



Giant Sandworm.



Anansipuppet.

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Dragon, which he believes is particularly relevant to the atmosphere that he's experienced in Trinidad for the last few months. "The Dragon's dance is a dance of constraint, inhibition and reluctance," he said. "Right now there are so many restrictions of movement because of the perception of crime. For us the Dragon's dance has real contemporary relevance."

As passionate as they to participate in mas, the couple fully accept their status as newcomers. "We're outsiders. We're not trying to push our polemic on anyone. But we need to explore how traditional mas has retained its relevance," said Kahn.

Despite their neophyte status locally, however, Kahn and Michahelles have long adhered to one of the tenets of Carnival design. Along with other members of Superior Concept Monsters, they

host an annual workshop in Morinesio, a small village nestled in the Italian Alps. According to Kahn, the farming village's population has been steadily declining, and the community's cultures and traditions have been dying with it. "We've used procession as a way of focusing on cultural legacies," said Kahn. "It's also a way of getting people interested in the art." The couple have also hosted workshops on "Creating Community Through Procession."

Their work, particularly their Bookman, will inevitably be compared to Minshall's iconic Tan Tan and Saga Boy. They met Minshall briefly, and the "short, but fun and intense" conversation they shared with the designer has remained in their thoughts. "I sometimes feel that his voice is like a conscience in the back of my head, constantly me how my costumes will look in motion," said Kahn.

Kahn and Michahelles hope to reciprocate their Trinidadian experiences in time, by hosting an exchange programme that will allow designers they've interacted with locally to attend Superior Concept Monsters workshops. What they've learnt here, they believe, will allow them to approach their work with a renewed, broadened perspective.