosskolor Studios in Campbellville, using local musicians. Entitled “At Home”, the album was soon on the market and the initial reception was strong. It was in several downtown stores, and I was frequently getting calls for more stock – “bring 45”; “bring 50”; “we need them today”. But after the third day of that rush, the calls suddenly dried up.

It didn’t take me long to figure out what happened; the pirates had gotten hold of the album and were burning copies to meet the demand in town. The question of CD piracy has been a hot subject in Guyana for several years, and to put the subject squarely, after the third day of that initial flood of sales I have not sold a single AT HOME CD in Guyana. Not one. Consequently, in the intervening years, I have been involved, along with other record producers here, such as Burchmore Simon of Krosskolor, in efforts to combat the piracy of musicians’ work, and we have heard promises of copyright enforcement from succeeding governments, but the piracy continues unchecked.

Unexpected communications or encounters that appear suddenly in one’s life can bring sudden focus to an issue that has been there all along, albeit somewhat of a secondary position or something pending. This week, for instance, I was coming out of the Bounty Supermarket on Alexander Street in Kitty, and a man came up to me on the sidewalk asking if I was “the guy from Tradewinds”. He told me he was in the music business, as well, and almost in the same breath, he casually told me, “Your music is popular. I burn CDs and sells them.” I stepped back from the man, surprised by his effrontery, and said, “You realize what you’re telling me? That you’re one of those people in the business of taking my music, selling it for profit, and I don’t see a cent?” The man smiled and said something that came like a slap in the face: “Well, you do what you, and we make money from it.” He said it with no compunction whatsoever. I stepped away from the individual and walked away. I had never heard it put so boldly.

Sitting in my car, ruminating about what had just happened, brought the copyright issue into full flower before me. The remark showed me how far the situation had deteriorated. The piracy practice has seen no intervention in the eight years I’ve been here, and furthermore the general public also sees nothing wrong in buying what they know to be stolen, and the seller himself clearly saw nothing wrong in copying someone else’s work for sale. Indeed, his comment came with the implication that it was something that should make me proud.

There are some behaviours that are crying out for government regulation and intervention in this society – I’m not about to take up space here with a list – but this abuse of our artists’ Intellectual Property, is an absolute disgrace on this nation, and I continue to be astonished that it is allowed to continue. Outries have come from a number of local musicians and record producers and there is not even a ripple of official response. The consequence for the music industry here, if one pays only passing notice to it, is that musicians and producers have simply, as we say in Guyana, “gone out”. The recording I released in 2008 cost me over US$5,000 and with sales drying up after only three days, I have not come close to recoup-
This year’s (annual) Summer Workshop Series which started on Wednesday, July fifth had two primary concentrations:–
(i). We BRIDGIN; and
(ii). The legacies and practices of our indigenous people(s)
Thus, the themes and lessons that were imparted to the participants–spanning six to fourteen years, bore those emphases.
The primary resource-persons at the Workshop are Ms. Deborah Assannah; along with Messrs. Edgar Henry; Hilton Hemmerding; Reuben Freeman; Clive Prowell; Ryan Berkeley; and Clinton Duncan.
They have been ably supported by Nurse Claudette Howell; Faith Parris; Yves Cajou and Janice Dougall.

Carlyle Harry, Director

At SWS, we learned about the Indigenous Peoples of Guyana, their culture, customs and traditions, the types of food they eat, how they fish and hunt, and their dress.

My Village
My village stand in a little clearing in the forest. I live here with my family.
My father is a hunter.
My brother can catch a fish with a bow and arrow in our village.

Apart from the houses where families live, we also have a school house. The roof of our house is made of palm leaves and slopes steeply almost to the ground to allow the rain water to fall clear of the floor. We sleep in hammocks which hang from the rafters. Hammocks are made from tough fibres and dried grass gathered from the forest.
Baskets, calabashes and paddles for the canoes are all stacked in one corner of the house. The blow pipes and bows and arrows which my father, brother and uncles use for hunting and fishing are kept in the rafters.

