



The Carifesta XIII Barbados National Visual Art Exhibition:

The IMPRESSION



carifesta
BARBADOS
AUG 17-27, 2017 **XIII**

*Asserting Our Culture,
Celebrating OurSelves*

The Carifesta XIII **Barbados National Visual Arts Exhibition**

THE IMPRESSION

The Introduction

HOW TO DEPICT YOUR COUNTRY?

In preparing for CARIFESTA XIII, I had the incredible privilege of visiting artist studios throughout Barbados. Invariably, these visits evolved into “a lot a long talk” as I re-connected with colleagues, many of whom I had not seen for some time. From standing at the roadside of rural St John to enjoying a lemon, lime and bitters on a gallery in suburban St Michael to navigating a surprising tree-scaped studio hideaway in St James: It was a quintessential Caribbean phenomenon as we conducted the business of the day and then discussed the current social and economic issues of our country, our oft times beleaguered profession and its lack of support from traditional administrative sources.

This process of reacquainting myself with the visual arts community allowed me much needed insight into how to honourably illustrate contemporary Barbadian visual art to the CARIFESTA XIII audience. This national exhibition, entitled THE IMPRESSION, is to sit synonymously within the Regional Exhibitions, whilst being complementary to the other signal events including ‘History + Infinity’, ‘Journey to One Caribbean’ and fringe events like the Artist Alliance exhibition ‘Home’ and the ‘Contemporary Studio Ceramics’ show at the Barn Art Centre.

Within these parameters the answer to how to depict our country lay in the artists viewpoints themselves. Rather than representational portrayals, this mostly abstracted and stylised show seeks to capture the cerebral essence or notion of various aspects of the island: the artistic IMPRESSION of Barbados. This introduction outstanding, the text is grounded in the artist’s own words, as the best authorities of their own work.

THE IMPRESSION is testimony to the incredibly personal intuition, perspectives and exploration of archetypal themes of identity, fantasy, folklore, music, religion, gender relations, industrial construct, entertainment and the natural landscape within a post-colonial independent island society. The multi-layered aspect of the theme also encompasses the other meanings of the word Impression, including the concept of physical marks or imprints upon surfaces as well as how artists leave impressions on each other. This latter notion explores how artistic inspiration from one another manifests as an act of homage and ultimately legacy creation. It heralds the opening work of the exhibition at Morningside Gallery: From Ras Akyem Ramsay, to Alison Chapman-Andrews to Juliana Inniss, as these introductory artists lay a foundation of the interconnectedness that we as islanders have to one another.

NERYS RUDDER, Ba. Ma. MSc.

August 2017

The Exhibition

IMPRESSIONS OF ONE ANOTHER

THE IMPRESSION is sited at the Morningside Gallery, Barbados Community College. This is a bifurcated space, suited to the exhibition of contemporary works and well utilised by Punch Creative Arena in recent years, to host group and solo shows. The first work in THE IMPRESSION is the acrylic on canvas **‘Smoking A Spliff’ (1995)** from Ras Akyem Ramsay’s solo show ‘Art Animal’, and is prototypical of his work of the period, paying homage to Haitian-American artist Jean-Michel Basquiat. This is the origin of the theme of artists making impression upon, and inspiring one another.

RAS AKYEM RAMSAY is one of the masters of Barbadian contemporary art showing here. The Committee for the Lifetime Achievement Award in Visual Arts honoured his more than thirty year career in 2010, citing his significant contribution to visual arts on island. He has also been awarded the Barbados Service Star and his work is extensively represented in the National Collection.



RAS AKYEM RAMSAY
Smoking A Spliff, 1995
Acrylic on Canvas / 32” x 28” /
Courtesy Alison Chapman-Andrews

ALISON CHAPMAN-ANDREWS
Street Poet (Portrait of Akyem), 2016
Acrylic and Clay on Canvas / 29” x 13” /
Courtesy Alison Chapman-Andrews



His artist statement reads “Art is an ancient way of thinking; making art is a sophisticated act of mapping alternative paths to the primal imagination..... great art, like poetry is very often about ideas & not necessarily things- it is a transit point of departure, NOT a destination.....”
AKYEM-I 7/16/2017

‘Smoking A Spliff’ is in the collection of another Lifetime Achievement Award honouree (2006), ALISON CHAPMAN-ANDREWS, and is the inspiration for her 2016 portrait of Ras Akyem: **‘Street Poet’**. “Although trained in English art schools, Alisons’ ”art vocabulary” was developed in the West Indian landscape, drawing in Barbados and Guyana. The rural environment of royal palms, fields and plants, became her inspiration and subject. As the subject was familiar and not “difficult”, she felt free to pursue her own interpretations and impose her ideas of colour and design. She is currently concerned with texture of paint and the use of collage.”

With ‘Street Poet’ Chapman-Andrews experimented with Ras Akyem’s heavily impasto technique, a marked departure from her own stylised landscapes. In conversation she remarked on how challenging the process was, of not only capturing her impression of her friend and colleague,

but to also do so using her interpretation of his practice. This is the second portrait she has completed of Ras Akyem, wherein she believes it was important to create an integrated image “*but where does the image stop, and the work begin?*”

‘Returning Rainy Season 2’ (2013) can be seen as a precursor to the inspiration treatment that Chapman-Andrews employed for her artist-portrait series. Here however, instead of another’s oeuvre she returns to her own older works and sketches “looking with today’s eyes”. The original, from which the impression is made is the 1988 work ‘Sugar Hill’. *“I return and the gully floor which I had seen being dredged {for irrigation}, in 2012 it was also full of water from the rains. The sun from the earlier work is now in this picture, a moon with a night sky. The trees still survive, the land is still furrowed but quite barren.”*

The iconic landscapes of Chapman-Andrews are the direct inspiration for JULIANA INNISS and her three eponymous ceramic works in the exhibition **‘ACA Tree 2’**, **‘Standing Tall’** and **‘Arisen’** (2017) all from her ACA Tree Series. In her own words *“I enjoy the act of mark-making and I have found that my work, especially my trees have been influenced by Alison Chapman Andrews, one of Barbados’ visual artists who represents our landscape in vibrant, and imaginative ways using*



ALISON CHAPMAN ANDREWS
Returning Rainy Season 2, 2013
Acrylic on Canvas / 42” x 34” /



JULIANA INNISS
Standing Tall, Tree Series, 2017
Raku Glaze on Red Earthenware / 36” x 6” /



Arisen, Tree Series, 2017
Raku Glaze on Red Earthenware / 36” x 6” /



aca trees 2, Tree Series, 2017
Raku Glaze on Red Earthenware / 36” x 6” /

the method of patterning to great effect on her canvases. I do this too, using patterns on my trees, bringing the landscape to life in a very personal way and expressing the intimacy for my environment and the impression it leaves on me. I have long made impressions with my work; for me it is the most instinctual processes when creating works with clay as the medium is very plastic and easily records what is impressed onto its surface. My pottery contains the visual imagery of an island. My bowls, vases, and boxes often record, the local flora and sometimes the extraordinary patterns from the most mundane of objects. The creation of my work is the process of seeing textures, patterns and details in my environment and capturing and recording these patterns on the surface of my ceramic work.”

Thus we can posit that Ramsay¹ and each artist subsequently are links in an amorphous chain of artistic inspirational legacy that runs from before record to our young artists exhibiting today: Ronald Williams, Anna Gibson, Simone Asia and Versia Harris. We may note examples of interrelated impression, inspiration, interpretation and subsequent customisation that eschews the contemporary acts of appropriation.

GENDER AND IDENTITY

WITH **‘The Monkey and the Iron have**

a lot to say to one another’ (2017) we remain within the ceramics media but continue through the space, seguing from exterior trees and landscape to interior themes of traditional roles of Caribbean women as explored by CAROLINE HOLDER a Barbadian ceramicist and teacher living in New York. “I have had irons on the brain for some time now, as symbols of domesticity and home management, for their lovely forms—especially some of the older ones—and for their literal and metaphorical ability to remove wrinkles.”

“Having a hybrid identity like many from the West Indian diaspora, and having lived in several countries long enough to feel like a bit of a stranger in all of them, much of my work deals with definition, identity and memory, with content ranging from provocative to mundane. The work itself is part of a grounding process, the “house” that I carry with me, turtle-like, from place to place as a means of connection to other people and cultures.

I made a smaller version of this ancient iron last year, finding it surprisingly complex, and working with local clay for the first time in a long time. I wanted to revisit what I learned in a bigger version. The Bajan monkey is not sure why he there and has to ask a question.

