

Justin Moultrie

This body of work explores masculinity in the Bahamas through the lens of Frantz Fanon's exploration of rebellion and identity in a colonial context. The work delves into how Bahamian men navigate the intersections of tradition and modernity, spirituality and individualism, particularly in relation to the church, spaces of contemplation, and their interactions with femininity.

Bikes serve as a powerful symbol of freedom and boundlessness, representing the thrill-seeking nature of masculinity in the Bahamas. To Moultrie, they embody a form of rebellion against the constraints imposed by both colonial legacies and contemporary societal expectations. The act of riding becomes an expression of individualism, a pursuit of freedom, and a challenge to the rigid structures that have historically shaped male identity in the Caribbean.

Informed by Fanon's critique, the work offers a more authentic and nuanced view of how masculinity develops in this context, highlighting the tension between conforming to inherited roles and the desire to forge an identity rooted in personal and cultural liberation. Through these themes, the work invites viewers to reflect on the complexities of manhood in a post-colonial society and the ongoing struggle for true freedom and self-definition.