Every family owns at least one canoe. They call them corials. Canoes are made from tree trunks. When it is market day in the nearby village, my father and brothers go down the river in their corials. They guide the corials over the rapids. Some children also use corials to get to school.
Creation Stories

One of the themes to be explored during Guyana Folk Festival 2017 will be our creation stories. The creation stories from our indigenous heritage—situates our origins in a time prior, way prior to European contact in 1492. In some of our creation stories, our origins are with the sky people. Victor Davson’s How the Warraus Came brought this story to life in 1972. Henry Josiah’s Makonaima’s People—and service/sacrifice for peace. Sister Rose Magdalene’s marvelous collection has helped us to populate the collection of creation stories we will explore this season.

Their successful fishing, hunting, and raiding expeditions were also followed by mass celebrations, during which time those who performed creditably were often rewarded. The traditional Mari-Mari and Matapai Dances were performed.
For the Indigenous Peoples of Guyana, song is traditionally the chief means of communicating with the supernatural powers, and music is seldom performed for its own sake; definite results, such as the bringing of rain, success in battle, or the curing of the sick, are expected from music. There are three classes of songs—traditional songs, handed down from generation to generation; ceremonial and medicine songs, supposed to be received in dreams; and modern songs. Songs of heroes are often old, adapted to the occasion by the insertion of the new hero’s name. Amerindian music is enjoyed by all Guyanese. Some of their earliest form of dance can be known as the Mari Mari which brought other Guyanese to recognize this form of music and dance. Other instruments that are used by the Amerindians are banjos and flutes which are made from trees in their environment.
Timehri Motifs

The terms “Timehri design” and “Timehri motif” have been used to refer the application of petroglyphs to contemporary Guyanese arts—paintings, sculpture, ceramics, graphic design, jewelry, and fashion.

Our Celebration!
Our Pow Wow

Mashramani is an Amerindian word, specifically Arawak in origin, which basically means "a venture". It grew out of the feasting and dancing that characterised the successful completion of land preparation and cassava planting by our indigenous peoples. It originated out of the activity that determined the very survival of the Amerindian people. They depended greatly on the cultivation of cassava which for centuries was their staple crop."
“Timili” is a Patamona word meaning “paintings and drawings on the rock.” The word “Timehri” is used to refer to the Wanatuba Falls’ rock petroglyphs in the Corentyne River. The word is either of Lokono (Arawak) or Warrau origin. The petroglyphs at Aishalton in the South Rupununi are classic examples of timili/timehri.

In his book, *Prehistoric Guiana*, Denis Williams proposed that the petroglyphs found in Guyana were created during the Archaic period (circa 7000 b.p.). According to Williams, the petroglyphs represent evidence of ancient migrations, settlement, and the state of human development. He discerned three traditions or series in the petroglyphs found in Guyana—Enumerative, Fish Trap, and Timehri. The first two are associated with subsistence lifestyles. The last refers to the horticultural period, characterized by the cultivation of cassava.

The Enumerative Series is the older of the three traditions and fall into two categories—the biomorphic and geometric.

Williams provided the following illustrations of petroglyphs from the Enumerative tradition.
In this reflection, we focus on jewelry, home decoration, and fashion designs by men and women, who, inspired by the petroglyphs, especially from the Timehri Series, gave Guyanese a sense of the depth of their ancestral roots and an opportunity to wear Guyanese art with pride.

**JEWELRY**

Gaskin and Jackson Jewelers

Gaskin & Jackson Jewellers was established in 1969 by Herman G. Gaskin and Elric A. Jackson. The company is recognized as the launchers of the Timehri design jewelry. From its inception, the company has produced a rings, earrings, pendants, chain, bracelets, cufflinks, brooches/pins, and other jewelry inspired by the Timehri Series. This tradition continues in the company’s Afrozodiac line. The company is now managed by Dean M. Jackson, the son of the late Elric Jackson.

**HOME DECORATIONS**

House Proud

Home furnishings were also influenced by the indigenous aesthetic in the early post-independence ear. Here are two wall hangings:

---

Williams considered the youngest series, the Timehri petroglyphs to be “a representation of an identifiable deity, the Manioc Mother described in a fertility dance.”

The terms “Timehri design” and “Timehri motif” have been used to refer the application of these petroglyphs to contemporary Guyanese arts—paintings, sculpture, ceramics, graphic design, jewelry, and fashion.

