

An abstract painting of a rooster, rendered in a style reminiscent of Vincent van Gogh's 'Owl in a Tree'. The rooster is depicted with vibrant, textured brushstrokes in shades of orange, red, yellow, and white, set against a dark blue background. The rooster's head is on the right, and its body extends towards the left. The overall effect is one of dynamic energy and bold color.

Sten

Wings
of the
MORNING

a RETROSPECTIVE exhibition
WORK from 1960-2010

Wings of the Morning

Sten

I am an islander.....

Islanders come in two basic versions:

Those who are rooted in place and tradition, staying firmly within the boundaries of family and shore.

And, those, like me, who look
beyond horizons, dreaming of infinite oceans and faraway lands, restless
and rootless, at home everywhere and nowhere.

I am an islander, I know islands.....

Though I have settled on this island, this rock that is Barbados, for
much longer than I have lived anywhere else and although I have
planted trees and raised children here, although my work is here,
I remain a dreamer, restless and rootless, at home everywhere and
nowhere.

I am an islander, I know islands and I know, that those of us who come
from outside this island are like the waves crashing against its shores:
we may make an immediate and forceful impact; repeated and tireless
efforts might leave a slight indentation in the rock. But even the biggest
wave will fall back spent into the sea, leaving a mere ripple in the sand;
We crash against the rock, we wash over it, but we are not of the rock.

I am an islander, I know islands.....

And the horizon, where sky meets sea, is imprinted on my inner vision
and ever present in my work. But it is that, which lies beyond the
horizon, the unseen and the unknown, the mysteries of past, present
and future which inform and inspire me.

I am an islander.....I know the sea.

Introduction

"I paint music. I put the rhythm first and then work on the melodies. I am still painting music, but in a different form."

(Lilian Sten-Nicholson quoted in De-Jane Gibbons: 'Power of the Rainbow' Barbados Advocate July 7th 1997)

"She had managed to successfully and intelligently create what we cannot see, yet so clearly know and feel."

(From Review by Adele Todd of Lilian Sten-Nicholson's exhibition 'Drums of Heaven' at Gallery 1.2.3.4, Trinidad Feb. 6th – 23rd 1996)

Lilian Sten-Nicholson is a mystic. Her work is her spiritual response to the world she inhabits; this response has grown out of her own innate mysticism and the beliefs that transcend the many cultures to which she has been exposed over the years.

Lilian Sten-Nicholson was born in the Swedish city of Gothenburg, 300 miles from Stockholm, on October 1st 1941. Sweden has a consistently stable, homogenous population. The country's past is well-documented. An interest in the Studies of Swedish Folklore was established as early as 1630 when King Gustavus Adolphus ordered that antiquities, customs and manners should be researched all over Sweden. He also ordered that Gothenburg be built in 1632. Growing up in a culture where there is such a sensitivity to, and respect for folklore and the Arts generally, gave Sten-Nicholson a deeper interest in those aspects of any of the societies she found herself in.

Gothenburg is a seaside city, with a vibrant artistic community and a rich folklore. It is also home to three major universities. There was a tradition of brightly coloured Painting. As Swedish artists traveled, there were obviously influences from the European artistic trends at the time, such as cubism, surrealism and German expressionism. We can see throughout Nicholson's career similar technical approaches to the Expressionists as well as a social consciousness.

The young Artist received a great deal of encouragement from her parents in her desire to make art. The family often spent time together in art-related activities, such as visiting museums, as well as drawing and painting together. These museum visits as well as the many interesting everyday objects that were part of her life developed her visual vocabulary that would feed her work over the years. Living with objects such as the pickling jar with its calligraphic orientalist marks made her receptive to the similarity of the style of decoration when she discovered similar images on her visits to China and Malaysia as an adult.





Early Work

Her early work has the strong colours typical of Gothenburg Artists, but the dark setting is very reminiscent of the work of German Expressionist artist Emil Nolde. In these works, the subject matter was different than in her later works; she was painting the typical academic art school exercises of still lifes, portraits and landscapes but approached in a very expressionist style. There is a sensitive pencil 'Self-Portrait' (1960) which is a contour drawing where she looks out at the viewer with a direct, yet shy gaze.

After one year at St Martin's School of Art in London, she began studies at Hovedskou School of Art in Sweden (1959-63). While at Hovedskou, she studied Printmaking as well as Painting, which are both central to her oeuvre today. She has represented Barbados on more than one occasion in both of these areas. The student prints largely consisted of woodcuts while her later work are linocuts.

Lilian Sten-Nicholson married George Nicholson, a medical student from Guyana, whom she met in England, in 1963. This was a first introduction to the Caribbean, where she was to spend the majority of her life.



