RSKAL

VOICE & VISIONARY



IZORA DEVONISH


FALL'24'
EDITION


THIS IS A PHOTO OF A MAN BEATING HIS WIFE.
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BUT IN 35 COUNTRIES, IT'S NOT ILLEGAL TO DO IT.
35 countries worldwide have no laws to end domestic violence.
Source: World Bank, 2020
UN WOMEN
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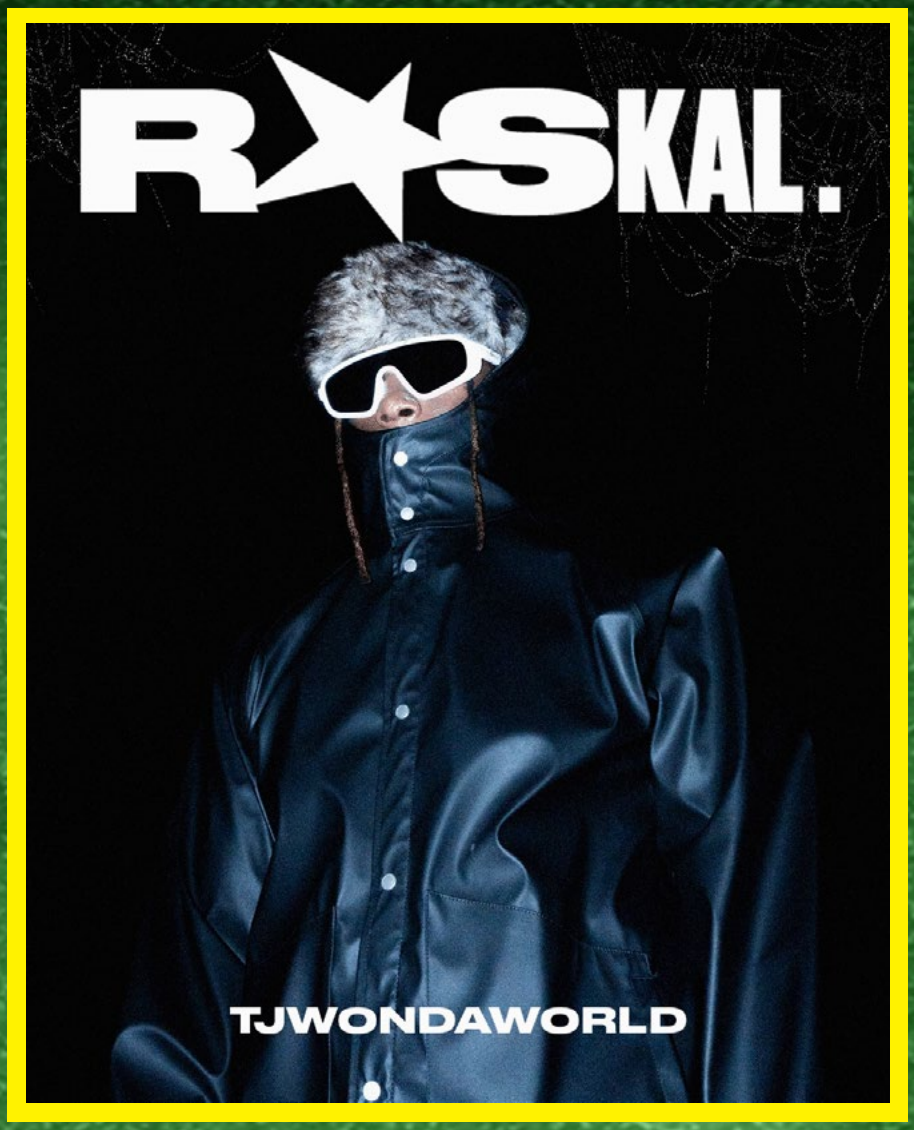
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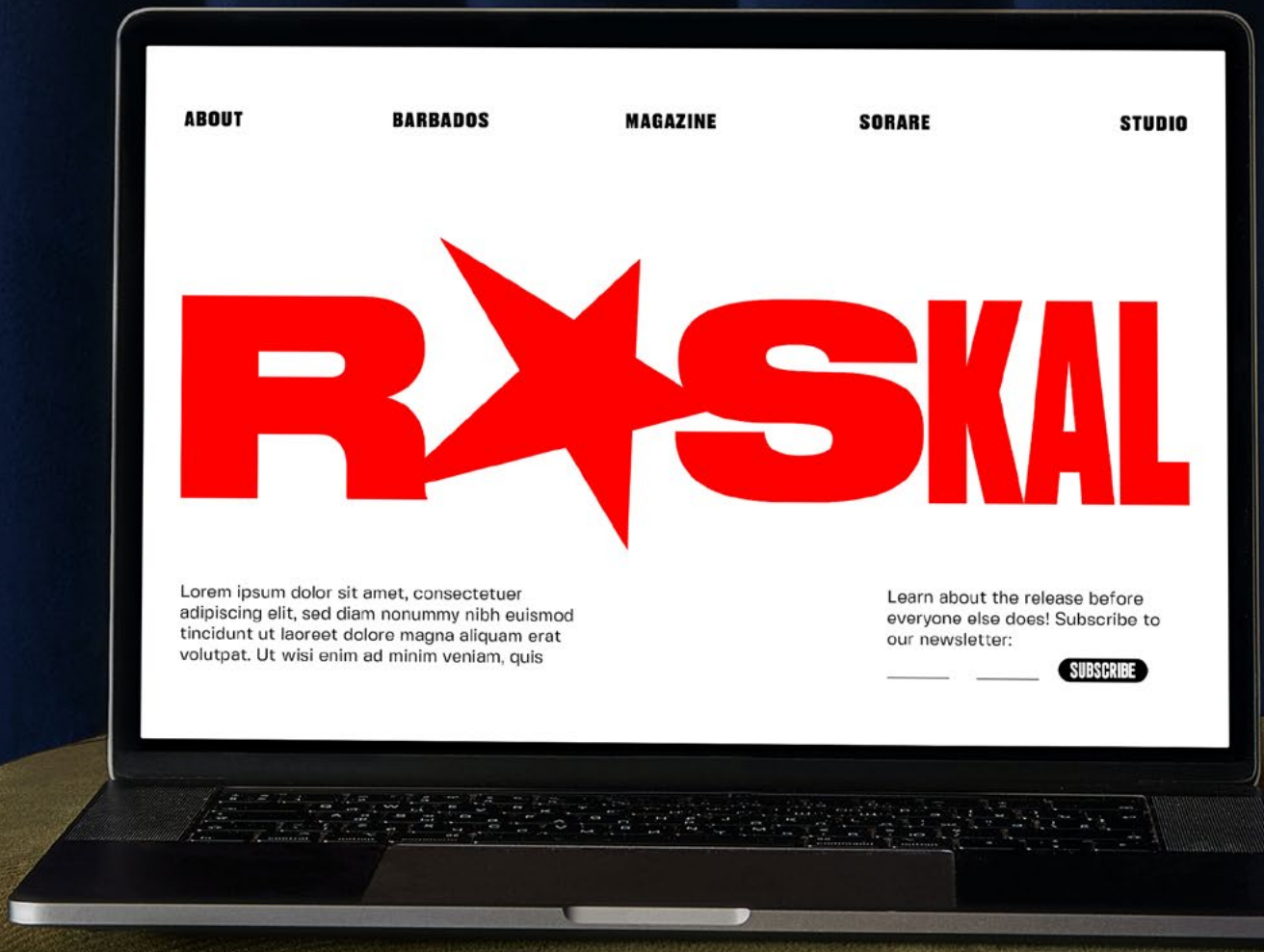
Izora Devonish
Photograph: Tariq Bailey
Styling: Tyrese Bailey
Assistant: Sydney McConney