The early post-independence years saw a blossoming of this tendency among Guyanese visual artists. The Timehri motif was evident in the paintings of Donald Loncke, Stanley Greaves, and Aubrey Williams; the designs emanating from Design and Graphics; the ceramics of Stephanie Correia and Vanceram; household furnishings (House Proud); the jewelry of Gaskin and Jackson; and clothing of the era.

---

The map below shows the distribution of these petroglyphs in the Guianas.

The illustration below shows sketches of examples of Manioc Mother from other locations in the Orinoco Basin.

The map below shows the distribution of these petroglyphs in the Guianas.

The map below shows the distribution of these petroglyphs in the Guianas.

---

**Examples of Timehri petroglyph stereotypes in the Orinoco Basin. From Denis Williams, Prehistoric Guiana, p. 238.**

The map below shows the distribution of these petroglyphs in the Guianas.

---

**Archaic occupation of the Guianas. From Denis Williams, Prehistoric Guiana, p. 91.**

The terms “Timehri design” and “Timehri motif” have been used to refer the application of these petroglyphs to contemporary Guyanese arts—paintings, sculpture, ceramics, graphic design, jewelry, and fashion.

The early post-independence years saw a blossoming of this tendency among Guyanese visual artists. The Timehri motif was evident in the paintings of Donald Loncke, Stanley Greaves, and Aubrey Williams; the designs emanating from Design and Graphics; the ceramics of Stephanie Correia and Vanceram; household furnishings (House Proud); the jewelry of Gaskin and Jackson; and clothing of the era.

---

**Examples of Timehri petroglyph stereotypes in the Orinoco Basin. From Denis Williams, Prehistoric Guiana, p. 238.**

The map below shows the distribution of these petroglyphs in the Guianas.

---

**Archaic occupation of the Guianas. From Denis Williams, Prehistoric Guiana, p. 91.**

The terms “Timehri design” and “Timehri motif” have been used to refer the application of these petroglyphs to contemporary Guyanese arts—paintings, sculpture, ceramics, graphic design, jewelry, and fashion.

The early post-independence years saw a blossoming of this tendency among Guyanese visual artists. The Timehri motif was evident in the paintings of Donald Loncke, Stanley Greaves, and Aubrey Williams; the designs emanating from Design and Graphics; the ceramics of Stephanie Correia and Vanceram; household furnishings (House Proud); the jewelry of Gaskin and Jackson; and clothing of the era.
CERAMICS
Vanceram Tableware Factory (1980s)

FASHION

In the early post-independence years, Guyanese fashion designers incorporated Timehri motifs in clothing. The Timehri motif represented a new day—a new beginning and an expression of national pride and identity. It was part of the Cacique heritage—our indigenous leadership symbol.

Donna Ramsammy-James been incorporating the motif in her designs over the past three decades. Here are examples of her clothing and accessories:

In 2017, the motif is still incorporated into Donna Ramsammy-James’ designs and in jewelry, as is evident in Gaskin and Jackson’s current Amazodiac line:

The ancient petroglyphs and their contemporary incarnations have a special place in the Guyanese psyche. They symbolize longevity and the long rootedness of humanity—a special pulse in the Guyanese spirit. It is national identity.
We are happy to announce that the distinguished Guyanese scholar Dr. Walter Edwards, Professor of Linguistics and Director of the Humanities Center at Wayne State University will launch the two-day Symposium and Literary Hang with the Dr. Desrey Fox-Caesar Memorial Lecture on Thursday, August 31, 2017 at the Guyana Arts & Cultural Center, Brooklyn, New York. His proposed title is “Desrey Fox and the Amerindian Languages Project.”

Dr. Edwards established the Amerindian Languages Project (ALP) at the University of Guyana in 1976. One of the founding research assistants was Desrey Caesar-Fox. One of the ALP’s goals was to help administrators and teachers learn about the languages and culture of our indigenous peoples. There were plans for a hydro-electricity project in the Cuyuni-Mazaruni region where the Akawaios and Arekunas live. The ALP’s first publication, An Introduction to the Akawaio and Arekun Peoples of Guyana (University of Guyana, April 1977), focused on the Akawaios and Arekusas.

Although the hydro-electricity project was shelved, the ALU continued its work. Desrey Fox remained with the ALP and its successor, the Amerindian Research Unit, for 20 years. She conducted field work with all of Guyana’s indigenous peoples and developed “fluency in all dialects of Pemóng and Kapóng, plus conversational ability in Cariban languages Kari’na (Carib proper) and Arawak.”