■ **Crowd** | 1960 | woodcut | 8" x 4"



■ **Two Faced** | 1961 | oil on canvas | 16" x 19"



■ **SelfPortrait** | 1959 | lead pencil on paper | 14" x 20"



■ *(top)* **Dockland, London #1** | circa 1960 | aquatint | 4" x 4"



(bottom) **Dockland, London #2** | circa 1960 | etching | 4.5" x 4.5"

Mysticism in the Work of Lilian Sten-Nicholson

During 1977-79, Sten-Nicholson returned to Europe with her three children having been living in Jamaica since 1965. She studied Social Anthropology and Archaeology at Gothenburg University during those years. At the culmination of her studies she wrote two theses: 'Rastafarianism in Jamaica' and 'Escapism or Return to Reality'. This is an indication of her focus and dedication that she was able to produce this work despite the responsibility of three young children and the addition of two more during this period.

A visit to Ghana and Nigeria in 1976 exposed her to African religious practice. In the Caribbean she would develop a more fundamental understanding of the syncretic religions, which blend African religions, mainly Yoruba, with Roman Catholicism. The religion of the Yoruba recognizes one God who created the universe, but that being entrusted other entities, orishas, to watch over the world. In the Yoruba religions, respect for the ancestors is stressed as well as ritual music, mostly drumming to engage the spirit world.

Santeria or La Regla Lucumi (the Way of the Saints) originated in Cuba, but Santeria or one of its variations is also found in Trinidad, Puerto Rico, Brazil, Haiti, as well as cities on the United States mainland where there are large Caribbean immigrant populations. The Atlantic Slave Trade brought many Africans to the Americas, where the crusading missionaries tried to convert them, which resulted in the traditional African religions being hidden in a merging of the two.

The major focus of Santeria is the worship of the Orishas. Each orisha is linked to a Catholic saint, but at the same time has a wider scope of meaning. They are the personification of a divine energy or Ashe, which finds many conductors in the human realm. Each orisha favours specific numbers, colours, foods, dances, symbols and they

govern specific areas of human life. The manifestation of Ashe as a wind or energy source may be seen in many aspects of the work of LSN, such as the linoprint 'Mother of the Nightbirds #4' and the painting 'Spinning of the Sun'. Perhaps more specifically they conjure the spirit of the Yoruba divinity Oya, who is associated with the wind element as well as a powerful movement such as a tornado.

Sten-Nicholson observed parallels with the orishas and Norse cosmology. The ancient Norse god Odin, god of iron and thunder, is Ogun, the West African god of metals, miners and the working class and he is also St Peter. Sten-Nicholson explained her own spirituality in this way:

"On the subject of the Orisha, I sympathize, I respect and I am informed by its philosophy, that of the unity of all and of us being part of nature and its forces, this it has in common with most other religions on their highest levels, like for example, zen, sufi, sikh, rastafari (all of which have adopted me as one of their own). I have not committed to any religious practice as I see religion as a cultural expression, rather than a spiritual one, and don't want to be limited by ritual and dogma. When it comes to religion, I am both an orphan and everybody's child.

So the Orisha is close to my heart, so is this ancient Celtic chant, the Song of Amergin:

*"I am the wind that blows across the sea
I am a wave of the deep
I am the roar of the ocean
I am the stag of seven battles*

*I am a hawk on the cliff
I am a ray of sunlight
I am the greenest of plants
I am the wild boar*

*I am a salmon in the river
I am a lake on the plain...."*



■ Bambara Head



■ (top) **Happy Easter** | 1980 | ink on paper | 8" x 11"

(bottom) **Mother of Nightbirds #4** | 1998 | linocut | 7.5" x 8"



■ **Spinning The Sun** | 1997 | oil on canvas | 49" x 49"

The Carnival Mas is a purification rite leading to Lent. Carnival in its present form started after Abolition and developed out of several African Festivals and rituals. For some, it seems to be simply a bacchanalian revelry where one can release inhibitions as part of a collective. The steel pan music is central to the carnival experience. Sten-Nicholson's love of music, especially pan music, combined with her mysticism made her devotion to the Carnival Mas a natural outcome. She used the Mas and the pan men as the inspiration of many of her paintings throughout her career, such as 'Fire from Within/Desperadoes' (1990), 'Dragondance' (2007), 'Pan Father' (2005).

In 'Fire from Within/Desperadoes', dramatic reds and yellows pulsate across the picture plane. As in a crowd, we discover faces, birds, feathers, bits of costume. It is a great sea of movement with the band surging ahead. There is a spontaneity about this large painting which portrays the music and the movement of the band.

She first heard the music of the steel pan at an Oxford University ball while her husband was a student there. She first visited Trinidad in 1975 and returned for Carnival in 1982 and again in 1985 and she has not missed a Carnival since. She has never stopped participating, not just as a costumed reveler but as a devoted supporter of the Renegades Steel Orchestra and as a costume designer.

