

Eddion Whyms

"Di Bless the Coin Chain" critically engages with the concept of masculinity in the Bahamas, exploring how materialism becomes intertwined with identity in a post-colonial context. Drawing inspiration from Frantz Fanon's "The Wretched of the Earth", the work delves into the psychological and cultural impacts of colonization, particularly how the colonized come to internalize and perpetuate values imposed by the colonizer.

The diptych examines how objects like coin chains became symbols of worth within Bahamian society. These material goods are not merely possessions but are imbued with significance that reflects a deeper struggle for identity and recognition. Fanon's analysis of the colonized psyche reveals how these values are often a response to the deep-seated feelings of inferiority and displacement instilled by colonial rule.

In this work, the attachment to materialism is portrayed as a form of indoctrination, a means of coping with the dehumanizing effects of colonization. The "blessing" of these objects is a metaphor for the desperate need to reclaim agency and self-worth, even if it means adhering to a system that perpetuates one's own oppression.

By linking these contemporary issues to Fanon's critique, "Di Bless the Coin Chain" challenges the viewer to reconsider the ways in which value and identity are constructed. It invites a reflection on whether these values are truly liberating or if they continue to bind individuals to a cycle of dependency and self-alienation, much like those described in *Wretched of the Earth* who are caught in the throes of a legacy they did not choose. The diptych serves as a powerful commentary on the ongoing struggle for true decolonization, both of the land and of the mind.