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The Gem of the Caribbean

BARBADOS



SURROUNDED BY THE CRYSTAL-CLEAR WATERS OF THE CARIBBEAN SEA, BARBADOS HAS SOMETHING FOR EVERY KIND OF TRAVELLER: THE FOODIE, THE EXPLORER, THE HISTORIAN AND THE ADVENTURER!

EDITOR'S LETTER

Dear Raskal Readers,

As I sit down to write this editor's letter, I find myself filled with a sense of awe and gratitude. It's hard to believe that an entire year has passed since the rebranding and transformation of Raskal Magazine. In these 365 days, we've embarked on a remarkable journey through the realms of art, fashion, and music, and what a journey it has been!

What started as a passion project during my college years has grown with influence. When I first conceptualized Raskal, my vision was clear: to create a platform that celebrates creativity in all its forms and a space where the unconventional thrives and is celebrated. Barbados was, and still is in a significant and transformative period for arts and culture. Nobody was documenting the youth and their shifts in artistic practices, ideologies, and perspectives that challenge traditional norms and push the boundaries of creativity and expression... so I did! I wanted to carve out a niche for those who dare to challenge the status quo, for those who see the world through a different lens, and for those who refuse to be confined by boundaries.

Beyond the glossy pages and vibrant images lies something deeper - a sense of community, of belonging, of solidarity. Raskal has become more than just a magazine; it's become a movement that celebrates individuality, fosters creativity, and champions authenticity.

As we mark our first anniversary, I want to take a moment to thank each and every one of you - our readers, contributors, supporters, and collaborators. Without your unwavering support, none of this would have been possible. Thank you for believing in my vision, for embracing my mission, and for being an integral part of the Raskal family.

As we look ahead to the future, I am filled with excitement and anticipation. The journey doesn't end here; in fact, it's only just beginning. With your continued port, we will continue to exist beyond boundaries, and amplify the voices that deserve to be heard. So here's to Raskal Magazine - may we continue to pioneer creativity for the future generations to come.

CONTRIBUTORS



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Sydney McConney

ASSISTANT



Tyrese Bailey

EDITOR - IN - CHIEF


Ly2



BroqueBoysCo

iLY2 Campaign


AMOR EMEL
PARIS, FRANCE
WINTER 24' COLLECTION
AMOREMEL.COM














Carringtons
-RUM CREAM-
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-RUM CREAM-
PRODUCT OF BARBADOS
ORIGINAL
PROOF 22 | 12% ALC./VOL. | 375ML

RSKAL

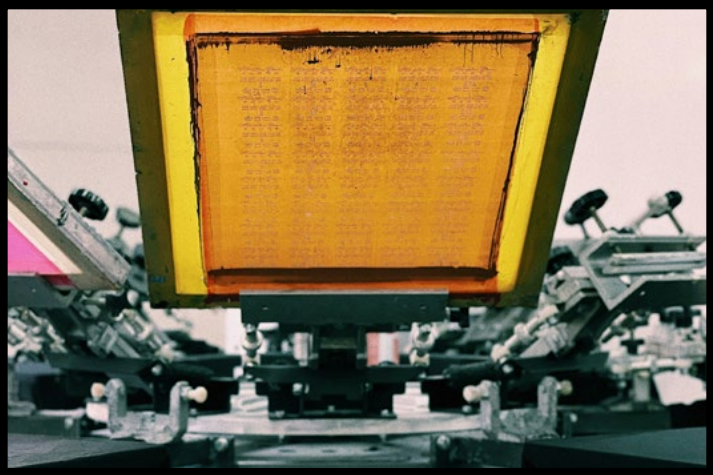
INITIV

SORARE IS A DESIGN INITIATIVE DEDICATED TO BUILDING IMPACTFUL BRANDS AND CRAFTING VISUALLY COMPELLING PROJECTS THROUGH COLLABORATIVE EFFORTS WITH ARTISTS AND DESIGNERS. WE WANT TO FOSTER A COMMUNITY AND THE FUTURE OF YOUNG CREATIVE MINDS BY EMPOWERING THEM THROUGH STRATEGIC MEASURES. WE'RE HERE TO INNOVATE AND REDEFINE OUR FASHION INDUSTRY.