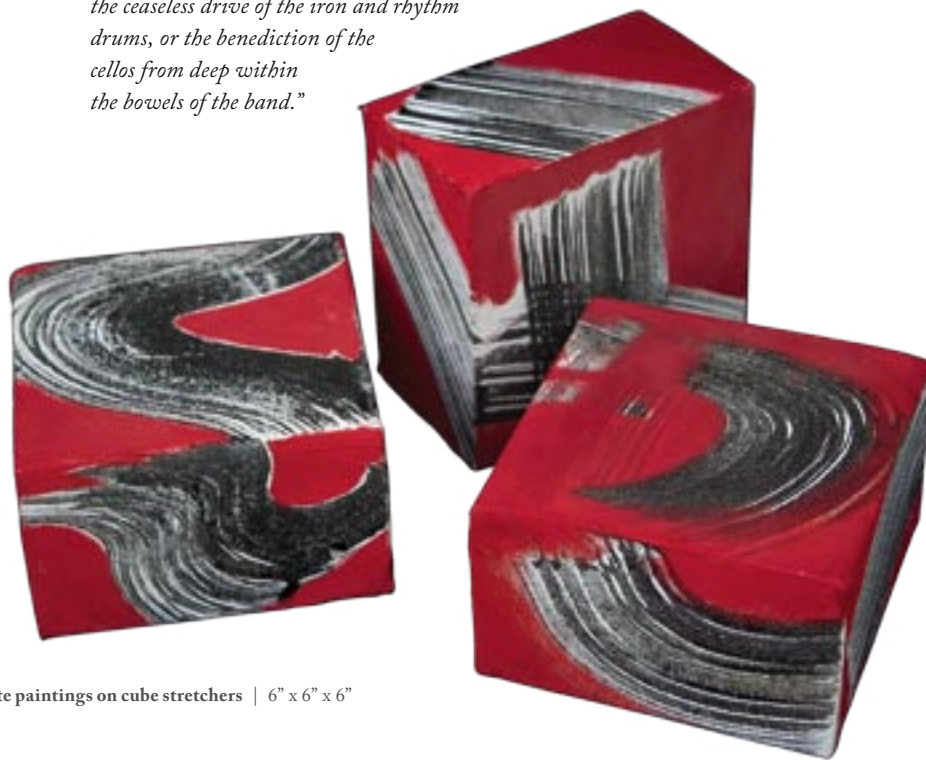
Some of her Mas paintings, such as 'Let there be Light/Renegades' (1989) are large with a picture surface that is alive with colour. In this painting, it is the glimpses of red that capture the eye. Red is the colour of Ogun, representing blood, war, death. The Artist uses red because she is painting the crowd as seen at sunrise against a yellow sky. In Sten-Nicholson's opinion, to someone unused to Carnival, the revelers may seem possessed, and they are, because the music (and the rum) tend to take over both body and soul.

Part of the beauty of her paintings is that the oil paint often seems wet, giving her work a freshness and spontaneity. The figures are darkly anonymous, moving in the proverbial sea of people along the route.

A wonderful sense of this early morning departure of the band is conveyed.

In 'The Benediction of the Cellos' (1996-2006), the Artist originally exhibited this painting in 1996 and reworked sections of it over the years to finally end up with this marvelous composition. The bright marks of the background survive from 1996, but the introduction of the dark, monk-like figures in the foreground make us see the background differently. The dark shadowy figures emerging out of the bright stripes seem at times almost like angel wings. There is a stillness in the midst of all of this activity in the band, which somehow does not seem contradictory. The painting takes its title from Pat Byer-Dunphy's catalogue text for the exhibition 'A Deeper Rhythm' at the Queen's Park Gallery, 1991:

"Always in her life is the ever present beat of the steelpan, whether it be the soaring flight of the high tenors, the cry of the guitars, the ceaseless drive of the iron and rhythm drums, or the benediction of the cellos from deep within the bowels of the band."



■ 3 red, black & white paintings on cube stretchers | 6" x 6" x 6"



■ Fire from Within / Desperadoes | 1990 | oil on canvas | 63" x 40"



■ **Dragondance** | 2007 | acrylic / oil pastel on paper | 13" x 19"



■ **Pan Father** | 2005 | oil on canvas | 30" x 30"



■ Let there be Light! / Renegades | 1989 | oil on canvas | 63" x 40"



■ The Benediction of the Cellos | 2006 | oil on canvas | 36" x 28"

Music

In Sten-Nicholson's exhibition 'Dragon Dance' at Aquarela Gallery in Trinidad in 1995, she compares the Dragon with Carnival because *"no matter how pan sweet, deep in its heart lives a dragon...the dragon is the eternal life force – rising and falling in full turbulence, fearless, creators of our deepest dreams."* ('Mas as Art inspires exhibition': 'Newsday' Feb. 3rd 1995). The Artist uses colour and varying nuances of paint application to create sound.

She returns again and again to the music of the Mas...steel pan. Here Men or male figures, again largely anonymous, dominate; the musically inspired works are sometimes also crowd scenes of androgynous figures. Works such as 'Put Your Hands in the Air 1 and 2' (1990) are composed of calligraphic-style brushstrokes in ink which interpret the energy of dance. Paintings such as 'Vampire Passing' (1994) and 'Darkmoon Lover' (1994) are compositions made of aggressive black brush strokes where the drawing is very important. They are in contrast to the lyricism of the beautiful 'Jouvert' (2005) where the entire painting is in tones of black with faces and bodies emerging from the darkness.