In 2003, the late Dr. Desrey Caesar-Fox, completed her Ph.D., at Rice University, Houston, TX with the dissertation ZAURONÖDOK AGAWAYA YAU: Variants of Akawaio spoken at Waramadong.
Matoaka Little Eagle has introduced people to Native American culture, using music, dance and storytelling, since childhood. She has taught in several Native educational programs in the Northeast and has presented workshops and classes for students of all levels, teachers, administrators, and the general public.

In her collaborations with several vocal groups, theater ensembles, and Native dance troupes, she has traveled the US, Canada, and Europe. Singularity and/or with brother, Powhatan, she has presented programs to over 15,000 people in educational and cultural settings to help dispel stereotypes and to share the vitality and richness of Native cultures. Their collaboration is called “Native American Tales and Journeys.” They have taught classes and workshops at numerous colleges, universities, institutes for arts in education, public and private schools, and community events, throughout the Northeast. In 1992, they performed in Frankfurt and Dresden, Germany in a John Cage concert called, “Renga, Apartment House 1776.”

Matoaka continues to do educational work and is currently a member of the Thunderbird American Indian Dancers, a scholarship fund raising and cultural organization, based in New York City. For her “day” job, she is a community follow-up worker for a community service organization in Kingston.

Guyana Indigenous Peoples & Native Americans in first ever Guyana / USA

FOLK FESTIVAL
FAMILY DAY 2017
Karao Group
OF SOUTH RUPUNUNI & Native Americans
FOR FIRST EVER GUYANA / USA Pow Wow FOLK FESTIVAL FAMILY FUN Day, Sunday, September 3, 2017

The theme of GCA’s 2017 Folk Festival season “Celebrating our Indigenous Culture” will come alive throughout the season – August 30 to September 3, 2017 – with performances by the Karao Culture Group, from the South Rupununi Savannas in Guyana.

The twelve members of this tri-lingual group, ranging in ages from six to sixty years, speak Wapichana, Portuguese and English. They will perform skits and dances in Wapichana, which will be narrated in English.

This Cultural Group has performed in Guyana’s capital, Georgetown, at celebrations to mark Indigenous Month which is held in September of each year.

The GCA’s objective of the 16th annual Guyana Folk Festival in Brooklyn, New York is to provide the Guyanese, Caribbean and Brooklyn communities with a satisfying introduction to Guyana’s Indigenous heritage and creativity.

The Karao Group hails from the village of Karaudarnau in Wapichana and Karaudarnau in English, South Rupununi Guyana. Barnabas & Imogene Ambrose with their daughter Beatrice Ambrose and other members of the village began in 2005 to protect the Land, Rivers and Forest.

The legend has it that a large snake gave the village its name. The name Karao was chosen as it is the word used to calm the large snake so it returns to forest without harming the villagers.

Some of the newest members have never visited Georgetown and this trip is their very first time out of the village.

All members are Tri-Lingual speaking Wapichana, English and Portuguese.

**Pow Wow**
STARTS AT 3:30 P.M.
Sangre Taina is a Dance troupe of Taino dancers, singers, and drummers from across the Caribbean islands. Our dances are both contemporary and traditional. We perform our dances to demonstrate to the world that we the Taino people are still here.

Valerie Tureyari Vargas and Jorge Baracutei Estevez will entertain and educate visitors on Caribbean Indigenous culture with Taino creation stories, culture, and customs using a variety of cultural handling objects from the region. In addition, a headdress making demonstration will take place throughout the day!
BOBBY GONZALEZ,
STORYTELLER FOR
CHILDREN'S VILLAGE
FOLK FESTIVAL
FAMILY FUN DAY

I once came across a greetings card with the following caption: “Dad – A son’s first hero and a daughter’s first love.” After thinking long and hard, it finally dawned on me what that message meant. It told me that fatherhood was much more than the production of an offspring resulting from the fertilization of an egg by a sperm. A child is the result of a physical union between a man and a woman, and as such fathers are an important source of our genetic makeup. A father gives life to his children, but it doesn’t stop there. A good father recognizes this as a limitation; and recognizes, accepts and properly fulfills his critical role in the family.