My work fluctuates between the functional, the semi-functional and the sculptural, using techniques of hand building, slip-casting and throwing, singly and in combination. I make whatever form serves to articulate my ideas, from aspects of

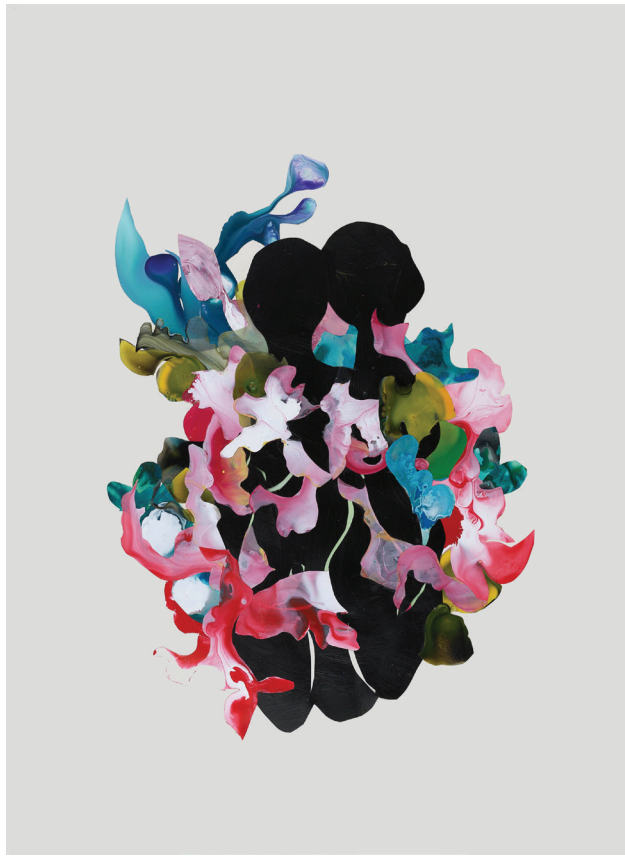


CAROLINE HOLDER

The Monkey and the Iron have a Lot to Say to One Another, 2017

Ceramic / 12” x 12” x 9” and 16” x 20” /

1 And Basquiat before him



LLANOR ALLEYNE
Lisha, 2016
Saran + Abbey, 2016
 Collage on Paper / 12" x 16" /

Caribbean heritage to everyday living in New York, from years as teacher and wife, and now as a mother. Much of my work contains narrative imagery”.

Continuing with the theme of gender roles and identity we see two works by LLANOR ALLEYNE **‘Lisha’** and **‘Saran + Abby’** (both 2016). Here she explores “the transformation and transfiguration of female selfhood through the use of paint and photography, her work breaks away from the conventional demands of modern collage-making by using originally created abstract paintings on various materials, including mylar and paper, to examine female figurative presentation and the empathetic rapport women are often assumed to have with the natural world.”

Llanor’s collages “explore metaphorical and physical inversion, often employing tearing, cutting, and layering of abstract, figurative, and floral shapes to interrogate empathetic feminine connections to nature while alluding to emotional disruptions that teem just beyond a first or second glance. Influenced by her surroundings as well as imagined landscapes, Llanor creates



ANNA GIBSON
Straighter 1, 2016
 Acrylic and Nails on Canvas / 29" x 47" /

abstract paintings and drawings on mylar and paper that are the basis of her collages. The lines, colors, and curves of these impermanent abstract “first works” are the vernacular of her recent work—structuring figurative silhouettes and dictating their final emergence as whole, often lone female depictions, while sharing “first work” DNA across several portraits.”

Straighter #1 (2016) was recently exhibited at the Crop Over Visual Arts Exhibition at the Grand Salle of the Central Bank of Barbados. The artist ANNA GIBSON is a 2017 graduate of the Barbados Community College Bachelor in Fine Arts programme. Her paintings “explores and exposes the vulnerabilities women have about their differences to each other, and how they seek to physically mask or morph their bodies, to achieve acceptance within their cultural, racial and social environment. Combining ideas of stereotypes and body image, my aim is to explore the physical insecurities surrounding the female body, emphasizing the expressions behind them, and exploring how they are disrupted.”

{This painting is} crafted around the evaluation and comparison stage of your physical image. Each angle taking advantage of the mind and body’s, vulnerable disposition, while emphasizing these self-inflicted processes of metamorphosis, using harsh and soft combinations of painting, and exaggerated shapes and forms of “abnormality”.

Rounding out this sub theme of gender relations is the interpretation of male artists to the debate, including JASON B. HOPE with **‘Trapped’** (2017). Tackling the same controversy as Gibson, this mixed media sculpture “is the conclusion drawn when I look at the hairstyles from a male perspective of many women who follow the “trends” and compare them to the minority who “liberate” themselves by adopting hairstyles that suit their appearance, lifestyle and budget. I focused on women who stay trapped and tried to conceive what would keep them bound. I asked why, and was told answers like “It’s my hair cause I bought it!” My conclusion is that there is what could be described as a distorted view of their ideal self-image. This is sad since I can see their true beauty.”

Master sculptor KENNETH ‘BLACK’ BLACKMAN takes another tack. A recent Barbados Jubilee honouree, Black’s simple statement regarding **‘Dominion’** (2002) reads “God has given mankind dominion over everything on earth and the earth is their foot stool. Sometimes man misuses this power and abuses their fellow man.” In conversation with the artist about the work, concepts of the misinterpretation of the Rastafari religion to justify the subjugation of women



JASON HOPE
Trapped, 2017
Cement and Mixed Media Sculpture
25” x 30” x 22



KENNETH BLACKMAN
Dominion, 2002
Mahogany Sculpture / 60” x 19” x 10” /

as second class citizens was deliberated. This is characterised by the organic female torso below the foot of the erect and arrogant male figure.

RICARDO SKEETE weighs in with the work **‘Ogun: Odyssey of the Female Ancestors’** (2017) “as a tribute to the girls and women who crossed the Atlantic to be cast into slavery in the Americas. These treasures brought with them inherent knowledge, wisdom and concepts that were realized to make them pillars in the Diaspora. The hole represents the eye as the window to the soul, and also as the Passage.”

Using the medium of mixed media sculpture. Wood, metal, glass, paint and found objects that will allow him to express the themes he explores. Ricardo’s work is strongly influenced by his research into the African continent, and he considers it a gift from the Ancestors. Motifs in his current work include “influences of the Orisha god Ogun, and the political and social occurrences of the past and present, that are active stimuli for positive change in our Afro-centric societies of the Diaspora.”



RICARDO SKEETE (upper right)

Ogun: Odyssey of the Female Ancestors, 2017
Mixed Media Sculpture / 19.75” x 8.25”

From East Going West, 2017
Mixed Media Sculpture / 33” x 6.25” x 19” /



A POST-COLONIAL LEGACY

PROGRESSING THROUGH THE exhibition space at Morningside a visitor may now reflect on a broader change of focus, to works addressing post-colonial constructs of Caribbean society. Ricardo Skeete marries the previous sub-theme of women and gender, to that of the journey of our forbearers from the African continent to the West Indies: the common historical building block of the Caribbean, the Middle Passage. **‘From East Going West’** (2017) is a standing sculpture of wood and iron, “harking to the minerals in our own bodies. The copper nails and rods represent where energy flows uninterrupted. Cowrie shells represent female purity, whilst the hollow through the work represents travelling from the East (South Africa) to the West

(Caribbean Islands). The African Ancestors are represented by the jewel pendant. In both works, the red cock symbolizes that Ogun is with us always.”

NATALIE ATKINS-HINDS continues the analysis and response to the cultural legacy of British imperialism within Barbados with the mixed media canvas **‘Awakening’** (2017). “My most recent reflections are embedded in unravelling and defining meanings that consider the historical and cultural constructs that are manifested today as consequences of the Barbadian Colonial Regime.” Atkins-Hinds quotes the cultural theorist Stuart Hall and defines the term Representation as “the production of meaning through language.” “Art is a language. With regards to this, art becomes my personal language that stands as a symbolic representation of my thoughts.” Within this work the recognizable iconography of Atkins-Hinds’ language through depictions of Barbadian architectural vernacular include references to the disparities between wealth and poverty and a sense of moving towards a true Independence, as evidenced in the title.



NATALIE ATKINS-HINDS
Awakening, 2017
 Mixed Media on Canvas / 36" x 48"



JOYCE DANIEL
Portrait Of A Dying Industry, 2016
 Mixed Media / 31" x 14" /

JOYCE DANIEL also addresses the very human significance of historic external control, economic exploitation, consequence of change of regime and the learning curve of Independence within our Small Island developing state. In this instance the Sugar Industry, the bastion of English wealth-creation for centuries is the subject in **‘Portrait of A Dying Industry’** (2016). An authoritative visual artist and visual arts educator, Joyce writes *“In giving visual expression to the thought that the sugar cane industry (which was once our most important industry in Barbados) now produces far less sugar than it did before, I utilized symbols to illustrate the idea.*

The fine golden threads take the place of the golden strands of a spider’s web over the whole surface of the work symbolising the abandon. Instead of a canvas I used actual wood which lends itself to cutting and separation of the cane plant. The wood cutting and burning techniques used all relate to a once vibrant activity in the cane fields of the country. Loss of the activity must be sorely missed by the people of Barbados.”

By no means particular to the Americas and Caribbean, the issues of race compound the already complex social structures of postcolonial societies. RONALD WILLIAMS, one of the cohort of younger artists represented in the exhibit uses his clearly identifiable computer generated imagery to investigate *“race and culture; particularly representations of ‘blackness’.* As a consumer of popular culture and media, the negative stereotypes associated with black culture



RONALD WILLIAMS (clockwise from left)
Up 2 De Time, 2017
 Digital Collage / Archival Matte Print / 10” x 10” /



Bird of Praise, 2017
 Digital Collage / Archival Matte Print / 10” x 10” /



Paradise Isle, 2017
 Digital Collage / Archival Matte Print / 10” x 10” /

became apparent to me. This has led me to consider how historic, scientific and social configurations of race and class have informed these representations.