'Pan Father: Prayer' (1991) approaches oil paint like ink as it is applied to the canvas almost in washes. It is essentially a drawing in paint. It is full of atmosphere and the subject, Pan man Winston Spree, became a legend in Trinidad. Steel bands and their pan yards had a reputation for violence, as they were seen by the larger society as outsiders. When Spree died, Paul Keens-Douglas wrote a poem about Spree's life and death. His poem was the inspiration for 'Pan Father': *"For he was a man, a real man, a steel pan man."*



■ Vampire Passing | 1994 | oil on canvas | 36" x 34"



■ **Darkmoon Lover** | 1994 | acrylic on paper | 18" x 23"

Women

The majority of the figures in LSN's work are women, predominantly Black women. 'Lament' (1986) represents the three stages in a Woman's life: Youth, Adulthood and Old Age. Like the woodcut 'Three Women', in 'Lament' the action with the three Women takes place almost like a tableau in a narrow depth of field. Compositionally the Women are placed side by side. The women in 'Lament' are in a field of tones of red. The 'Triquetta' series ('Triquetta Maiden', 'Triquetta Mother' and 'Triquetta Old Crone') of 2007 all return to the theme of the different stages of a Woman's life.

"All of this is summed up by the bellywoman in 'Lament' Lilian says, 'She has a permanent quality which the other figures don't have. She was the first figure to appear, although the first figure I thought about was the woman who is covering something on the ground. She is older than the others. Her movement mounts an unnecessarily ruined life...The youngest figure is closed within herself, propping sorrow...But the central figure has a permanent quality which the others don't."

(Nan Peacocke: 'The Rule of Gun Law' 'Women Speak' A Quarterly Newsletter about Caribbean Women No 19 & 20 April/August 1986 A Double Issue)

Sten-Nicholson sees the pregnant figure's stance and her pregnancy as a promise of redemption in the midst of chaos. It is an extremely powerful painting and one of the Artist's masterpieces.

'Island Woman' (1994) is a painting of a Mother and Child with an explosion of red and white above the woman's head. Her expression is one of long-suffering fatigue. It is a predominantly dark painting with as always a very active surface of marks. There is an anonymity in the faces of all these women as though their story is universal, even in the case of 'Ella', which one would imagine is a specific portrait. As in 'Ella', where the Artist may have started a flesh and blood portrait which is transformed over time to something more ethereal.



■ **Lament** | 1986 | ink & watercolour | 72" x 46.5"



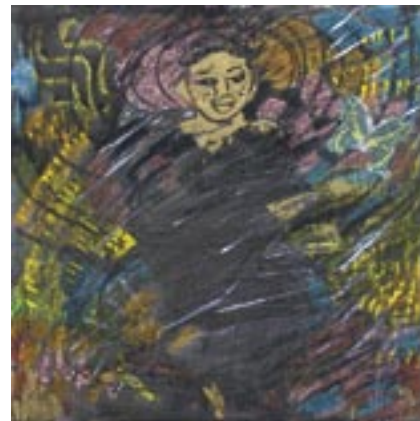
■ **Three Women** | 1960 | woodcut | 8" x 7"



■ **Island Woman** | 1994 | acrylic on paper | 20" x 26"



■ **Ella** | 2009 | oil on canvas board | 6" x 10"



■ **Triquetta Maiden**

2007 | mixed media on paper | 15" x 15"



■ **Triquetta Mother**

2007 | mixed media on paper | 15" x 15"



■ **Triquetta Old Crone**

2007 | mixed media on paper | 15" x 15"

Political Themes

Throughout her life, Lilian Sten-Nicholson has used her art to comment on the politics of the day, largely human rights issues of violence and the suffering of the civilians in economic crises, most often reflected in the women and children.

In 1961, we see her creating a series of woodcuts entitled 'Sharpeville #1,2 and 3', about the Sharpeville massacres in South Africa in which the largest number of Africans were killed by the police up to that point. News of the murder of these peaceful protesters horrified the international community and to awaken the world to the evils of apartheid.

She lived through the political turmoil of Jamaica in the 1970's. Although she largely worked in textiles during her time there, she did write and illustrate children's books on life in Jamaica at the time. Since her move to Barbados, Sten-Nicholson has produced other children's books which were published, but the Jamaican ones remain unpublished. In 'Marry the Mackerel', she examined the food shortages in Jamaica and 'Move on Move on Mother Brown' is about the bulldozing of neighborhoods in downtown Kingston, which forced some townspeople to live in cemeteries.