SORARE
ATIVE









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SoRare began as a response to the growing need for innovation and transformation within the fashion and design industry. The founders, driven by a passion for creativity and a desire to make a meaningful impact, recognized that the traditional approach to branding and design was rapidly evolving. Emerging technologies, shifting consumer preferences, and a new wave of artistic expression created opportunities for change. However, young designers and creatives often lack the resources, mentorship, and platforms necessary to make their mark in this competitive landscape.

Thus, SoRare was born—an initiative dedicated to building impactful brands and crafting visually compelling projects through a unique, collaborative approach. At its core, SoRare believes that the future of design lies in empowering the next generation of creatives, and the initiative is committed to nurturing their growth. By bringing together artists, designers, and visionaries, SoRare fosters an inclusive community where ideas are exchanged, collaborations flourish, and creativity knows no bounds.

The journey began with the realization that collaboration is the key to innovation. SoRare set out to break down the barriers that often isolate creatives, creating a network where artists and designers from diverse backgrounds can come together, learn from one another, push boundaries, and redefine the standards of visual storytelling. The initiative is more than just a design studio—it's a movement aimed at shifting the paradigm in the fashion industry.

One of the core motivations behind SoRare's creation was recognising a gap in institutional support for emerging designers. While many traditional institutions emphasize profit-driven goals and overlook the importance of nurturing raw talent, they often fail to provide the necessary resources or funding to young creatives. SoRare emerged in response to this lack of financial and educational backing, filling the void left by these institutions. understand that true creativity cannot flourish when it's bound by limitations imposed by commercial interests.

At SoRare, design comes first. Unlike institutions that prioritize profit margins or corporate agendas, we believe the creative process should be free to explore bold, innovative ideas. We prioritize artistic vision and the craft of design above all else, enabling our community to produce work that is impactful and meaningful. By removing the financial and bureaucratic constraints often associated with traditional funding structures, SoRare offers a platform where young designers are empowered to create without compromise.

This dedication to putting design at the forefront allows us to focus on pushing boundaries, experimenting with new forms of artistic expression, and addressing important issues such as sustainability, diversity, and inclusivity. By doing so, SoRare is not only supporting the next generation of designers but also reshaping the fashion industry to be more open, collaborative, and visionary.

Driven by a commitment to both artistry and social responsibility, SoRare is dedicated to crafting projects that not only captivate audiences but also leave a lasting, positive impact. By integrating sustainable practices and forward-thinking strategies, the initiative strives to challenge the status quo, offering fresh perspectives and reimagining what's possible in the world of fashion and design.

At SoRare, the mission is clear: to innovate, inspire, and redefine the fashion industry by empowering young creatives and building a future where collaboration leads to limitless possibilities.



001

SORARE COLLAB


EL OR
H WATER
S HAVE EACH OTHER'S BACK



WONDAWORLD WARDOGZ T-SHIRT

This oversized cotton tee with ribbed knit crew neck has contemporary charm. The style with a boxy silhouette is decorated with ‘Wardogz’ design screen printed with a faded effect.

- 100% Cotton
- Oversized Fit
- Short Sleeves
- Ribbed Knit Crew Neck





WONDAWORLD CLASSICS

Signature acetate sunglasses with a rectangular shape and contemporary style. The angular rims define the frame and the chunky temples are decorated with a metal plaque portraying the Wondaworld logo.

- 100% UVA / UVB Protection
- Bio-Acetate Frame Front
- Standard Fit
- Color: Black

