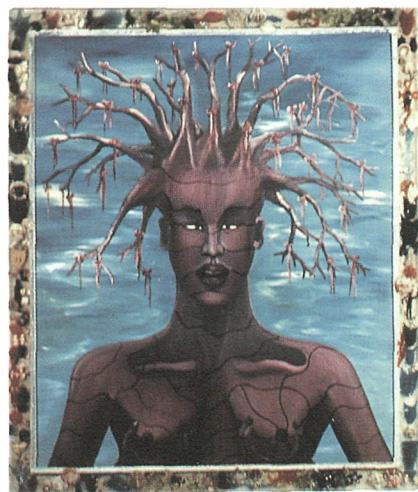


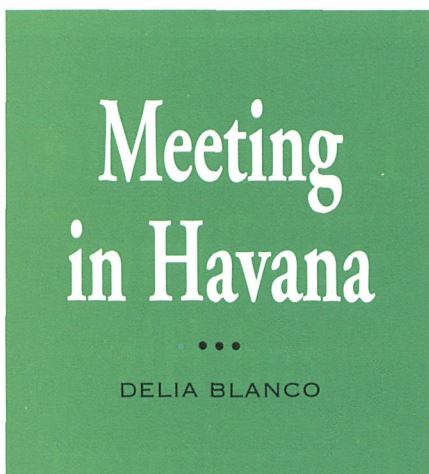
## REVIEWS

Duval Carrié continues installing his canvases as he did in the tryptic “*el Retablo de los esclavos*” in 1993 in the Museum of Africa and Oceania in Paris. But memory today is more symbolic, giving free rein to popular expression of gods and of those who pertain to the temple. The figurative subject is no longer the hero, the real historical personage who freed the Haitian people from slavery. His characters belong more and more to dreams and fantasy. The composition maintains its oscillation between Baroque refinement and academic mastery in the face of reality. Out of this link between magic and fantasy, Duval Carrié’s temperament, always willing to speak, continues with its obsession with beauty based on rough, violent reality. In order to “assist memory”, Duval Carrié provides us with myths and gods, metaphor and symbol in order to begin forgetting about disaster.

On the technical level, the material appears to be more detailed and the transparent frames indicate the possibility of crossing the limits of the canvas in order to arrive at the depths of memory. Outstanding from the group is Oggún, the god of strength, love and war, who can be either male or female.



*Aïda Huedo*, 1996. Oil on canvas, 56,5 x 66 cm.



We still hold that Duval Carrié belongs to the grand tradition of Mexican muralists, and we would dare to attribute to him a power of imagination and composition on par with that of Diego Rivera, precisely for this intense relation throughout his work that spans history, reality and mythology.

[*Dos pintores, una isla*. Brussels 1991]

Edouard Duval Carrié appeared on the Haitian art scene just as Haiti was capturing the attention of the world. As a contemporary painter of the 80’s generation, Duval Carrié’s artistic vision constitutes a continuation of the work of



*Celui qui voit tout*, 1992.  
Oil on canvas, 69 x 67 cm.

his elders. Manner and style define Duval Carrié’s visual language, but his work is related to the journey and to the “comings and goings” of all young artists who are so determined to leave their individual mark on the Universal.

A certain vision of tradition emerges in situations, sites and bodies. His reality is filled with the humor of seriousness. The power of the colors highlights the message and offers a note of violent lucidity. We can already identify his range and palette as he mixes that which is figurative with that which is real, with such naked boldness that he lends “naïf” a definition more closely related to temperament than to genre. It must not be overlooked that Duval Carrié’s canvases are inhabited by a spirituality that brings together voodoo and Eastern philosophy, leading the way to Baroque and Modern aesthetics by combines genres and conjugating the styles that he likes to handles with the volume and relief of their creators. The frames around the canvases reveal this desire to construct creatively.

In Duval Carrié’s work, the spirit breathes life into the material and nature appears as a bewitched subject.

[*Havana*, 1997]



*Vien Vien*, 1995. Oil on canvas, 73 x 54,5 cm.