The Grenada Revolution and its aftermath shocked and divided the Caribbean. 'Lament' is described by the Artist as her *"monument to the civilians who died in Grenada at Fort Rupert and during the invasion."* (Nan Peacocke: 'The Rule of Gun Law' 'Women Speak' A Quarterly Newsletter about Caribbean Women No 19 & 20 April/August 1986 A Double Issue)

Sten-Nicholson's 'Gun Law' (1981) series is inspired by her Jamaica experience where the ghetto communities grew to feel that their options were limited to living by the gun as education and jobs were not available to them. The painting 'Law and Order' is part of that series. It uncannily foretells the assassination of Prime Minister Maurice Bishop

and some Cabinet members at Fort Rupert years before the event took place. 'Lament' also evokes something of that time when one thinks of the pregnant Cabinet Minister Jacqueline Creft and Prime Minister Bishop's mother forever searching for her murdered son's grave.



■ Sharpeville #1 | 1961 | woodcut | 8" x 9"



■ Sharpeville #2 | 1961 | woodcut | 8" x 9"



■ Sharpeville #3 | 1961 | woodcut | 9" x 8"



■ Sturges Seen From Bloomsbury | 1979 | oil on canvas | 34" x 26"

Colour as Energy

The primary colours and black dominate the work of Lilian Sten-Nicholson. The marks, layering and colour choices create a very vibrant space as opposed to a flat patterned surface. Colour and the movement of colour often represents sound in Sten-Nicholson's work.

The scale of her paintings is always significant. She seems to more fully realize her ideas successfully on a larger scale. She manages to make every inch of the canvas count; every mark contributes to the atmosphere. The large, monochromatic 'And Still I rise' (2005), has a female nude figure emerging out of a metaphorical space of brush strokes. Although the blues vary only a little, Sten-Nicholson creates a space by her control of the brush stroke. This is a gentle image of spiritual triumph against the odds.

'Holy Ground' (2003) has the atmosphere of a Nativity scene. It is a night scene with four very distinct figures grouped around a female figure, who seems to be awaiting something, perhaps an initiation? It is a small painting, which is very strong and arresting. We don't know what these figures are gathered for and there is the suggestion of more figures in the background, less distinct than the five. There is a source of bright light from the left.; the figures seem to glow. The central female figure has a figure behind her with what appears to be a halo.

The figures are largely androgynous and emerge out of the darkness with a heavenly light surrounding them. Working with blacks, dark browns and blues in a composition with figures coming out of the darkness is something that this Artist does extremely well. The entire space is aglow with something mystical.

Through her travels with her husband in Asia, Sten-Nicholson was exposed at a deeper level to the beauty of the calligraphic gesture. In 1984 Sten-Nicholson attended Chong's School of Chinese Painting in Kuala Lumpur in Malaysia. The calligraphy she learnt there brought a new dimension to her lines in work such as 'Caprice' (2009) and 'Iron 5'

(1995) using the traditional ink and rice paper to great effect. These are works of great delicacy and economy of means.

Like Picasso and Matisse, these portraits are based on contour lines and ink wash but seem to capture the essence of the sitter's features, but we have not much of a sense of their personality. 'Pan Father' which is a brush drawing, but not really using the calligraphic lines is a portrait.

In her more recent work, the energy of her work comes from the mixing of media. There is a greater element of risk-taking involved, as her seductive brushstrokes easily draw the viewer in. It is far more difficult to balance the visual information in combining oil pastel with acrylic, inks, printmaking, charcoal drawing. When it works as in the 'Death of the Dingolay' (2008) and 'Mirror Image' (2010) it results in very arresting images.

The 'Death of the Dingolay' was exhibited at CARIFESTA 2008 in Guyana. The theme is once again Carnival, but these relatively small works relied on a mixture of pastel marks combined with acrylic paint combined in a non-representational image to create the atmosphere of various bands in Trinidad Carnival. This series was so effective that visitors to the exhibition immediately recognized the bands!

The work of Kamau Brathwaite has always resonated with Lilian in a very profound way, both thematically and in the rhythm that is central to both. In this series, Brathwaite's sycorax typography is replaced by collaged images. The 'Mirror' image series are part of the 'Tribute to Kamau Brathwaite' exhibition at the Queen's Park Gallery in celebration of the Poet's 80th birthday.



■ **And Still I Rise** | 2000 | oil on canvas | 43" x 65"



■ **Holy Ground** | 2003 | oil on canvas | 14" x 14"



■ **Caprice #10** | 2009 | ink on rice paper | 12" x 16"



■ (clockwise from top left) **Mirror Images #1, #2, #3, #4** | 2009-2010 | mixed media | 12" x 16"

Conclusion

The Bird, sometimes a sankofa bird, is Lilian Sten-Nicholson's own personal symbol. The Sankofa is an Adinkra symbol used by the Akan people to pictorialize proverbs or beliefs; it is also part of ancient Nordic iconography. The Sankofa is a bird looking back to take an egg off of its back. It means we must take the good from the past and bring it into the present in order to progress through the positive use of this knowledge.