*This particular series [**‘Up 2 de Time’**, **‘Bird of Praise’** and **‘Paradise Isle’** (2017)] analyses how the glamour associated with materialism, drugs and violence breeds a certain vanity in society— with a particular focus on the poorer “ghetto” class. The work is loosely based on the themes of vanity; insecurity, swagger, pretension etc., explored from a ghetto perspective. As such, I aim to individually; and at times simultaneously, display an inherent ‘beauty of the struggle’ alongside the hypocrisy of gaining self-worth through another’s affirmation.”*

OUR INTANGIBLE HERITAGE

PAUSING WITHIN RECOGNISABLE Barbadian social constructs, WAYNE HINDS states *“Our culture defines who we are, thus it influences our behaviour. From childhood we are taught culturally associated games and with them comes an associated behaviour which then become woven into the fabric of who we are as a person and by extension a people.”* His offering of a triptych of found object assemblages entitled **‘Black Jack 1, 2 and 3’** (2017) are *“composites of a body of work which reflects on the current behaviour and energy of our society and juxtapose that to culturally associated games.”*

ARTHUR ATKINSON too gives us his rendering of instantly recognisable local intangible heritage, this time in the form of folklore in **‘Steel Donkey Over St. Philip’** (2000). Another undisputed master of Barbadian vernacular, Atkinson was recipient of the Lifetime Achievement Award in 2008. Not only do his relatable landscapes and local vignettes display an uncanny understanding of the quality of light, his abstracts and stylised works reveal a natural talent for composition, movement and rhythm. Adept in multiple media types and styles his works are



ARTHUR ATKINSON
Steel Donkey Over St Philip, 2000
Acrylic on Canvas / 48" x 36" /



incredibly popular with Barbadians, layperson and art critic alike.

“The Steel Donkey of Bajan folklore keeps an eye on the present day ‘steel donkeys’ pumping oil in St. Philip.” Here Atkinson produces a highly stylised work, recording the contemporary landscape at the turn of the millennium.

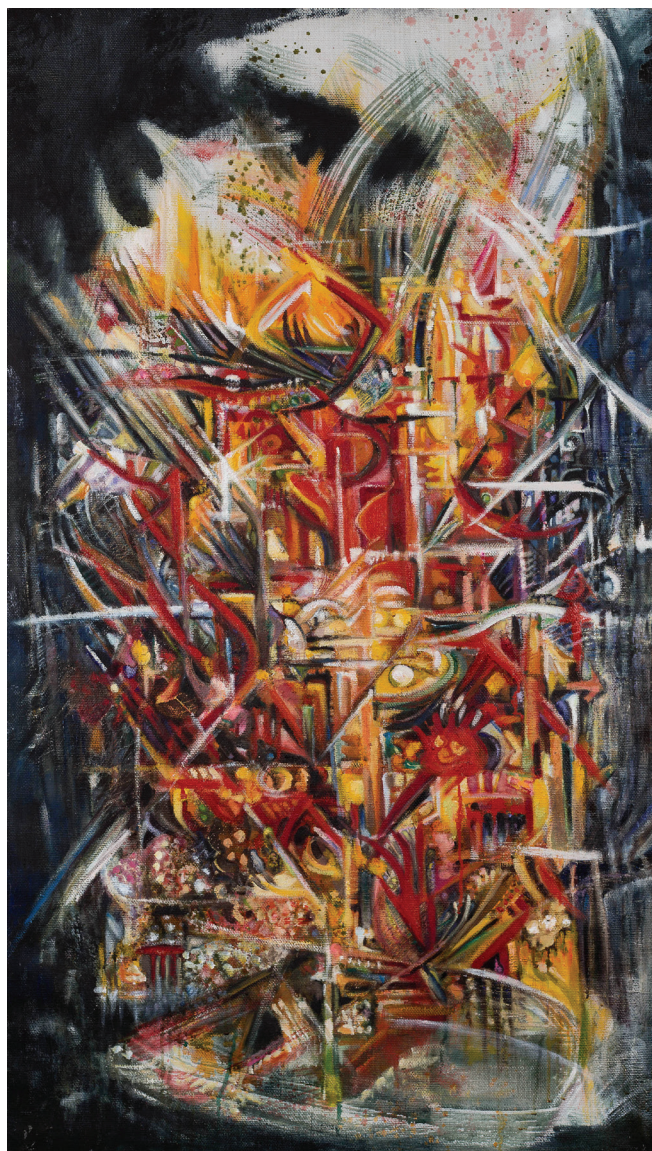
WAYNE HINDS
Black Jack 1, 2 and 3, 2017
Mixed Media / 13.5" x 10.25" each /

Artist, art critic and lecturer LILIAN STEN-NICHOLSON best discusses her own response to the intrinsic lifeblood of all Caribbean people: Music. *“My work is a result of this blend of cultures and insights, with the understanding, that there are deeper and higher levels of being which unite us, connect us and move us forward; a deeper rhythm, which prevails through the superficial divisions of race, creed, class or nationality.”*

“In de Minor” an Original DeFosto composition was the 2015 Panorama tune of choice for the ‘Renegades’ Steel Orchestra. This painting [‘In De Minor’ (2017)] was initiated, but not resolved until I experienced the final version of the tune on the Savannah stage in the witching hour of Carnival Sunday, the hour just before the break of dawn. Renegades was the last of 12 bands to go on stage, All Stars and Phase II had finished performing and their players were liming off stage, the stands were still almost full, in spite of the hour, and there was a steady noise of people and trucks and traces of DJ music.

Until Duvonne Stewart, the arranger, gave the count, the crowds fell silent and the band struck up the powerful intro from ‘Toccata and Fugue in D Minor’ (J.S.Bach), followed by one of the greatest Panorama arrangements ever to be heard.

The music stayed with me and became colour form and structure, but the painting is not attempting to illustrate one tune, it is a manifestation of the life force of music and is open to personal interpretation. ‘Crescendo’ [2017] is a companion piece to ‘In De Minor’.”



LILIAN STEN NICHOLSON

Crescendo, 2017

Oil on Canvas / 50" x 28" /

In De Minor, 2017

Oil on Canvas / 50" x 28" /

DAILY LIFE

A NUMBER OF THE artists represented in the exhibition have responded directly to the nuances of historic and contemporary daily life on island. CY HUTCHINSON'S **'Careened'** (n.d.) is an exquisitely worked bronze and cordia wood sculpture, which is one of a pair used as a model for a larger piece. *"Inspired by the once common sight in Bridgetown of boats tilted on their side for repair and maintenance below their waterline, [this] little wooden turned and then hand-carved hull showcases the shape below the waterline with centuries old bronze boat building nails representing her keel. She lies dutifully on her side echoing countless ancestors who came to our Careenage."*

CECIL WEBB purposefully chose to intervene as little as possible into the natural shape of the mahogany of his 2015 sculpture **'Wild Things'**. Showing "a collection of animal heads", the artist chose to honour the beasts he sees and works with daily in his Walkers. St. Andrew wood-working studio and farmland, adjacent to that of another noted sculptor, Ras Ilix

During his recent month long residency at Fresh Milk Art Platform, KRAIG YEARWOOD has been exploring *"themes of consumption, materialism, what we leave behind and the possible future landscapes that may become our legacy. These have much in common with past works with regards to process and in their experimental and intuitive approach, but differ mainly in the types of materials utilized."*



CY HUTCHINSON
Careened, n.d.
Cordia Wood and Bronze Nails / 8" x 8" x 5" /
Courtesy the artist



CECIL WEBB
Wild Life, 2015
Mahogany Sculpture / 11" x 36.5" /

‘Aquifer’ (2017), a concrete and found object assemblage, is a highly resolved response to contemporary attitudes to the Barbadian environment, material culture and litter. References are also made to the historic bastion of community sanitation, the stand-pipe, attributing this as a civic dilemma.

“Usually in my daily practice, found objects are collected and curated largely because of their aesthetic or symbolic appeal. In this case most objects used were collected from roadsides, the trash bins at the residency studio fields, etc. and mostly had little aesthetic value to me. These collected elements were then embedded or encased in concrete, resin or both.”

A seasoned CARIFESTA representative, the late RAS BONGO CONGO-I stated *“Art is the soul of the people. The expression which the artist projects should uplift and guide the people”*. In the show Ras Bongo is represented by two works, **‘Mystic Man’** (1986) and **‘The Secret’** (2015). Staying true to the subject of the people of the island, a common thread throughout his work with various woods, with both works he honours their images, and in the latter their intimate interactions and relationships.