CODE: WONDA2DAWORLD
$10 OFF WONDAWORLD SUNGLASSES

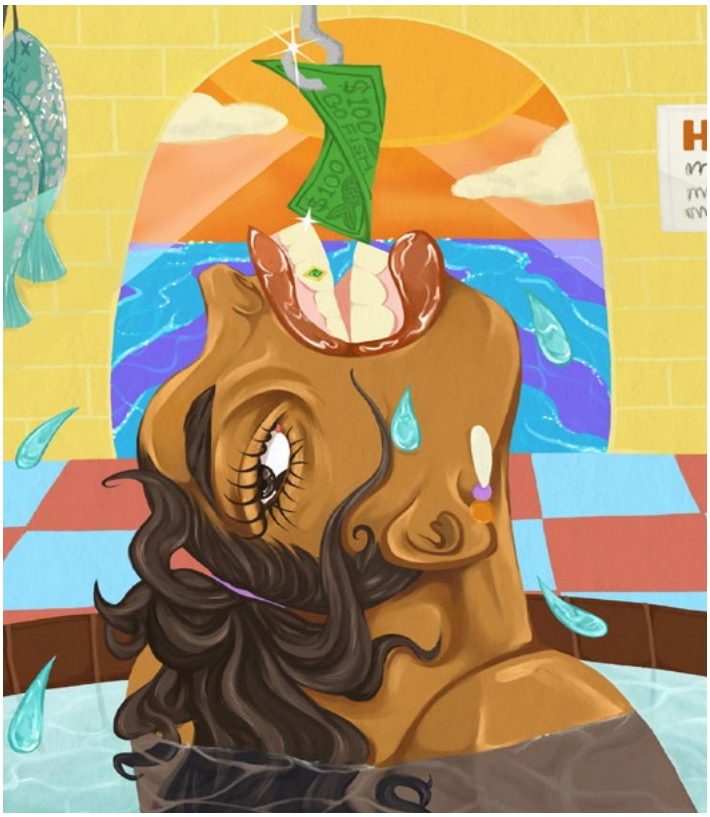
ADIAN ARTISTS —— DISCOVER INNOVATIVE WORKS BY TODAY'S MOST PROMISING BARBA

EXHIBITION



SEREFINA

Mackenzie Bovell
Acrylic Mixed Media
24” x 30”



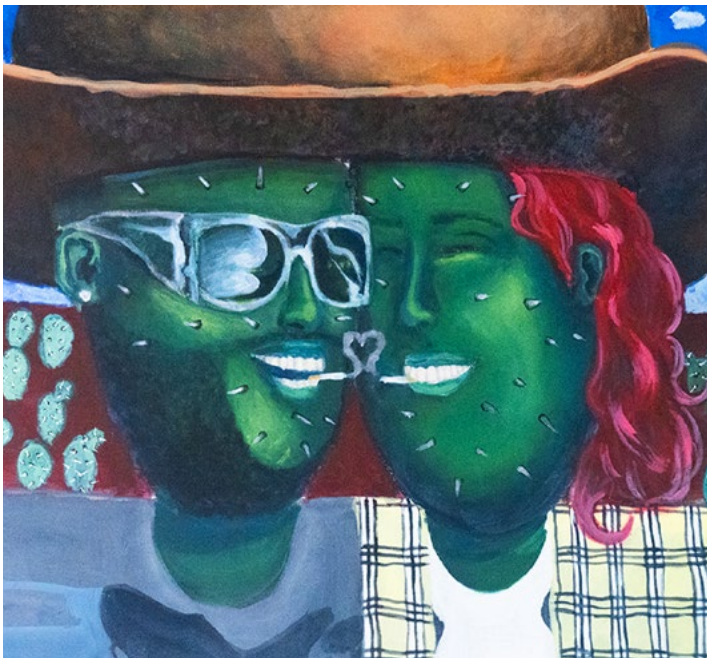
BIG FISH

Destiny Maynard
Digital Media
30” x 60”



DUTTY BLOOD

Mazare Trim
Mixed Media
30” x 60”



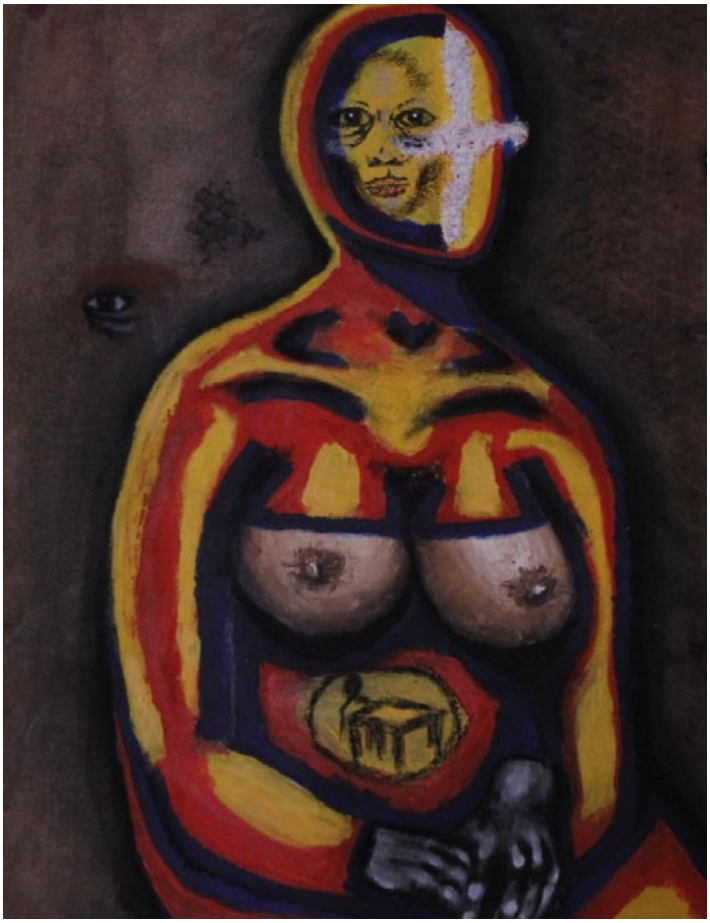
THE ADVENTURES OF CACTUS DADDY

Tyrese Bailey & Sydney McConney
Acrylic
36” x 24”