So, what is that critical role? You can troll the Internet “until the cows come home”, but I’ll guarantee you will not find a “one size fits all” definition of fatherhood. I do, however, recognize that there are several common components to this critical role, regardless of our cultural differences. Firstly, fatherhood means being there, physically, for your children. The idea of your presence in your child’s life is to create memories which will form solid foundations of trust and respect on which your children can build as they develop.

Secondly, fatherhood means the ability to teach and communicate with them effectively. We have heard it said: “Prepare the child for the road, not the road for the child”. In other words, instead of trying to remove all obstacles and pave the way for their children, good fathers focus on equipping them to deal with the difficulties they will encounter on the road ahead. Effective communication methods, I believe, have different meanings in different cultures. For example, growing up in Guyana, I was exposed to the “word and a blow” method of absorbing a point (more like a command) made by my parents. It worked (I guess that made it effective)

Of critical importance is teaching your children to respect members of the opposite sex. Children tend to mimic the behavior of their parents; and their observation of your treatment of your spouses, daughters, sisters, etc., will cause them to believe and accept your behavior as the norm. The teaching aspect of fatherhood presents a wonderful privilege and responsibility to share our lives with the next generation and generations to come. Thirdly, along with the ability to teach and effectively communicate, comes the role of the father as the disciplinarian in the home. This was certainly true in the Guyanese culture in which I was raised. How often have we heard our mothers say: “You wait till your father come home.”

FATHERHOOD:
WHAT DOES IT MEAN?

Bobby González is a nationally known multicultural motivational speaker, storyteller and poet. Born and raised in the South Bronx, New York City, he grew up in a bicultural environment. Bobby draws on his Native American (Taino) and Latino (Puerto Rican) roots to offer a unique repertoire of discourses, readings and performances that celebrates his indigenous heritage. Bobby has lectured at many institutions including Yale University, the University of Alaska-Fairbanks and the University of Alabama-Huntsville. As a storyteller he’s had the privilege of performing at Carnegie Hall, the Museum of Television & Radio and the Detroit Institute of Arts. He has given poetry readings at the National Museum of the American Indian, the University of North Dakota and the Nuyorican Poets Cafe.
He will deal with you.” Even your siblings got involved in the act: “I will tell daddy when he come home”. And immediately you knew that a “cut tail” (good or bad) was imminent, because, in those days, the preferred method of “bringing a child back in line” was the administration of a “cut tail”. And the irony is that it was administered with love!

Fourthly, fatherhood means the ability to provide. We have grown up with the understanding that a good father is the provider of the finances and needs of the home and family. Our dependents need food, shelter, protection, clothing, money, and a host of other things that the father is expected to provide. Fifthly, fatherhood equals protection. As human beings, we tend to see God’s protection as a sort of magical shield that keeps us from all harm; and that is exactly how children view the protective responsibilities of their fathers. The father could be fully depended upon and fully trusted to be protector; and a good father relishes that responsibility.

Sixthly, fatherhood is synonymous with unconditional love. When a father gives to his children, he demonstrates the strongest expression of love that human beings possess. History is replete with examples of a father’s unconditional love for his child. And we are all familiar with the biblical parable of the prodigal son, which demonstrates both God’s love for sinners and a father’s love for his children. And there is one other attribute we must never forget: that is, a good father is a genius. He knows the answer to every question there is on any topic. So when you ask him a question, he always comes up with the correct answer: “boy, I don’t know. Go ask your mother!”

Good fathers set a positive example in all they do. Remember, your children are not only watching; they’re modeling themselves after your behavior. Therefore, practice your very best habits of thought and action. Fathers, please consider the important role that you play in your family. Your daughters are forming opinions of themselves based on how you relate to them and your sons are watching you to learn how to act as a man. May you walk in faith and continue to be positive role models.

IT was a watershed moment for the Anglican Diocese of Guyana (including Suriname and Cayenne) when the Church consecrated and ordained its first-ever female and first ever indigenous woman as a Deacon in the Church of God.