KRAIG YEARWOOD

Aquifer, 2017

Mixed Media (Concrete and found items) / 23" x 8" x 7" /

RAS BONGO CONGO-I

Mystic Man, 1986

Mahogany / 49" x 7" x 7"

Courtesy Christy L'Angel Preece



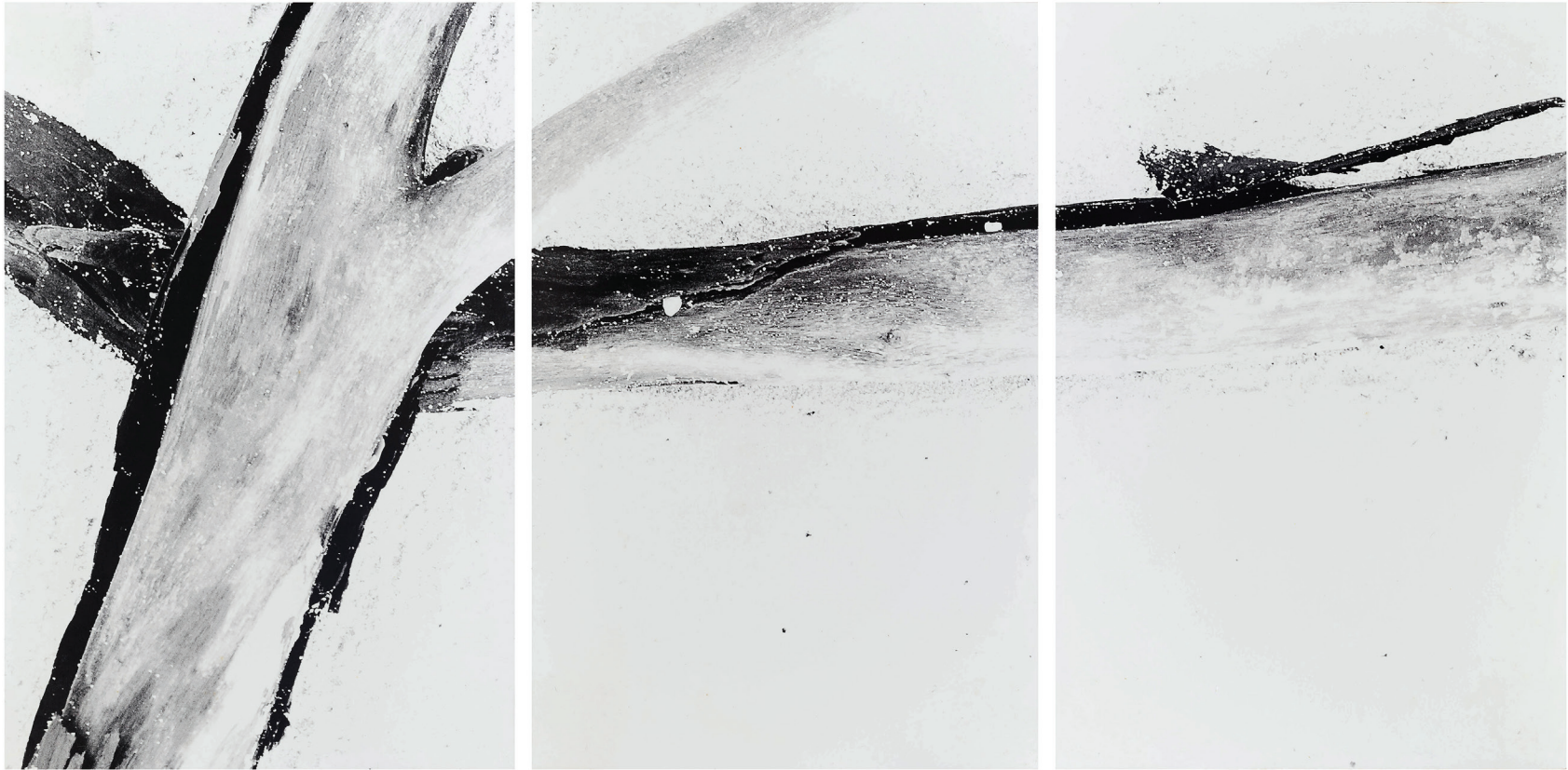
Two fine art photographers and artists, LESLIE TAYLOR and CORRIE SCOTT present abstracted, mood inducing works. Corrie Scott's undated limited edition digital print is a departure from her well known photography as she explored computer generated imagery in **'The Cocktail Party'**. This perfectly represents *"that edgy shallow mood of the bright but brittle conversation you come across at some cocktail parties."* Leslie Taylor states *"My work hopefully evokes an emotional reaction or brings up a past memory for the viewer. That is my point for exhibiting. It's about the viewer's experience, not mine or me."* Her triptych **'Driftwood'** (2009), is certainly evocative, as she successfully transforms a natural, common place object by selection of focus and treatment.

ARTISTIC CALL AND RESPONSE

The final sub-theme of THE IMPRESSION lies within the interior landscapes of the artistic mind and their responses to the stimuli of practicing in a Barbadian context. Illustrator SIMONE ASIA'S **'Retrouvaille'** (2016) and **'The Scientist'** (2015) are minutely detailed and abstracted meditative pen and ink drawing,



CORRIE SCOTT
The Cocktail Party, 2015
 Limited Edition Digital Print / 20" x 16" /



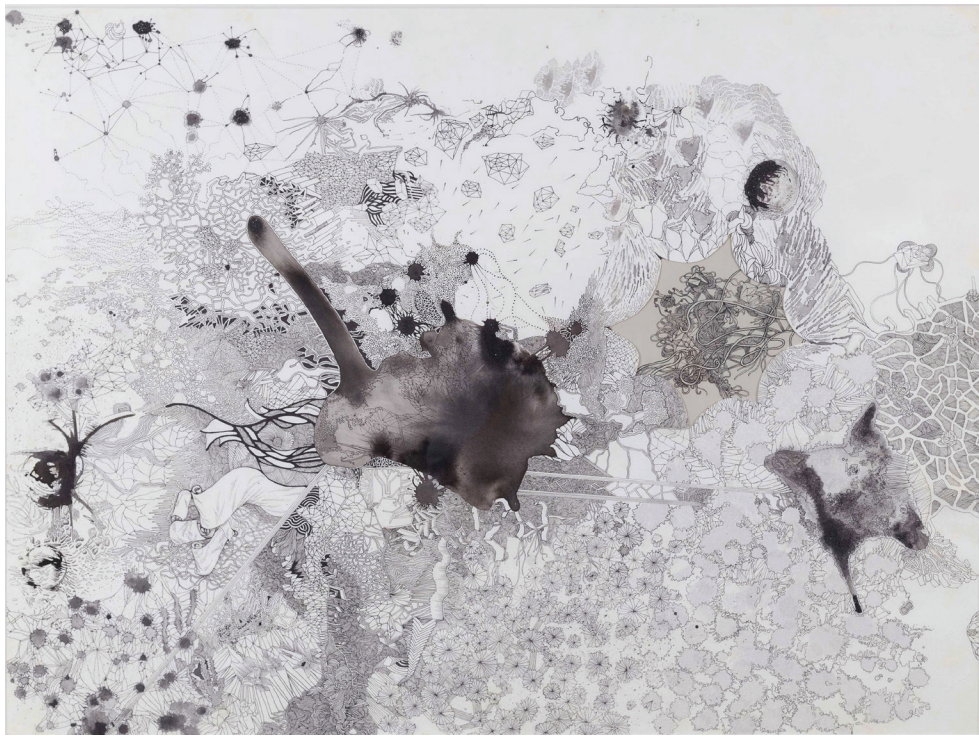
LESLIE TAYLOR

Driftwood, 2009

Digital Photograph Print (Triptych) / 33" x 70" /

almost trance-inducing in their intricateness. *“I like to perceive my current series of work as an emotive response to personal experiences, ideas and analogies within my life. I am inspired by personal journal entries, my thoughts and dreams along with ideas about science and the universe. I want to explore these ideas from my perspective and personal connection to them. The use of detail is a reflection of my obsessive nature: I think and write repetitively. I connect or merge images and patterns together because it is a depiction of everything happening in my mind. The way I put them together is a manifestation of the way thoughts are processed in my brain - very random, scattered, juxtaposed but all interlinked.”*

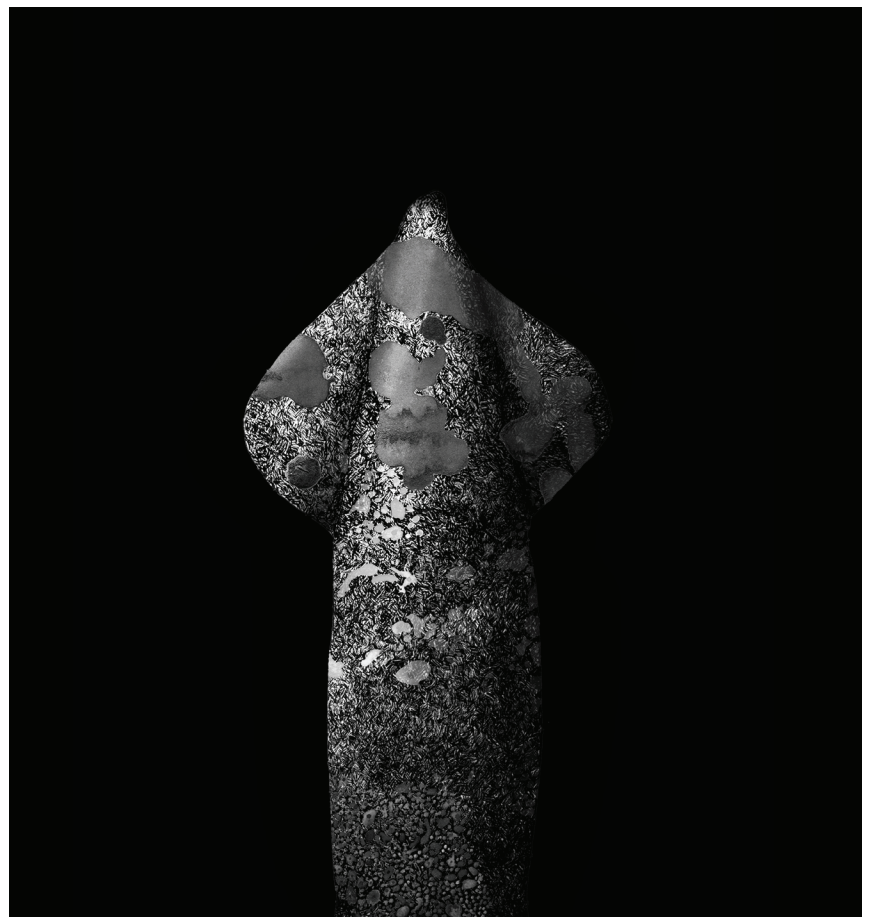
In the few short years since her graduation from the BFA programme of the Barbados Community College, VERSIA HARRIS has established herself, and become known for creating quixotic landscapes, peopled by absurdist characters. *“Fantasy is defined as unrealistic mental images on which one repeatedly dwells, that reflect one’s conscious or unconscious desires.*



SIMONE ASIA
The Scientist, 2015
Pen and Ink and Glitter on Paper / 22” x 30” /

Retrouvaille, 2016
Pen and Ink on Paper / 22” x 30” /

These images do not always stay as thoughts in the mind but often manifest into physical objects/ pictures, actions, words or behaviours. Through a series of animations and still images, I think about how fantasy can manifest and how the reality of an individual may be pushed or bent.” Her most recent offerings **‘Incipience No.1’** and **‘Incipience No.2’** (both 2017) are hopefully just the beginning of a series of atmospheric studies of almost alien-like constructs.