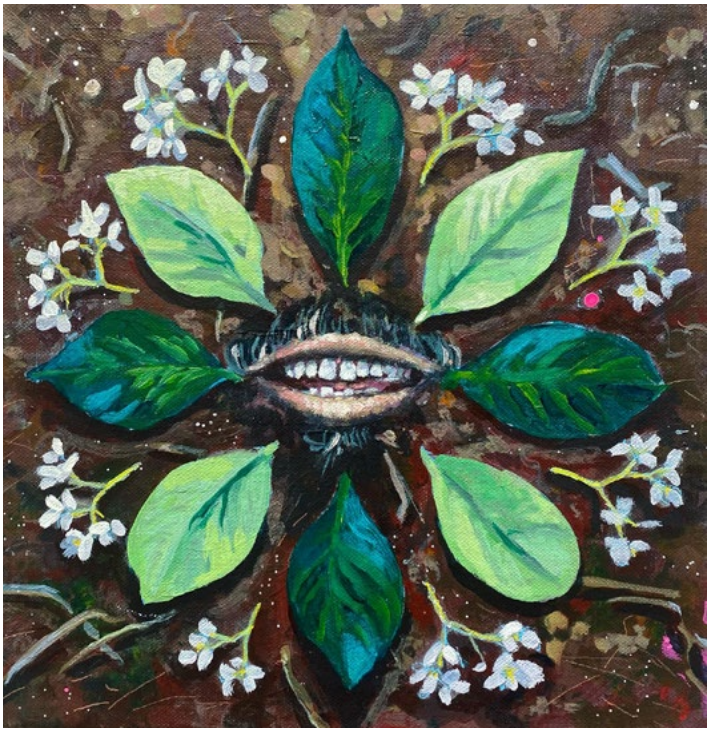
SENSE OF SELF

Katrina Murray
Mixed Media
30” × 36”



I DONT WANT TO BURN

Katrina Murray
Mixed Media
30” × 36”



EARTH TO EARTH

Mario Holder
Acrylic
12” x 12”



NEW GROWTH

Nikao Gibson
Acrylic
16” x 16”



BECOMING

Tyrese Bailey
Mixed Media
18” x 18””



ELLERTON

Deandra Daniels
Digital Media
24” x 24”



THE VISION

Suzanne Heitz
Mixed Media
21” x 17”



PETER’S HALL CANE CUTTERS

Daniel Ancel
Mixed Media
30” x 36”



LIKE IT’S GOLDEN

Akilah Watts
Acrylic
22” x 28”



EVERLASTING

Safia Stoute
Oil
30” x 60”

MATRIARCHY: MARGARET & RALPHIE

Evan McDonald
Acrylic
48” x 36”





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93%

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1



How To Use:

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Wash face with tepid water, not hot water.

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THE NITTY GRITTY CO.

2

How To Use:

Apply before moisturizer and sunscreen on a morning.

Can be used both day and night.



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THE NITTY GRITTY CO.

3

How To Use:

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Use in the day and night.

Apply a sunscreen afterwards with approximately SPF 40.



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Photographer & Editor
TYRESE BAILEY

Assistant
SYDNEY MCCONNEY

Izora Devonish

Art's New Voice And Visionary

At the crossroads of art and curation in Barbados, you're bound to meet Izora Devonish showing the way and how it's supposed to be done. If you're a fan of Zora's World, you've been getting nothing but an eyeful for the past 3 years, really thanks to her 3x GineOn Award nominations for Visual Artist, 2x NIFCA Award-winning visual artist and her Scholarship for Dedicated Service to School.

From an early age, Izora was immersed in the aesthetic and artistic ambience cultivated by her parents; who turned their home into a living gallery. The young artist and curator was born into a world rich with colours and textures. Her parents were passionate art enthusiasts with a diverse collection featuring some of Barbados' most renowned artists. Their home was a haven of artistic expression, with every room showcasing a different era or style.







Growing up, Izora's daily routine included admiring her living room adorned with striking portraits, abstract sculptures, and delicate ceramics. These experiences were more than a visual delight; they were lessons in history, culture, and human expression. "In my Barbadian Household, I've always been exposed to the importance of art to our people and community. My parents, their library and the art gallery in our front house can take credit for wanting to be a part of an art collection. It definitely grew the love of storytelling and expression for me. It influenced my self-expression, not only as a reflection of my environment but also of how I feel about it. Then acrylic painting has always been the best vehicle for that self-expression for me."

Izora's family gallery celebrates the creativity of other local artists in her community spanning various mediums. Each piece tells a story not only about the artist behind it but also about her artistic journey. 'There are loads of Bajan artists, a lot of handed down from my grandparents' collection but the majority are pieces my mum amassed for her collection over the years. Some key pieces for me would have to be Fielding Babb. I went through a phase in my 5th year of school where I was obsessed with his chattel houses, which were quintessential for me then. Omowale Stewart, I've always been drawn to and appreciate his vibrancy in colours. There's this huge Ultramarine Musicians piece that hangs in the centre of the front house. That's one of the few things I've seen that I wished I painted myself. It has definitely inspired me and my use of colours and depth. Also to create, even if it seems a bit unconventional, paint. Then one day I realized my mum had up a water-coloured sketch by my senior art teacher at the Lodge School, Faith Martindale. It was a weird full-circle moment that cemented for me that our teachers are actual persons, literal real-life artists outside of our daily interactions with them."





Izora says she's always naturally fallen into leadership positions from her school days whether it was being the mixed rugby team or girl's rugby captain, adding that she was a winger on the national team for a short time as well which has to be in a list of words I thought I'd never hear together as she laughs. Curating art events was a natural progression for her since she grew up with a personal art collection that continues to expand today.

"I've always said that creation is seasonal for me. I go through phases where painting just isn't clicking with my mind. During my painting off-seasons, I'm drawn to producing spaces for others. It's a nice back-and-forth I have going on. A season for me, a season for others. Each season inspires the next while allowing me to recharge. I'm really appreciative of that natural balance."

In December 2021, Izora & fashion designer, Amor Emel put together a duo exhibition showcasing their best works titled, 'Show the World + Friends' which also featured Delyt, former Raskal cover star - Tjwondaworld and other young Bajan artists. This felt like the beginning of it all: Amor Emel presented her first fashion pieces leading to her first international launch which took place in London, Tj officially launched Wondaworld the following summer, Delyt curated over 10 shows since then to date and Izora has got the chance to be one of the muralists who would commemorate one of the four towns in Barbados in honour of the Independence and Republic Day Celebrations in November of 2021 - all along with being the first art show Raskal covered.