Birds occur all over her paintings, sometimes in groups, but mostly as single birds with a single individual. 'The Sky Above... The Earth Below' (1997), 'Man with Bird' (2006) and 'Fledgling' (2006) are all examples. Lilian Sten-Nicholson has always tried to fly free to her own drum, learning from the past and moving on into the future. Her work today is perhaps more optimistic than in the past. She has never ceased to be Swedish, but she has embraced the spirit of the Caribbean.

JANICE WHITTLE

Curator, Queen's Park Gallery

October 2010



■ **Man with Bird** | 2006 | oil on canvas | 12" x 12"



■ The Sky Above... The Earth Below | 1997 | oil on canvas | 50" x 46"



■ Fledgling | 1999 | oil on canvas | 36" x 24"

Curriculum Vitae

Exhibition Record

Solo Exhibitions

2010 “Wings of the Morning”, Retrospective, Queen’s Park Gallery, Barbados
2003 “Love Still”, Whispers Art Gallery, Barbados
2002 “Interlude”, Coach House Gallery, Barbados
1999 “Mother of Nightbirds: Images of Power”, Art Foundry West, Barbados
1997 “The Sky Above-The Earth Below”, Queen’s Park Gallery, Barbados
1997 “Sten on Steel”, The Art Foundry, Barbados
1997 “Drums of Heaven”, Gallery 1234, Trinidad
1997 “My Mother Playing Rainbows in the Valley”, Kirby Gallery, Barbados
1995 “Dragon Dance”, Aquarela Galleries, Trinidad
1994 “Recent Work”, BAC Pelican Gallery, Barbados
1991 “Crossroads”, Aquarela Galleries, Trinidad
1991 “A Deeper Rhythm”, Queen’s Park Gallery, Barbados
1990 “Mas Vibes”, Barbados Museum, Barbados
1986 “Windsong”, Fine Art Framing, Barbados
1985 Recent work, BAC Pelican Gallery, Barbados
1983 Recent work, BAC Pelican Gallery, Barbados
1967 Recent work, The Hilton Gallery, Ocho Rios, Jamaica

Selected Group Exhibitions

2010 “Tribute to Kamau”, Queen’s Park Gallery, Barbados
2010 Barbadian Women Artists, EBCCI Cave Hill, Barbados
2010 “Art over the Sea”, Queen’s Park Gallery, Bridgetown, Barbados
2009 “Blanche”, BCC Staff Exhibition, Morningside Gallery, St. Michael, Barbados
2009 “Collage”, Aweipo Gallery, The Crane, Barbados
2008 “Barbadiana”, JM Arts, Paris, France / ACP Gallery, Brussels, Belgium
2008 Carifesta Barbadian contingent, Georgetown, Guyana
2007 “Between Memory”, BCC Staff Exhibition, Lancaster House, St. Peter, Barbados
2007 “Art for Export”, NAGC Bagnals Point Gallery, Bridgetown, Barbados

2006 “Expressions”, Caribbean Literary and Cultural Centre, Brooklyn, NY, USA
2006 Triennale de Chamalieres, Mondial de Lestampe et Gravure Originale, Chamalieres, France
2006 “3 generations of Barbadian women artists”, Zemicon Gallery, Bridgetown, Barbados
2005 “Towards Abstraction”, Zemicon Gallery, Bridgetown, Barbados
2005 “Big”, Queen’s Park Gallery, Bridgetown, Barbados
2004 “Mindspaces”, Zemicon Gallery, Bridgetown, Barbados
2004 “Group Exhibition”, Galeria la Sirena, Tucson, Arizona, USA
2004 “Where We Are”, Grand Savannah, Port of Spain, Trinidad
2003 “The Empire Strikes Back”, Queen’s Park Gallery, Bridgetown, Barbados
2001 “Contemporary Barbadian Art”, Coral Gables, Florida, USA
1999 “Twelve Significant Artists”, Art Foundry West, St. James, Barbados
1999 “Island Art”, Art Creators, St Ann’s, Trinidad
1998 “Anything to Declare?”, Art Foundry West, St. James, Barbados
1998 “Solidarity”, BAC Gallery, Bridgetown, Barbados
1997 Contemporary Art from Barbados, Cork Street Gallery, London, UK
1997 “Machinations”, The Art Foundry, St. Philip, Barbados
1997 “Contemporary Art from Barbados: Sixty Years”, BGA, Bridgetown, Barbados
1996 Atlanta Art Festival, Level2 Gallery, Atlanta, Georgia, USA
1996 “Signs and Portents”, Independence Exhibition, Grand Savannah, Port of Spain, Trinidad
1994 National Independence Festival of Creative Arts, Sherbourne Center, Barbados
1994 “The Opposite Sex”, BAC Pelican Gallery, Bridgetown, Barbados
1994 Contemporary Barbadian Art, Dupont Centre, Miami, Florida, USA
1993 National Independence Festival of Creative Arts, Grande Salle, Central Bank, Barbados
1993 Afro-American Art, Grupo Arte Gallery, Albany, NY, USA
1993 “Barbados Heraldry”, BMHS, Bridgetown, Barbados
1992 Biennial of Caribbean and Central American Art, Galeria de Moderne, Santa Domingo, Dominican Republic
1987 BAC 30th Anniversary Exhibition, BMHS Bridgetown, Barbados