VERSIA HARRIS

Incipience No 1

Incipience No 2

2017

Digital Print / 30" x 32" each / \$600 Unframed /



WILLIAM CUMMINS

Psyche's Promise #10, 2010

Psyche's Promise #18, 2010

Digitally rendered image, Archival Matte Prints / 22 x 34 /

From a large series of works, in **‘Psyche’s Promise #10’** and **‘Psyche’s Promise #18’** (both 2010) WILLIAM CUMMINS strove to use the digital platform to create his aesthetic vision with a homogenous visual theme. *“The series was established... using a single randomly sketched and scanned drawing. The challenge was to create an entire series using only that scanned image, shaping it into individual works that explore the theme of an artificial beauty with references to natural and preternatural phenomena. The works evoke a natural scenario, underwater as the imagery suggests. The series is made relevant by my personal connection with nature as a person born and raised on an island, where nature is ever-present and has always been a root element in my personal, and arguably, our collective psyche.”*

We now return to Kraig Yearwood and his works. The symbolism of the ubiquitous Caribbean black bird (Quiscalas lugubris), artist brush and Barbadian dollar coin within **‘Balancing Act (Carib Gackle)’** (2014) perfectly illustrates the fine line a creative must tread in juggling their craft and economic survival within a Caribbean small island developing state. An artist caged within a small market economy. The more recent **‘Bacchanal Lady’** (2015) and **‘Artist and Woman #1’** (2015) are from the popular ‘The Mystery Box Series’ first presented at the Frame and Art Co. gallery in 2015. His novel approach to use of found objects as substrates have created intimate, approachable pieces that marry his graphic design background and painterly style well.

KRAIG YEARWOOD
Balancing Act (Carib Gackle), 2014
Mixed Media on Canvas / 36” x 24” /
Courtesy Dr. Adrian Richards



KRAIG YEARWOOD
Bacchanal Lady, 2015
Mixed Media / 16” x 17” /



Artist and Woman #1, 2015
Mixed Media / 14” x 15” /



TERRENCE RUPERT PIGGOTT
P.V. NON- ID 000636391, n.d.
 Polychromatic vision series /
 Acrylic and resin with gold leaf on Perspex

Pushing the non-representational aspect of THE IMPRESSION to its natural conclusion, TERRENCE RUPERT PIGGOTT's Polychromatic visions series *"is constantly evolving, it invites the viewer to explore mostly the use of colour in my compositions."* Colour is the primary instrument of expression in each artist's work, the artist's choice of hue, the level of vibrancy, the chosen medium and the manner in which it is applied are all distinguishing elements in articulating the expressive qualities and emotional reactions colour can evoke."

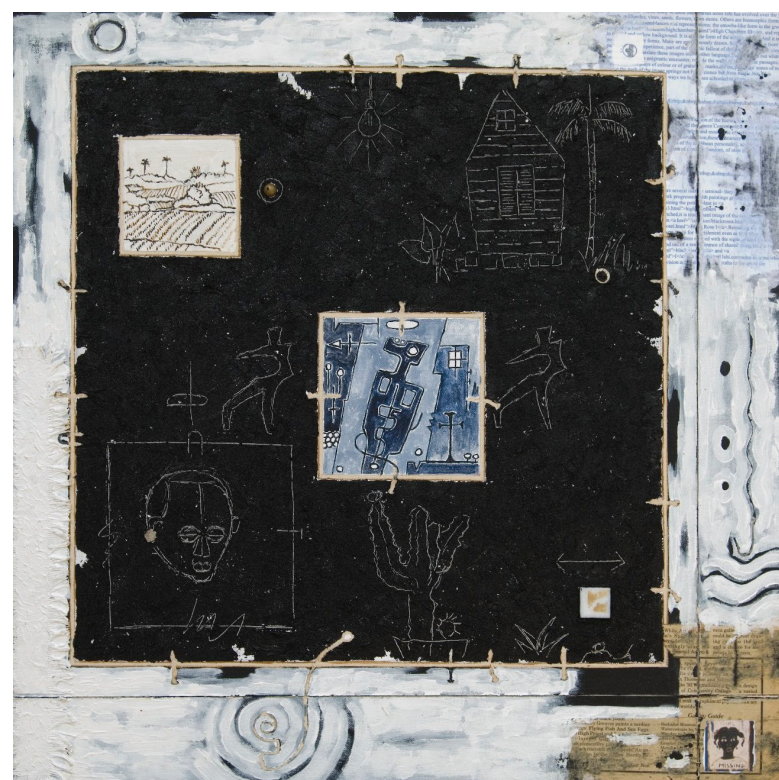
With **'P.V. NON- ID 0001369'** (2017) and **'P.V. NON- ID 000636391'** (n.d.) *"The conceptualization and production of this body of work would therefore eliminate any recognizable compositional elements and themes, and relies on abstraction and the purity of the medium to convey thought and emotion. Because of this spontaneity in creating this work, the journey of discovery, from inception to completion becomes spiritually and emotionally fulfilling. Creativity is essential to my experience and I must continually evolve if I am to find harmony with myself and my Creator."*



TERRENCE RUPERT PIGGOTT
P.V. NON- ID 0001369, "Polychromatic vision series", 2017
 Acrylic and resin on wood panel / 48" x 48" /

The exhibition closes with **‘Up and Up’** a polyptych created by RAS ISHI BUTCHER over a five year period, 2005-2010. Here the artist reflects on personal relationships, a disappearing architectural and rural agricultural landscape and again the theme of the socio-economic realities and struggles of artists in Barbados, striving to create and survive with a dearth of support.

Ras Ishi has, over an illustrious near forty year career, crafted and perfected a visual language and iconography that is uniquely his own. Instantly recognizable within the pantheon of Barbadian art, he is one of the six artists honoured in the CARIFESTA XIII Signal event exhibition ‘History + Infinity’, curated by Therese Hadchity. This is a fitting end to the curatorial text of THE IMPRESSION, as we invite our audience to continue with the catalogue for History + Infinity, where they will discover and go into more depth with the works of Ras Ishi, Stanley Greaves, Joscelyn Gardner, Nick Whittle, Ernest Breleur and Petrona Morrison.



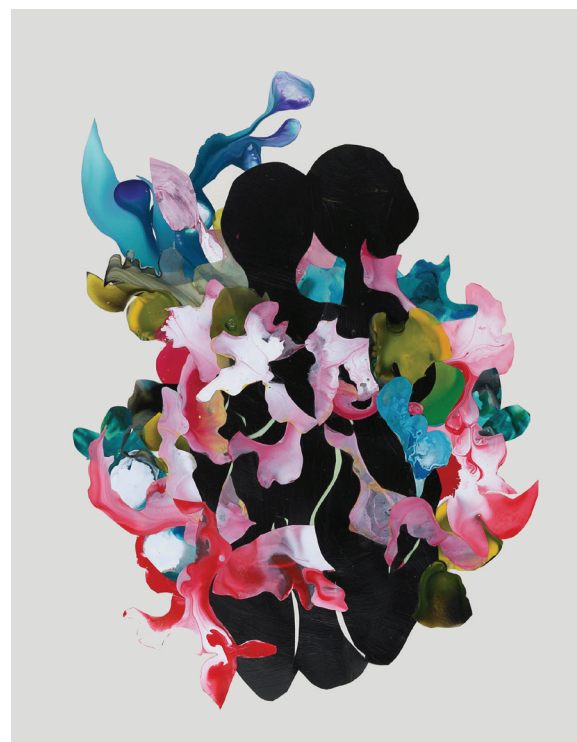
RAS ISHI BUTCHER
Up and Up, 2005-2010
Mixed Media (Polyptych) / 50" x 50" /

The Artists

LLANOR ALLEYNE

Llanor Alleyne is a Barbados-born New York-raised mixed media artist currently living in St. Michael, Barbados. Exploring the transformation and transfiguration of female selfhood through the use of paint and photography, her work breaks away from the conventional demands of modern collage-making by using originally created abstract paintings on various materials, including mylar and paper, to examine female figurative presentation and the empathetic rapport women are often assumed to have with the natural world. In 2016, Llanor's work was featured in the group show, 'Quaternary' at Gallerie NuEdge St. James. Her first solo show, 'Written in the Body', was mounted at the Frame & Art Co., Jackson, in October 2016. Two of her works were part of the Museum of Contemporary African Diasporan Arts (MoCADA) group show and auction, 'My Collection', Brooklyn New York in May 2017.