"That kickstarted the idea that we (the next gen of artists) don't have to wait to be included, we create that inclusion for ourselves," Izora mentions. "Everything else kinda flowed after that. I know for sure, it gave me the confidence I needed and hearing how everyone still views it so positively and the connections and communication it fostered does make me feel purposeful."

It was that self-discovery, and that surge of empowerment, that kept Izora going for the next 3 years doing back-to-back art shows and gigs. While listing her long list of art shows over those years, she pauses briefly before saying that Sunset Interlude with Christina (Obisidian Art) will always have a special place in her heart.

"Sunset Interlude ironically is probably the warmest memory I have from the series of shows Christina and I did. Maybe it was the colourful venue, Happiness Bar in Speightstown, the perfect home-like space for our featured art. The playlist I made for the show I still love and listen to every now and again brings back all the memories so vividly. The overall vibe and community of the show was so comforting. For the first time I got to enjoy one of our shows and not just host and organize!! So maybe that's why. That's one show I'd definitely love to do again."





She mentioned the highs and lows that continue to define her and the drive she has to leave a mark on this world especially being a woman. “Highs and lows existed almost simultaneously for me which came from intentionally crossing into different spaces during my “art off-season. I got into Marketing and became the Social Media Manager for two seasons of the Barbados Independent Film Festival then for the Production Company, Nouvelle Vie helping promote and produce three Rise Stage Show Events.”

“The shift was uncomfortable but it kept me on my toes. The most challenging parts were probably being the youngest person in the room and a young woman at that. It’s like you’re backed into a wall and underestimated but still expected to overdeliver. When I get overwhelmed, I isolate but that’s a no-no when you work in media daily,” laughing out loudly. “It took a good set of self-regulation and reaffirming my self-confidence. Even with those lows, I’ve fully developed a taste for Media and Marketing. The adrenaline rush comes from writing the perfect script to capturing the perfect shot of the artist on stage, it’s all so addicting and suits my work ethic and personality. I also get to sprinkle my artistic point of view into this work so it checks all the boxes. The highs make the lows seem not so low and I’m excited to continue exploring things within this realm.”

“A close second would be being part of the Silk Road Music Festival. I was featured as a visual artist alongside so many talented local, regional and international multidisciplinary artists. That was amazing but the even more fulfilling part was being a member of the Production Design team and heading the Main Stage Design. We transformed and brought that space to life. I painted the 8ft x 12ft installation and backdrop for the main stage of the festival.”

“This is probably the most heavy physical load I carried deadline-wise with producing, transporting and installing a mural of this size on my own. I think mentally I was prepared but there was a slight disconnect with my body. The highs carried me through it but the burnout after was insane. From start to completion I was so into the production design. I loved the site meetings, sketching, meetups and Zoom calls. The camaraderie of the Silk Road Team was A1. The combo of expressing myself via painting AND creating a physical realm for others to explore. I think I found myself in this work.”

“The biggest change since, has to be my mindset with how I approach myself during my lows. Perception is key, extending kindness to one’s self is so important. Even feeling my worst, it’s okay. I won’t be there forever. I extend myself the grace I need and keep pushing. We got things to do and shit to navigate, so much life to live and I gotta show I was here.”

All this new strength from the rollercoaster of emotions during that period; the fear of competing in NIFCA she once had greatly diminished. “This was my first time entering NIFCA and I’m more than happy with the outcome. I’m looking forward to entering again this year.” Izora medalled silver and bronzed respectively in last year’s NIFCA Fine Art division 2023.

The first piece is titled ‘Mottley Blue’ capturing an intimate session between three Caribbean Musicians. The use of blues in this piece not only lends to the genre of music being played but also to the overall relaxed and effortless performance. The slight variations of blue broken up by the warmth of dots and strokes, take you into the musicians’ state of mind. Music travels, it takes many voyages and mixes and merges with what variations of it already exist when it lands.





The second piece is titled 'St.John's Parish Churched' depicting how the church came on Merchant Ships. People, music and beliefs came on these ships and became the cornerstone of communities. Parish Churches have always played such an integral role in our communities. In this painting, the daunting, gothic-like architecture is conveyed through the bold usage of black and how it frames the building. The vibrant strokes of colour represent the people who filled the space.

For fans following the work of Izora, another jazz piece is simply expected, after all, it's almost her signature. "I like that people can see the jazz pieces and know it's me though, the goal is to have more signatures and that can be my use of colours or subject matters. I want you to walk into a gallery and go, yeah! That's Zora's World.

Her adoration of jazz comes from her mum who works from home, stating that her music library is diverse but, her sound of choice for when she's super busy is jazz. "Even though we're in the same household when she's working, I may not see her but when I hear her music I know she's home. Looking back on it now, my attempt at my first collection I think I wanted a familiar subject matter for an unfamiliar undertaking. Jazz is comfort so painting comfort makes a new experience easier. Even now, if I want something easy the best thing to do is a jazz painting. But I'm running away from that now 'cause I don't want to become too comfortable, it's time for a new vibe."

That new vibe Izora's feeling is a Barbados-themed collection of Bridgetown through her eyes inspired by the ongoing debate on what constitutes as Bajan Art. Does the person creating it make it Bajan Art or is it the subject matter? She doesn't particularly sway in either direction passionately but wants to contribute to the conversation. We shared our views on the topic and came to the same conclusion. *'Barbadian Art'* has a certain stereotypical look in gallery spaces and often it's not genuine or authentic. It's so repetitive and rarely is Barbados or being Barbadian ever actually explored. This is what Izora is trying to change with her next collection and empower the diversity that we share as Barbadians. "When you look at this collection you'll either know right away it's Barbados or if you don't then you'll leave never forgetting."