International Group Exhibitions: Representing Barbados

2008 “Barbadiana”, JM Arts, Paris, France / ACP Gallery, Brussels Belgium
 2008 Carifesta (Barbados Contingent), Georgetown, Guyana
 2006 “Expressions”, Caribbean Literary and Cultural Centre, Brooklyn, NY, USA
 2006 Triennial of Small Print, Chamallier, France
 2004 “Miniatures”, Barbados Gallery, London, UK
 2001 “Contemporary Barbadian Art”, Miami, Florida, USA
 1999 “Miniatures”, Barbados Gallery London, UK
 1997 Contemporary Art from Barbados, Cork Street Gallery, London, UK
 1994 Contemporary Barbadian Art, Dupont Centre, Miami, Florida, USA
 1992 Biennial of Caribbean and Central American Art, Galeria de Moderne, Santa Domingo, Dominican Republic

Other International Group exhibitions

2004 “Where We Are”, Grand Savannah, Port of Spain, Trinidad
 1996 “Signs and Portents”, Independence Exhibition, Port of Spain, Trinidad
 1996 Atlanta Art Festival, Level 2 Gallery, Atlanta, Georgia, USA
 1993 Afro-American Art, Grupo Arte Gallery, Albany, NY, USA
 1967 Annual Exhibition, Jamaica Artists Association, Kingston, Jamaica

Printmaking

2010 Triennial of small prints, Chamalliere, France
 2008 “Barbadiana”, JM Arts, Paris, France / ACP Gallery, Brussels Belgium
 2006 Triennial of small prints, Chamalliere, France
 2000 “Imagers 21”, Queen’s Park Gallery, Bridgetown, Barbados
 1998 “5 O’clock in the Afternoon”, The Art Foundry, St. Philip, Barbados
 1989 Prints, Queen’s Park Gallery, Bridgetown, Barbados

Awards

1994 NIFCA (Gold and Silver Awards), Bridgetown, Barbados
 1993 NIFCA (Gold and Silver Awards), Bridgetown, Barbados

Public Collections

UWI Cave Hill, Collection St. Michael, Barbados
 The National Collection of Barbados (Ilaro Court and Government House) Barbados
 The Barbados Gallery of Art, St. Michael, Barbados
 ALGICO Collection, Port of Spain, Trinidad

A.D. Scott Collection, National Gallery of Jamaica, Kingston, Jamaica
 Balliol College Collection, Oxford, UK

Selected Private Collections

Bermudez Collection, Port of Spain, Trinidad.
 Leroy Clarke, Port of Spain, Trinidad
 Swinburne Lestrade, Port of Spain, Trinidad
 Mr. and Mrs. Edwin Carrington, Port of Spain, Trinidad
 Jessica Odle-Baril Collection, New York, NY, USA
 The Naumberg Collection, Westchester, NY, USA
 Hill Harper Collection, Los Angeles, Ca USA
 Dr. and Mrs. Henry Fraser, Upton, Barbados
 Mr. and Mrs. Wayne Gittens, St. George, Barbados
 Cole-Wilson Collection, Bridgetown, Barbados
 Shaka Rodney Collection, St. Philip, Barbados
 Trevor Boothe Collection, Barbados and Jamaica
 Textiles

Solo Exhibitions

1975 Textiles Plangi / Batik Olympia International Arts Center, Jamaica
 1967 Textiles Plangi / Batik Creative Arts Centre, UWI, Jamaica
 Mas and costume design

Worked with Marcia Chandlers Kadooment bands from 1989, (especially Kings and Queens)

As a Mas player I designed, created and played section leading individual mas as ‘Prevailing Winds; (Windforce)’, ‘Fire’, in ‘Burn Mr. Harding’ (Ten a dem); and ‘Snake in the Grass’ (Colly). Won one second and two third prizes in the ‘Individual of the Year’ category.

Published Writing

Member of the International Art Critics Association (AICA) since 1999
 2007 “Words on Paintings”, J’ouvert poem, NAGC / Zemicon, Barbados
 2006 Articles for MACO, Lifestyle magazine, Trinidad
 2004 “Betwixt and Between”, Catalogue Essay, NAGC, Barbados
 2004 “Catching the Light”, Glen Brathwaite, CTF Magazine, Barbados
 2003 “Panman on the Move”, Ray Holman, Caribeat, Nov. 03 Trinidad
 2003 “Chung”, Exhibition catalogue essay, NCF, Barbados
 2003 “10YA”, Exhibition catalogue essay, NAGC, Barbados
 2003 “Music Crossing Waters”, The Arts of Ashraph.
 Cariforum, March 2003 Dominican Republic
 2000-2009 Columnist “Exploring the Arts”, The Sunday Sun, Barbados.