Her work has been previously exhibited at Casa Frela Gallery and the Leroi Neiman Art Center, both in Harlem, New York.



SIMONE ASIA

Simone Padmore, artistically known as Simone Asia, is a Barbadian-born illustrator, known for her intense use of detail. The dynamic young artist has been inspired by other island-grown artists such as Ewan Atkinson and Christopher Cozier, along with those planted further abroad, such as installation artist Tomoko Shioyasu and photographer Dan Mountford.

Simone specializes in pen and ink, with signature ink spills. The artist stitches various shapes, designs, textures and concepts – with rare teases of colour. This “scattered” yet seamless juxtaposition creates an honest reflection of herself, which is what she believes a creation should be for any artist.

With an Associate Degree in Visual Arts and Bachelor of Fine Arts in Studio Arts (Hons), Simone and her work have been featured in regional and international magazines, including Arc Magazine, Caribbean Beat, Bass Culture and FuriaMag. She has also participated in a range of residencies across the Caribbean and been featured in various exhibitions. In 2016, Simone won the Governor's Award in the National Cultural Foundation's Crop Over Visual Arts exhibition. She also held her first exhibition 'Greymatters' at the Punch Creative Arena.

NATALIE ATKINS-HINDS

A visual artist and an Art and Design teacher at Queen's College, Barbados, Natalie Atkins-Hinds gained a Bachelor's Degree in Fine Art from Barbados Community College, and a Masters of Arts in Cultural Studies from the University of the West Indies, Cave Hill Campus. Her preferred media is acrylic paint and collage, of which she uses to create mixed media assemblages in her own recognisable, often monochromatic style.

Natalie has exhibited extensively since her graduate show in 1998, including at the Sutton House Gallery, London in 2001, the 'Young Contemporaries Exhibition', Queen's Park Gallery in 2002, '(Re)View', the National Art Gallery Committee's Exhibition in 2003 and 'Three Generations' at the Diaspora Vibe Gallery, Florida in 2006. She has shown at multiple Crop Over Visual Arts exhibitions, represented Barbados at CARIFESTA in Suriname and participated in the travelling 'Barbadiana' exhibit in Paris, Vienna and Brussels. Her solo exhibition 'Soliloquy' was held at Queen's Park Gallery in 2009. More recently Natalie has shown at the Artist Alliance exhibits 'We Pledge Allegiance' (2016), 'RevoClectic' (2017) and their CARIFESTA XIII fringe event 'Home'.

Natalie has earned four Crop Over Visual Art Awards, including the Central Bank Purchase Award in 2006 and the Governor's Award in 2010.

ARTHUR ATKINSON

Atkinson has been exhibiting since 1968. His style of painting has been, for the most part representational, sometimes stylised, and for a period, totally abstract. His subject matter has been inspired by Barbados and things Bajan. He works mainly in acrylic, watercolour and occasionally mixed media. Over the years he has mounted numerous solo exhibitions and twenty five major national and Caribbean exhibitions in Barbados, and internationally. In 2008 he was honoured with a retrospective exhibition and the Lifetime Achievement Award in the Visual Arts.

KENNETH 'BLACK' BLACKMAN

Kenneth Blackman's early training as a carpenter is a natural precursor to his development as a sculptor. During the 1980s, Black embarked on a journey in search of his identity. He read books about his African heritage and took a closer look at the work of Barbadian artists. The music of Bob Marley touched his soul and the work of Grafton Woodpecker (a fellow sculptor) inspired his hands to creativity.

Black does not talk much about his technique, but he has stated that his subjects derive from early life experiences and the people around him. He uses his work to comment on social issues and to make statements reflecting his cultural heritage. He is a firm believer in peer group support and he believes that artists should present a united professional front.

A patriot and regionalist, Black is of the opinion that Barbadian and Caribbean art can hold their own in any part of the world. He also believes that there is a Caribbean art style identifiable by its use of colour and light. Black recently received the 2017 'Barbados Jubilee Honour'. His work can be found in private collections internationally and in the Barbados National Collection.

RAS ISHI BUTCHER

"My art is about anguish of my soul searching for ease and contentment to usurp my humanity from the ravages of societal destruction and barbaric self-annihilation."

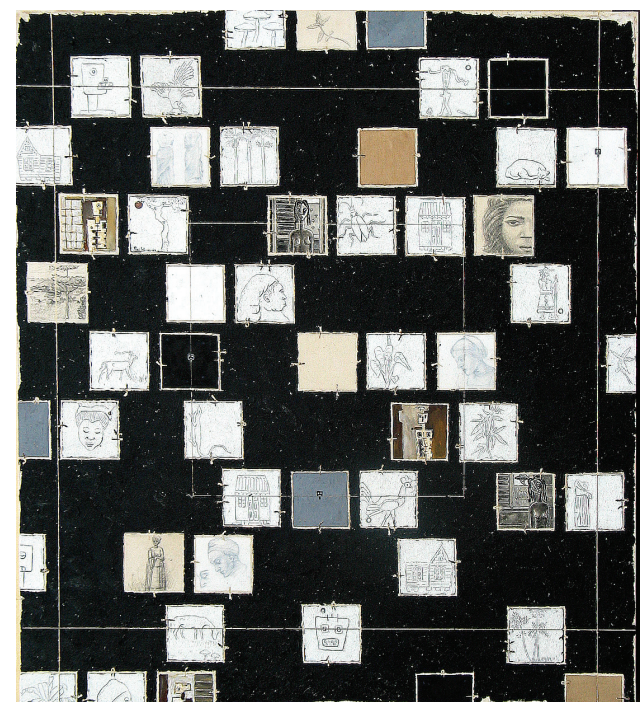
An alumni of the Barbados Community College's Division of Fine Art, Ras Ishi also studied Fine Art at the prestigious Instituto Superior de Arte in Havana Cuba in 1997 with his colleague Ras Akyem Ramsay.

By the early nineties he had exhibited extensively in Barbados and internationally: including Gallery Caribe in the United States, the Havana Biennial and at the First Caribbean and Central American Biennial, held in Santo Domingo in 1992, where he won gold. With Ras Akeym Ramsay he participated in the Second Biennial in Santo Domingo, the Fourth Havana Biennial and exhibited in 'Art Of The Diaspora: Barbados Emerges' at 479 Gallery, New York.

The nineties also saw his solo exhibition 'Isolation', held in April 1995 at the Barbados Museum and Historical Society. A broad catalogue of group exhibitions followed throughout the new millennia, as well as further solo shows like Nostalgia (2001) and Secret Diaries (2004) at Zemicon Gallery, Bridgetown, Diaries Unlocked at the National Art Gallery of the Bahamas and Secret Diaries -The Old Pharmacy Gallery, Speightstown in 2010.

His work has been the subject of publications like "Black Art and Culture in the 20th Century", by Professor Richard Powell 1997, "Barbadian Art: What Kind of Mirror Image?" by Allison Thompson et al, 2009 and Art Contemporain de la Caraibe: Mythes, croyances, religions et imaginaires. Conseil regional de Martinique, 2011.

Ras Ishi is represented in numerous collections, locally and internationally.



ALISON CHAPMAN-ANDREWS

Alison Chapman-Andrews was born in England in 1942. She came to Barbados in 1971 and taught art full time at St Michael's School. Since 1988 she has been a full time painter, concentrating at first on the landscape, then trees and foliage. She represented Barbados at CARIFESTA in Suriname, Cuba, and Jamaica. She was chosen to show with the Barbadian group at the Caribbean and Central American 'Biennale of Painting' in Santo Domingo and in 1994 was part of a four man Gold Medal winning team. The biannual 'Barbadiana', a group show, exhibiting in Paris, Brussels, Montreal, Ottawa and Vienna, followed. Her ninth solo show was in 2003 at Zemicon Gallery called 'Palms'; the tenth at the same venue in 2008 was 'Robes of Power', of almost completely abstractions.

Lately she has returned to landscape and portraiture. In 2006 she was awarded the Lifetime Achievement Award and the first Governor's Award in the Crop Over Visual Art show. Apart from painting and collage she uses watercolour, drawing in sketchbooks and print. Her work is collected privately and in collections of the Central Bank of Barbados, the Barbados Museum and Historical Society, the University of the West Indies, the Barbados National Collection, and Hilton Hotel.

RAS BONGO CONGO-I

"Art is the soul of the people. The expression which the artist projects should uplift and guide the people on the Right Path."

From 1978 to his death in January 2017 Ras Congo-I was a self-employed artist and farmer. A self-taught wood carver, his main mode of expression was hand carved mahogany sculpture. In 1986 he established and ran a personal art studio at Temple Yard in Bridgetown.

He was awarded multiple gold, silver and bronze awards at the National Independence Festival of Creative Arts (NIFCA), and exhibited extensively in Barbados, as well as at CARIFESTA V in Trinidad and Tobago and in Miami, Berlin, New York, California and London.



WILLIAM CUMMINS

William St. James Cummins is a classically trained, multi-disciplinary artist with thirty years' experience in Fine Arts, Graphic Design and, since 2007, Fine Art and Commercial Photography. His career has consisted of a balance of these three disciplines. He has held six solo fine art exhibits and participated in group exhibits in Barbados, France, Austria, Canada, United Kingdom and the Caribbean. Known for pastel abstract drawings of an auto-biographical, mythic nature, his thought-provoking and visually dynamic works have found homes in private and institutional collections at home and abroad.