ART IN HOTELS: LUXURY OR NECESSITY



Art has increasingly become a prominent feature of many hotels, especially in luxury and boutique establishments. What was once considered an optional aesthetic addition has now evolved into a key element that shapes the guest experience, influences branding, and even impacts revenue. However, the question arises: is art in hotels a necessity, or does it remain a luxury reserved for high-end properties?



The Peninsula
Paris



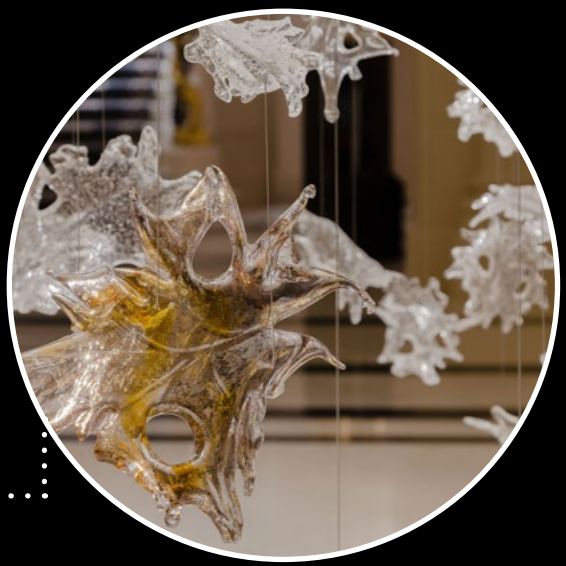
Xavier Corbero
'Moon River'

'Moon River' was created by Xavier Corberó with stones he collected himself and a marble sphere, so thin it's almost transparent. The piece is located in such a position that the light coming from the window goes through it, making it look like a constant full moon.



Luděk Hroch
'Dancing Leaves'

Luděk Hroch has placed the Dancing Leaves lighting body of 800 hand-blown plane-tree leaves in the main hotel lobby.







Johnston Foster
'The Keeper'

Foster's most beloved piece, The Keeper, is a life-sized sculpture of a tiger made from repurposed traffic safety cones, among other materials. It now sits at 21c's Durham, N.C., location.



21c Museum Hotel
Oklahoma City, USA



Art's Influence on Guest Experience

The growing importance of art in enhancing the guest experience is evident in recent studies. A report titled "Hotel Art & Design Impact on Guest Satisfaction" (2019) by TravelClick found that 70% of luxury hotel guests consider hotel art and design an integral part of their stay. In boutique hotels, 54% of guests indicated that unique art displays would make them more likely to return. These findings suggest that for upscale hotels, art has shifted from being a decorative feature to a necessity in meeting modern customer expectations.

In another study, "2018 Hospitality Trends: The Role of Art," by the CBRE Hotels Advisory Group, hotels that invest in contemporary art and design often experience a 15-20% increase in guest satisfaction scores. This increase is directly linked to higher revenues. Furthermore, the 2018 Deloitte Travel and Hospitality Industry Outlook revealed that 56% of Millennials—an increasingly significant demographic in the travel industry—prefer staying in hotels that offer a personalized experience, often enhanced through art and design.

A prime example of art elevating the guest experience can be seen at The Peninsula Paris, where contemporary art is woven into the hotel's identity. Commissioning pieces from renowned artists, such as Xavier Corberó, allows the hotel to offer a distinctive experience. This strategic investment enables The Peninsula Paris to charge 30% higher rates than its

Economic Benefits of Art

Beyond improving the guest experience, art in hotels has been shown to contribute to revenue growth directly. The Savoy Hotel in London, for instance, experienced a 22% increase in event bookings after introducing rotating art exhibitions curated in partnership with local galleries. This is consistent with findings from the HVS Art & Revenue Study (2020), which emphasized how well-curated art programs can generate financial benefits by attracting both guests and local visitors.

A standout example of how art serves as an economic driver is the 21c Museum Hotels, a chain of boutique hotels in the United States that also functions as a contemporary art museum. According to a report by HVS Global Hospitality Services, these hotels consistently maintain 10-15% higher occupancy rates than competitors in the same market. Guests are drawn not just by the amenities but by the unique opportunity to stay in what is essentially a "living art space." Maintaining higher occupancy demonstrates the strong link

Art as a Branding Tool

Art not only enhances guest experience and drives revenue but also serves as a critical branding tool for many hotels. Take, for example, the Ritz-Carlton in Vienna, where art is used to blend modernity with tradition, reinforcing the hotel's brand identity. A survey conducted by the hotel titled "Luxury Hospitality Branding: Art & Guest Loyalty" (2021) revealed that 64% of their guests chose the hotel because it "offers a cultural connection," with art being a central part of that appeal. This shows how art can play a key role in reinforcing a hotel's identity and differentiating it from competitors.

The Andaz brand by Hyatt offers another compelling case for the use of art as a branding tool. Each Andaz property collaborates with local artists to create regionally inspired works, helping to create a sense of place and culture that resonates with travellers.

According to a 2020 Hyatt Brand Loyalty and Experience Design report, this emphasis on art and culture contributed to an 18% increase in repeat bookings. By embedding art into its core branding strategy, the Andaz chain has successfully turned art from a luxury into a necessity in delivering a unique guest experience. The Andaz Wall Street in New York City features murals and photography that reflect the

Mid-Tier and Budget Hotels: Where Does Art Stand?