2000-2002 Articles for Signature Barbados, Barbados

2002-2003 Articles for Art Barbados, Barbados

2000 "Fleeting Images: The Mas in Art—the Art in Mas", NCF, Barbados

1999-2000 Art reviews, Sunday Advocate, Barbados.

1998 "Reaffirming identity: the need for a National Gallery", AICA Southern Caribbean, Barbados

1997 "When Clay Sings", Bill Grace exhibition catalogue essay, Barbados

1997 "Maya Mends the Moon", Children's book, Heinemann, Oxon, UK.

1992-93 Art reviews, Caribbean Week, Barbados

1989 "Directory of artists in Barbados", BAC, Barbados

1988 "Looking forward-Looking back", exhibition catalogue essay, National Cultural Foundation, Barbados

1083-89 Newsletter, Barbados Arts Council, Barbados

1982 "The Rastafari of Jamaica-Escapism or return to reality?", Gothenburg University, Gothenburg, Sweden

Residency

1988 Artist in Residence, Junior College of Albany, New York

Lectured and conducted workshops at JCA, SUNY, Hudson River Writers Guild, High Schools, Libraries and Projects

Filmed interactive story-telling session with Public Television

Education

1984 Chong's School of Chinese Painting, Kuala Lumpur, Malaysia

1978-82 Gothenburg University, Gothenburg, Sweden

1959-63 Hovedskou School of Art, Gothenburg, Sweden

1958-59 St. Martin's School of Art London, UK

Art-related Work Experience

Teaching

2001-10 Visiting Tutor, Division of Fine Arts, Barbados Community College

2000-01 Art Teacher, Queen's College (1st-2nd and 3rd form)

1. Designed and taught Visual Arts course "Youth Achieving Success", (NCF / Ministry of Youth Affairs)

2000 Designed and taught "In the beginning was the word", Visual Arts workshop for literary artists

1999-2000 Designed and taught summer courses for children at Barbados Gallery of Arts

Exhibitions Curated

2004 "Betwixt and Between", NAGC Annual Exhibition, Gallery of Caribbean Art Speightstown, Barbados

2003 "10 Young Artists", Pelican Gallery, NAGC, Bridgetown, Barbados

2003 "Chung", Queen's Park Gallery, Bridgetown, Barbados

1997 "When Clay Sings", Bill Grace at The Art Foundry, Barbados

1989 Francisco Cabral, Sculptures, BMHS, Bridgetown, Barbados

1988 "Looking Forward-Looking Back", The National Collection of Government House and Ilaro Court, Queen's Park Gallery, Barbados

1988 "A Spirit Undaunted", Joint Trinidadian-Barbadian Exhibition, Grande Salle, Central Bank, Bridgetown, Barbados

1987 BAC 30th anniversary exhibition, BMHS, Bridgetown, Barbados

1985-6 Theme shows, BAC Pelican Gallery, Bridgetown, Barbados

"On Black", Inside Barbados", "Resistance", "Images of Meditation"

1985 Celebration of Women's Decade, Marine House, Worthing, Barbados

Service

1997-1999 President, Barbados Arts Council

1986-89 President, Barbados Arts Council

As president of the BAC, I organized Group Shows, Temporary Exhibitions, poetry readings, film and video shows. I was responsible for the PR, including the publication of a bimonthly newsletter, radio interviews and TV coverage of shows and the general promotion of art and artists.

1983-86 Member of the Visual Arts Committee, BAC

1988-90 Chairperson: Partners of America Cultural Committee

Arranged "Small Journals "Exhibition at the Main Library

Organized writers exchange program for Judy Johnson and Winston Farrel

1989-90 Chairperson: Steering Committe for Caribbean co-publishing program

2004 Member of steering committee for the establishment of a Creative Arts Centre

2004 Member of steering committee for the establishment of an Integrated Art Policy

1999 Member: Millennium Committee, Ministry of Education, Culture and Youth Affairs

1999 Member: Intellectual Property Committee, Ministry of Education,Culture and Youth Affairs

2004 Member of steering committee for the establishment of a Creative Arts Centre

2004 Member of steering committee for the establishment of an Integrated Art Policy

1989 Member: National Gallery Committee

1989 Member of ICOM Steering Committee

1986-89 Member of 'Very Special Arts' Executive Committee

1988 Representative for Barbados, Commonwealth Art Administrators Conference

1987 Member of Steering Committee, Commonwealth Art Administrators Conference

2007 Adjudicator: Grand Kadooment / Junior Kadooment

2006 Adjudicator: NIFCA photography exhibition

2006 Adjudicator: Grand Kadooment / Junior Kadooment

2005 Adjudicator: NIFCA photography exhibition
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2003 Adjudicator: NIFCA photography exhibition
1987 Adjudicator: Grand Kadooment / Junior Kadooment
1987-89 Adjudicator: NIFCA Visual Arts



IN COLLABORATION WITH THE ART & SPORTS FOUNDATION AND THE NATIONAL CULTURAL FOUNDATION