Abstraction has continued as his underlying mode of investigation, extending into several series of digitally rendered works, released as gicleé prints. Three major series have resulted from his inventively spontaneous use of this medium – 'The Less I Know' (2007, Zemicon Gallery), 'Equatorial Epiphany' (2008, a response to his participation in CARIFESTA that year) and 'Psyche's Promise' (2010, Zemicon Gallery).

More recently, he concluded his first solo photography exhibit, held at the Barbados Museum and Historical Society entitled 'To Look, Perchance To See' which was met with critical and popular success and validated his growing commitment to photography. This was followed by 'PUNCTUM' in February 2017. Both series consist of abstract impressions recorded via iPhone: a living diary, if you will, of Cummins's daily interactions with his environment.

Cummins was born in Barbados (1964), completed his secondary and tertiary education in the United States and has been resident in Barbados since 1993. His commitment to digital media continues with his use of the iPhone and Canon DSLRs for photography and the computer for highly complex abstractions.


JOYCE DANIEL

Exhibited extensively throughout the Caribbean, the Americas, England, France, and Germany, and having been educated in Barbados, Canada and the United States of America in both art education and fine art, Joyce Daniel is an seasoned and benevolent authority within the Barbadian artistic landscape . She works in many varied media including acrylics, watercolour, printmaking, handmade paper, textiles and mixed media. She was the 2004 Lifetime Achievement Award in the Visual Arts honouree.

As an arts administrator Joyce has extensive experience in teaching visual arts, developed the Division of Fine Arts at the Barbados Community College and served as the first director of the Barbados Design Centre. Her works rest in such notable collections as that of the National Collection of Barbados, the Government of Cuba as well as author Maya Angelou.

ANNA GIBSON

Looking around Barbados, there are lots of colours coming through, whether the rain falls or the blistering sun shines, it inspires Anna Gibson's art to be a vibrant reflection of herself and where she is. From a young age being creative with miscellaneous items around the house, is what led her to pick up the paintbrush and put her hands to use. Honing her skills in secondary school, she continued to pursue art at Barbados Community College. There, she completed an Associate's Degree in Fine Arts and Bachelor's in Fine Arts. Recently her focus has been on insecurities and the different aspects of our lives which create the image we know ourselves to be.



VERSIA HARRIS


Barbadian artist Versia Harris received her Bachelor of Fine Arts in Studio Art in 2012 and was awarded the Lesley's Legacy Foundation Award, an annual prize given to the top graduate. She has participated in seven local and international residencies in Barbados, Vermont, Curacao, Trinidad and Brazil. In 2014, Versia's work was featured in the IV Moscow International Biennial for Young Art themed 'A Time for Dreams' and was subsequently selected to be a part of the follow up exhibition 'MOMENTUM_InsideOut' screening of 'A Time For Dreams' in Berlin.

Her animation 'They Say You Can Dream a Thing More Than Once' was awarded Best New Media Film at the Trinidad and Tobago Film Festival, 2014 and in 2015 won Best Animation Short in the Barbados Film and Video Association awards. Her first solo show in Barbados was titled 'This Quagmire'. She is currently a tutor at Barbados Community College. Versia tackles perceptions of fantasy in contrast to the reality of her invented characters.

WAYNE HINDS

Wayne Hinds was born in Barbados and completed a Bachelor of Fine Arts at Barbados Community College. He was the winner of the 2013 Central Bank Governor's Award of Excellence at the Crop Over Visual Art exhibition for his mixed media creation 'Root Of The Beat', and heads the Alexandra School Art Department.

"As humans we are encapsulated by mortality, but as artists we can soar beyond the confinements of this shell and live infinitely through our art."



CAROLINE HOLDER

Caroline Holder was born in London, moving with her family to Barbados at the age of four. After graduating from Queen's College, she completed her post-secondary education in Canada, taking Graphic Design and Painting at York University, a diploma of Education at McGill, and obtaining a Master's in Fine Art from the Nova Scotia College of Art and Design (NSCAD). Holder lives and works in New York City, teaching art at the Professional Children's School and maintaining studio practice in the city.

Holder combines ceramics and drawing, and her sculptures, covered with graphic marks, patterns, etchings and drawings, reference functional objects which may or may not actually function. Holder tends to work in series, exploring physical and/or surface variations of an object, and her drawings are taken from daily life events. She is currently affiliated with Gallery Page and Strange in Nova Scotia and has received recognition for her work, in scholarships, awards and nominations. Her exhibition record includes shows across the United States, Canada and the Caribbean, and her work is in private collections internationally, including the Barbados National Collection.

JASON B. HOPE

Jason Brent Hope was born in 1978 in Barbados and creates mainly sculpture using locally accessible materials such as cement fondue, metal, found objects and clay. A student of Queen's College, Jason pursued an Associate Degree in Fine Arts at the Barbados Community College and received instruction from the likes of Karl Broodhagen and Stanley Greaves.

His work often looks at Barbadian people and their context, using the materials and mediums that allows him to best express his vision.

Jason participated in his first show in 1999 at the Grand Salle in the Central Bank of Barbados and in recent years the Crop Over Visual Arts Exhibition along with the National Independence Festival Of Creative Arts (NIFCA), where he won The Prime Minister's Award in 2013. He also won the Governor General's Award in 2015 at the Crop Over Visual Arts Exhibition.

Most of his work consists of commissions, which explains his showing history. Jason has been asked to conceptualize and create artworks for many businesses and organizations for trophies and awards, to enhance buildings and even costumes and floats for various national events. Two of his most notable commissions were the bust of the late Cecil de Caires and the statue of one of Barbados' National Heroes, The Right Hon. Sir Frank Walcott.

In recent years Jason has shifted focus to creating his own work at his studio in St Lucy, Barbados.



CY HUTCHINSON

Formally trained in Furniture Making and Design, Cy's work ranges from functional pieces with simple clean design elements to full on sculptural pieces that incorporate complex themes and ideas. Most of Cy's work is done from strong original concepts that HAVE to be made, however he will take on commissions once the client is willing to wait so he can do the work as it should be done.

Primarily working with a large variety of woods, Cy is also drawn to found objects and many different and sometimes exotic materials which he combines to create balanced compositions.

Educated at Rycotewood College, England, Cy has earned multiple awards locally, most notably several Governor General's Awards at the Crop Over Visual Arts exhibit and at the National Independence Festival of Creative Arts (NIFCA), as well as with the American Association of Woodturners (2012).

JULIANA INNISS

Juliana's artistic development was fostered under the tutelage of Art teachers Nick and Janice Whittle at Queen's College, from 1985 to 1992. At the tender age of fourteen her focus and love for Art grew in the areas of textiles and ceramics. From 1992 to 1995, she enrolled at the University of the West Indies Cave Hill and pursued a Bachelor of Science in Business Management. On completion of this program of study she established her Painted Earth Studio creating vibrant acrylic paintings on locally produced pottery. This was the result of her combination of textile design-based training and a love for pottery. She soon established a large local following for her work and produced many private commissions.

In 2004, Juliana was asked to create three works for the newly built Barbados Hilton Hotel and she is one of ten artists who created a conceptual sculpture for one of our National Heroes, which now stands in the National Heroes Gallery within the West Wing of Parliament.

Seeking to further develop her work she was invited to participate in a residency in the United States Virgin Island of St. Thomas, under the guidance of Lynn Pacassi-Berry, learning the technique of Raku firing. She returned home eager and produced fifty-two ceramic works for her first solo exhibition at the Zemicon Gallery in 2008. Juliana currently manages The Barn Art Centre and gives workshops in Raku firing. More recently, she has trained in Naked Raku and Paper Sagger firing techniques.



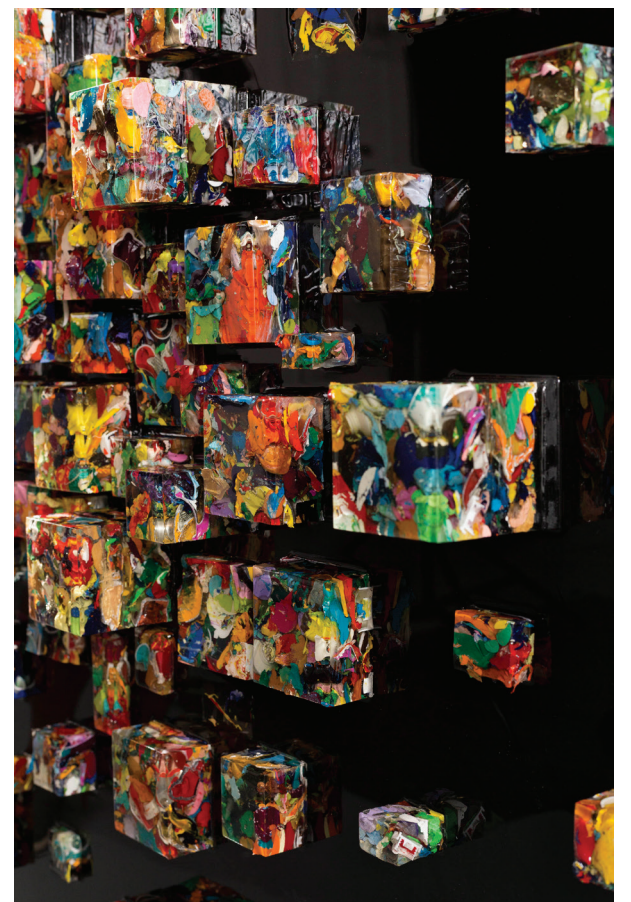
RUPERT PIGGOTT

Rupert Piggott was born in Barbados, and received an Associate Degree in Graphic Arts from the Barbados Community College. In 2007, he was accepted to the Instituto Superior de Arte in Cuba. He is currently based in Barbados, where he has exhibited work in numerous prominent galleries. He has also had extensive experience making murals and commissioned works.