The consecration and ordination of Mrs. Rita Hunter, 62, of Jawalla, Region Seven, Cuyuni-Mazaruni, was held at Christ Church, Waterloo Street, Georgetown and was witnessed by a sizeable congregation which included Speaker of the National Assembly, Dr. Barton Scotland, family members of the deacon, including her husband, Barrington Hunter, son Raphael Hunter and eldest daughter Kathleen Grannis.

Married… and a proud mother of five (all alive), Deacon Hunter told the Sunday Chronicle: “I feel happy. I feel blessed, being called by the Lord. I have come through the ranks. I was at first a Catechist. I was a Lay Minister and now to become a deacon is a privilege, so I am happy.”

An otherwise solemn service, characterised by reverence, it was a moment of great excitement when Celebrant, The Right Reverend Bishop Charles Davidson, ceremoniously presented to Deacon Hunter the instruments that gave her authority for the office and work of a Deacon in the Church of God, saying: Receive this book [The Holy Bible] and take authority to proclaim the Gospel and to assist in the administration of the Sacrament.” Then there was the robing of the deacon, assisted by her son and daughter, after which the Bishop presented the newly ordained deacon to the congregation.

A member of St. John’s Evangelist Church, Jawalla, she also reads, writes and translates Akawaio, the language of the people of Jawalla, fluently, and has been translating the Holy Bible into Akawaio for the benefit of her people. During the ordination, Deacon Hunter’s daughter read the Epistle which was prepared in Akawaio by Deacon Hunter.

ANGLICAN CHURCH ORDAINS FIRST DEACONESS IN GUYANA

Shirley Thomas

St. Rose’s Alumni Association USA Inc.
Anniversary Gala
Honoring
Cathy Cholmondeley-Hughes
Guyana Minister of Public Telecommunications &
Fly Jamaica

Date: Thursday, August 31, 2017
Place: Russo’s on the Bay
162-45 Cross Bay Boulevard, Howard Beach, NY, 11414
Cocktails: 7:30 p.m. ~ Dinner: 8:30 p.m.
Dress: Formal
Donation: $125 (all inclusive)
Ticket info: 917-533-4154 | 718-342-7046 | 917-617-0277 | 917-921-8660
RSVP: no later than June 30, 2017
Jennifer VanCooten Webster is currently working for the TRiO – Brooklyn College Educational Talent Search Program, as a Pre-college/career Counselor. This is one of the federally-funded, pre-college programs, on the Brooklyn College Campus. The goal of the program is “to increase the number of youths from disadvantaged backgrounds to complete high school, to enroll in, and complete their postsecondary education.”

Ms. VanCooten Webster was born in Georgetown, Guyana. She received her pre-college education in Guyana. Her early childhood education began at centers in Georgetown. Thereafter, she attended Mazaruni Primary School, Lodge Government School, Smith’s Church Congregational School and Tutorial High School. She started her post-secondary education at Brooklyn College as an adult student. In 2003 she attained a Bachelor of Arts Degree in Sociology with double minors in Speech Communication and Children Studies. During her years as a college student, she interned for the Division of Student Affairs. Ms. VanCooten Webster formed professional relationships with some staff members. With their support and encouragement, she was motivated to return to college in pursuit of graduate studies. In 2007 she attained a Master of Arts Degree in Political Science with a Concentration in Urban Policy and Public Administration. Her focus was Education Policy. She believes her studies have adequately prepared her for the job.

The students in her case load come from various racial, cultural, and social backgrounds. They must live in and/or attend high schools in Brooklyn. Many are newly arriving immigrants. The needs of the latter group revolve around adjustment issues and navigating the education system. The TRiO Program offers all participating students and families much needed support in these areas. Students receive supplemental services to help them boost their academics; they visit college campuses; they engage in various career-oriented experiences; and they share in constant conversations about higher education and careers. Teaching financial literacy is another mandate of the program. Ms. VanCooten Webster states as an observation, that those students who take advantage of supplemental services and participate in program activities (this pertains to similar college-ready programs) are more likely to be ready for the rigor and successful completion of college.

When she is asked why this choice of work with young adults? Ms. VanCooten is eager to respond that her educational journey was quite challenging. She always needed to take advantage of supplemental services. The school day never ended at dismissal. But with faith and the loving support of community God had granted her much success!!! This had created a constant reminder and motivation to give back generously and whole-heartedly.

“It takes a village” – for me, it always has and with me it always will!