

Land Acknowledgement

As you read and reflect on the pieces presented in this volume, we ask that you remain mindful that Indigenous peoples have lived in the Caribbean since time immemorial. The word ‘Caribbean’ itself derives from a European transliteration of the name of the Indigenous peoples of the Eastern Caribbean. When Europeans arrived in the Caribbean in 1492, they found a diverse range of Indigenous peoples already living there. The descendants of these pre-Columbian people call the Caribbean home to this day, whether they live in the region or in the diaspora.

We also acknowledge the land on which the University of Toronto operates. For thousands of years it has been the traditional land of the Wendat, the Seneca, and the Mississaugas of the Credit River. Today, this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land.

Below is a list of Indigenous-led organizations or funds in Toronto that we recommend to readers who wish to offer their time or funds to organizations that amplify the voices of Indigenous people:

- Raven Trust (<https://raventrust.com>)
- 1492 Land Back Lane - Legal Fund (<https://ca.gofundme.com/f/legal-fund-1492-land-back-lane>)
- Native Women’s Association of Canada (<https://www.nwac.ca>)
- Inuit Tapiriit Kanatami (<https://www.itk.ca>)
- Water First (<https://waterfirst.ngo>)
- Clan Mother’s Healing Village (<https://clanmothers.ca>)
- Native Child and Family Services of Toronto (<https://nativechild.org>)
- Toronto Indigenous Harm Reduction (<https://www.torontoindigenoushr.com>)
- Indian Residential School Survivors Society (<https://www.irsss.ca>)
- Legacy of Hope Foundation (<https://legacyofhope.ca>)
- Indspire (<https://indspire.ca>)
- Reconciliation Canada (<https://reconciliationcanada.ca>)

Letter from the Editors

Caribbean Quilt Volume 6 (2021) and its issues ‘Resiliency’ and ‘Revolution’ represent a departure from the norm. It has been eight years since Caribbean Quilt published a double issue volume, which is a rarity in student-run journals. Such a feat highlights the scope of scholarship produced in the field by the University of Toronto core and extended community.

Reflecting on contemporary and historical challenges in the region, pieces featured in Resiliency consider the ways in which the Caribbean and its trailblazers have stood firm. It is often used to put the onus on the marginalized or disenfranchised to ‘be or become resilient. Resiliency is what a region composed of the “modern world’s historically marginalized -- indigenous peoples, enslaved peoples, and indentured labourers” has continued to achieve. Revolution features work that considers some of the region’s innovative solutions and their challenges when developing processes needed for the Caribbean to thrive. Our contributors approached these interrelated themes in dynamic ways and we hope this work inspires you through our collective efforts towards meaningful change in the Caribbean.

We selected these themes as an invitation to you, the reader, to see the historical and contemporary ways in which threads of resiliency and revolution permeate all aspects of daily life in the Caribbean -- literature, visual art, music, performance, community activism, and festivals. Within

each issue, the pieces have been organized into three thematic groups: Indigeneity in the Caribbean, Decolonization and Social Change and Culture and Identity. Contributions from recent graduates have a 2T1 designation.

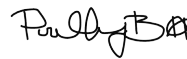
It is our hope that this volume serves as a reminder that the Caribbean was a region forged in struggle, but gleans strength through its hybridity. As we continue in the tradition of critical thought and expression set out through this journal, we are all the more cognizant that this remains true for the region’s diaspora as well.

Producing Caribbean Quilt Volume 6 would not be possible without the creativity and dedication of our Masthead, Advisory Board and Reading Committee whose insights made this possible. Thanks are owed to our Advisory Board Chair, Dr. Kevin Edmonds, Megan Mungalsingh whose artwork graces one of our covers for the second year in a row, Mariya Maistrovskaya, and the entire Journal Production Services Team at University of Toronto Libraries. Without them, these issues would not be the quality products you now -- literally, or figuratively, hold in your hands.

Enjoy.



David Allens
Editor-in-Chief



Prilly Bicknell-Hersco
Associate Editor



Korede Akinkunmi
Copy Editor

¹De Silva, Kevin. “Letter From the Editor.” *Caribbean Quilt* 1 (November 18, 2012): 1. <https://doi.org/10.33137/caribbeanquilt.v1i0.19062>.

Note on the Cover:

Megan Mungalsingh

University of Toronto

FAS, Cognitive Science and Psychology

Liberté (2021)

Gouache on cold-pressed watercolour paper.

"Liberté" is a subversion of a famous French work called, "Liberty Leading the People" by French artist, Eugene Delacroix. The painting is famously associated with the French Revolution (despite not originally depicting the revolution). In contrast, this painting subverts the original concept with stories of the Haitian Revolution. In lieu of Libertas, Cécile Fatiman, a mambo, is leading the people while holding the Haitian flag. Fatiman is a figure in Haitian history noted for her involvement in the ceremony at Bois Caïman that is said to have been one of the major catalysts for the Haitian Revolution. She stands on the military sash of French General Charles Leclerc, while overlooking the Pillage of Cap-Français (now Cap-Haïtien).

Megan Mungalsingh is a Trinidadian artist whose mediums include gouache, watercolor and acrylic painting. She is a fourth year student at the University of Toronto majoring in Cognitive Science and Psychology. Her artistic interests include Caribbean folklore, fantasy and horror.

Letter from Faculty Advisor

2019-2020 was my first year working with the Caribbean Quilt student editorial board. In the production of Volume 6, I was taken aback by the level of engagement and seriousness that Caribbean Studies students had in producing their journal. One year later, it is clear that as a program, we clearly have the best students in the world.

In a year when so many of us have faced isolation as our lives shifted to online classes, the Caribbean Quilt community remained strong, and acted as an anchor for the Caribbean Studies community, which has managed to remain creative, curious and resilient.

Thanks to the foundation laid by the Volume 6 team, the brilliant editorial team of David Allens and Prilly Bicknell-Hersco have hit the ground running during another very challenging year with COVID-19 and related restrictions. A great deal of work and forward thinking has gone into how to increase the visibility, accessibility, functionality and aesthetics of this volume, which will no doubt pay dividends for issues still to come. I would also like to thank Korede Akinkunmi, who has done a stellar job with the copy editing, who also kindly offered important, timely and creative feedback on the pieces and journal, beyond the initial scope of work. Another big thank you to Ejaaz Ramdhanie, who has undertaken the layout and design aspects of this journal, and offered his own insightful thoughts on how to showcase the work of our students.

Beyond the editorial team and students, I wanted to thank Professor Nestor Rodriguez, who as the Caribbean Studies Program Director has always gone above and beyond to support the production of the journal. Thank you to all of the Caribbean Studies instructors, who provided the inspiration and guidance behind so many of these pieces. Thanks to Professors Melanie Newton, Alissa Trotz, Ramabai Espinet, Berardo Garcia-Dominguez, Lee L'Clerc and Chris Ramsaroop. This journal would not be possible without the New College Initiatives Fund, and the support of New College Vice Principal Tara Goldstein and New College Librarian Jeff Newman. Thank you to Nancy Crawley and Nancy Dragecevic, for all of the work that you do turning all of my NCIF requests into reality.

Since the publication of Volume 6, in my own research and course preparation, I have had the pleasant surprise of having articles by Caribbean Quilt contributors show up on Google Scholar. This is incredible. To see some of those very same students be cited by established academics is a testament to the incredible work that you all do.

In Solidarity



Kevin Edmonds,
**Caribbean Quilt, Faculty Advisor 2020-2021,
Caribbean Studies**