Rupert's paintings depict his personal reflection of the island of Barbados. From tranquillity to impassioned anguish, his works convey a rich and extensive range of emotion. Each of his various painting styles is a result of a long period of introspection, and they are all unified under his ability to channel his unique environment and experience into artistic expression.

Although each of his interactions with the canvas is a personal process of self-discovery, Rupert believes that the internal experience is also heavily impacted and shaped by external influences. Thus in his paintings, he often incorporates symbolism and imagery that is specific to the small island environment of Barbados. This open-minded approach to his work has led to an ability to switch styles, as well as opportunities to expand his area of knowledge and technique when making commissioned work.

The style and subject matter of an artwork depends wholly on Rupert's area of concentration at a particular time. In works from the series 'Barbadiana', for instance, Rupert utilizes imagery derived directly from societal and cultural aspects of Barbados, specifically that of the now-declining labouring class. This



body of work reflects a desire to preserve and document a part of Barbadian culture. Similarly in other works, in order to investigate the underlying paradigms behind popular imagery, Rupert's paintings may include Christian symbolism that refers to the dominant religion of Barbados rather than to any religious affiliation in respect to the artist. The diversity and depth of his many themes speak to an extremely thoughtful, versatile, and reactionary artistic method.



RAS AKYEM RAMSAY

Since 1983, after completing undergraduate studies at the Edna Manley School of Art, Jamaica. Ras Akyem I Ramsey has proceeded to explore his artistic idiom, while sharing his knowledge with other emerging Barbadian talent. He is a veteran of exhibitions throughout the Caribbean, Latin America, England, and the United States of America, many with his colleague Ras Ishi Butcher. In 1986 his work won first prize at the Benson & Hedges World of Art. Ras Akyem I's work is represented in the Barbados National Collection, as well as major private and public collections in the Caribbean, Latin America, Europe and North America.

His solo exhibition 'Art Animal', held July 1995 in Barbados, was highlighted by his tribute to the late Haitian-American artist Jean Michel Basquiat, 'Altar for J-M Basquiat', described by one critic as "a triumph of composition," In 1996 Ras Akyem's paintings won the Gold Medal at the Third Biennial of Caribbean and Latin American Painting, held in Santo Domingo, and were part of the collective submission by Barbadian artists which won the Country Gold Medal. During 1995-1997 Ras Akyem successfully completed postgraduate studies at the Instituto Superior de Arte, Havana, Cuba's prestigious art academy. His work has been published and discussed in such publications as "Barbadian Art: What Kind of Mirror Image?" and "Caribbean Art", by Veerle Poupeye. In 1998 he was awarded the Barbados Service Star in that year's Barbados Independence Honours. The artist's statement is: "Art is an act of magic; an intuitive response to primal/ancestral imperative, a passionate impulse to create or destroy."

CORRIE SCOTT

Artist. Photographer. Dreamer.

Corrie, self taught, has photographed, and also scribbled and painted on everything she could find since childhood. In her daily, and also world travels, Corrie always has a camera close to hand to capture those elusive human moments and those “around the corner” views that delight. The back light of a flower, a turtle popping its head up above water, a lonely worker in the fields, a huddle of ladies gossiping under an umbrella, the balletic movements of the fishermen as they use their nets. So much that surrounds us.

Also an artist, her exercise books were always full of doodles in the margins, and she was always in trouble for it with her teachers, who felt she was not concentrating on her studies. Working and experimenting in all mediums, she does not restrict herself in subject matter, going from clean representational watercolours to large abstract pieces in acrylics, mixed media and digital.

Corrie may be found at her studio, if not out painting or photographing, on the South Coast in a charming National Trust recognised cottage.

RICARDO SKEETE

Ricardo Skeete is a graphic designer by profession. He has been painting for many years in the mediums of watercolour and acrylic, along with drawing. Ricardo worked as an intern with the National Art Gallery Committee and gained his Bachelor's in Fine Arts (Hons) in Graphic Design from the Barbados Community College. He continues to research African Art History and worked previously as a commercial artist/sign maker.

Ricardo received gold in the discipline of Graphic Design (1998), and an honourable mention, both at the National Independence Festival for Creative Arts (NIFCA). He also gained another honourable mention at the Crop Over Visual Art Show. His work has exhibited twice at the ‘Miniature Fine Art Biennale’ in Quebec, Canada.

From 2006 he has been using mixed media sculpture as a strong medium of expression. He is planning towards his first solo exhibition.

LILIAN STEN-NICHOLSON

A painter, printmaker and writer, Lilian Sten-Nicholson has exhibited extensively in Barbados, the wider Caribbean and internationally, both in solo shows and group exhibitions. Her work has represented Barbados in many international shows and is part of the Barbados National Collection. She is a former President of the Barbados Arts Council, a member of the International Art Critics Association (AICA) and a tutor at the Division of Fine Arts at the Barbados Community College. Sten-Nicholson was born and raised in Gothenburg on the Atlantic West Coast of Sweden but, the Caribbean has been her home since 1965: she is best described as “Swedish by birth, Bajan by choice and Trinidadian by inclination”. Lilian studied art in London, Gothenburg and Kuala Lumpur, lived in England and Jamaica and travelled extensively before settling in Barbados.

As a painter, printmaker, writer, curator, organizer and teacher she has been deeply involved in the vibrant Caribbean Arts for more than five decades.

“It has been a fascinating, rewarding and often deeply moving experience.”

Her work “is a result of this blend of cultures and insights, with the understanding, that there are deeper and higher levels of being which unite us, connect us and move us forward; a deeper rhythm, which prevails through the superficial divisions of race, creed, class or nationality.”



LESLIE TAYLOR

Artist Photographer Leslie Taylor lives and works in Barbados. Her studies started with Commerce at John Abbott College, Montreal Canada and eventually found her way to Photography with the Academy of Art College, San Francisco USA. She has exhibited regionally and internationally. Her works reside with private collectors of contemporary photography and are featured on the covers of two book publications.

“I create intimate portraits of found objects, mostly. The detail within what is generally overlooked intrigues me. Bursts of colours or devoid, opposing extremes, blends and strong lines ...playing before my eyes.”

CECIL WEBB

Cecil Webb is a past student of the St. Lucy Secondary School where he was introduced to art. After leaving school he continued to develop his talent through fabric painting, acrylic and oil on canvas and from 2011 he began sculpting in wood. He has also competed in the National Independence Festival of Creative Arts (NIFCA) where he gained silver and bronze awards. He also competed in the Crop Over Visual Arts Festival on several occasions and is the 2017 winner of the Governor's Award and the Best In Show Award. Cecil continues to create art at his Walkers St. Andrew studio as he explores working with different types of local wood.

RONALD WILLIAMS

Born in Bridgetown, Barbados in 1990, Ronald Williams developed an interest in art from a very young age. His education in the Barbados Community College's Fine Arts program, where he received his BFA in Studio Art, forced him to view art as a powerful cog in society's system. Currently, Williams' work focuses on race and sociology. He manipulates popular based imagery to compose computer-generated images that explore sports, perceptions, stereotypes and fantasies about the black athlete or figure. He has participated in numerous group exhibitions locally, regionally and internationally, including in Scotland at the International Artist Initiated (IAI) project, presented by the David Dale Gallery & Studios as part of The Glasgow 2014 Cultural Programme which took place alongside that year's Commonwealth Games.



KRAIG YEARWOOD

Kraig Yearwood is a Barbadian artist and designer. Yearwood studied Graphic Design at the Barbados Community College, but works predominately in the medium of painting. To date, Yearwood has had five solo shows and has participated in group exhibitions locally and internationally, receiving national awards for his work.

“My artistic production is driven by my eclectic interests; themes include the exploration of self and personal relationships as well as social and cultural issues. I enjoy the feeling of solving design and spatial issues on the fly as well as the surprises as a result of this process. I mainly work in acrylic, but my love of materials and found objects also lends itself to mixed media production.”

Yearwood says that his approach is partially intuitive while also influenced by minimalist sensibilities. His compositions certainly feature a sense of structure and order that we often associate with graphic design, yet these elements are often broken or interrupted by marks that suggest another layer of idiosyncratic reasoning. Yearwood states that although there is usually a root concept or story being portrayed, there is also an open-ended quality to the work that invites other perspectives.





THE CURATOR

Nerys Rudder is a curator and object conservator who has worked within the cultural heritage industry of Barbados for fifteen years. She is the Chair of the Barbados National Committee of the International Council of Museums (ICOM), a member of the Institute of Conservation:UK (ICON) and the International Institute of Conservation for Historic and Artistic Works (IIC). Nerys has also authored a number of catalogue publications of the National Art Gallery project, curated multiple national exhibitions and managed three national collections. She specialises in educational workshop facilitation and has conducted various outreach programmes for the Barbados National Art Gallery project, the Barbados Museum and Historical Society, the Barbados Archive Department, the Caribbean Regional Alliance of the International Council on Archives (CARBICA) and the University of the West Indies Federal Archives Centre, to name a few.

THE ACKNOWLEDGMENTS

Thank you to the incredible grace of the visual artists of Barbados. Thank you to the installation team of Abby, Gabby, Levi and Ryan. Without their dedicated and thoughtful service, this exhibition would not have been possible. Up De Ting.