While art is undeniably a necessity for luxury and boutique hotels, its role in mid-tier and budget hotels is less pronounced. A study titled "Mid-Tier Hotel Investments: Art vs. Functionality" (2019) by HVS revealed that for budget hotels, guest satisfaction rates are primarily driven by functionality and cleanliness, with art playing a secondary role. Budget chains such as Motel 6 and Ibis focus on providing essential amenities at affordable rates, with minimal investment in art or design. For these properties, art remains a luxury rather than a necessity.

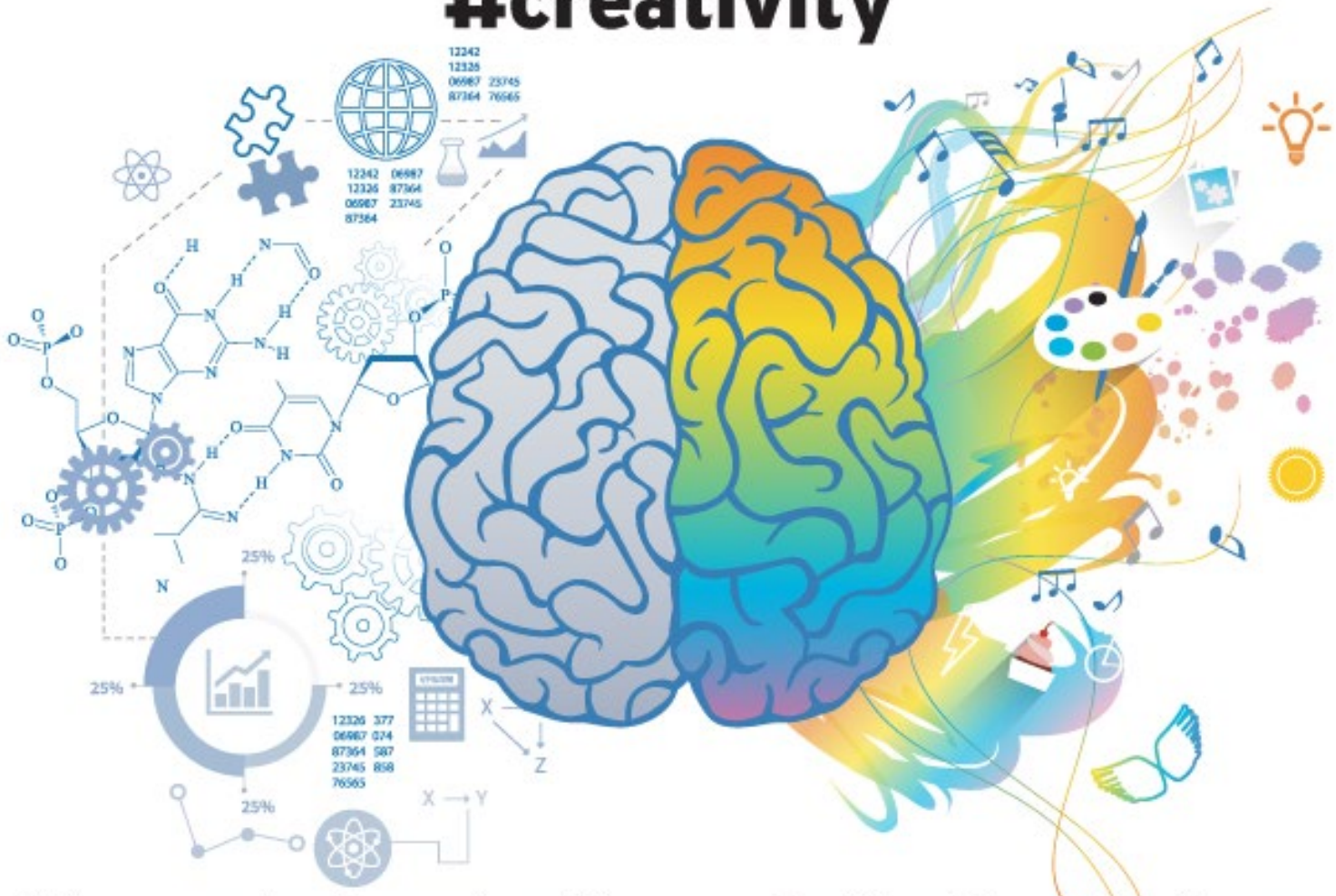
However, even in mid-tier hotels, art can serve as a competitive advantage. CitizenM Hotels, which positions itself as an affordable luxury brand, integrates contemporary art into its design without incurring the high costs typically associated with luxury hotels. By doing so, CitizenM has managed to differentiate itself within the mid-tier market, leading to a 12% increase in loyalty program sign-ups according to the 2021 CitizenM Customer Retention Report. This shows that while art may not be essential for every mid-tier or budget hotel, it can be strategically employed to enhance

In today's competitive hospitality industry, the role of art varies significantly across market segments. For luxury and boutique hotels, art has transitioned from a luxury to a necessity, playing a critical role in shaping the guest experience, enhancing brand identity, and boosting revenue. These hotels leverage art not only to create a memorable atmosphere but also to justify higher room rates and attract a more discerning clientele.

On the other hand, for budget and mid-tier hotels, art is often seen as an optional enhancement rather than a necessity. While functionality and affordability remain top priorities for these properties, art can still offer competitive differentiation and boost guest perception if used strategically.

Ultimately, the question of whether art in hotels is a necessity or luxury depends on the type of hotel, its target market, and its overall branding strategy. For properties willing to invest, the benefits—both financial and reputational—are clear. Art has the power to transform a hotel from a mere place to stay into a destination in its own

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