

BAC NEWSLETTER

The Official Newsletter of the Barbados Arts Council



Cherry Tree Hill (2016) 20in x16in by Larrie Belgrave

BAC Constitution & By-Laws... moving into the 21st Century

submitted by Allan A. Ashby, Honourary Treasurer, on behalf of the Executive Committee

The Barbados Arts Council has been in existence for over 60 years now and has weathered many storms over this period of time. The current economic situation afflicting Barbados has also impacted on the BAC, affecting sales and the Government of Barbados subvention which has been cut by 60 percent.

The organization has worked to mitigate the negative effects of these problems over several years with limited success. Nonetheless, the BAC has continued to survive this harsh environment and continues to provide services to its members. We continue to work on viable options to keep the organization relevant and sustainable for the long-term.

One of the many changes that the executive is

currently undertaking relates to amendments to the constitution and by-laws of the organization. This has become necessary in order to enhance the ease of conducting the affairs of the BAC, to streamline our finances, and to make the organization more relevant to its members and to the wider society in this 21st century.

The complete amended document will be provided for the examination of all members prior to the convening of a general meeting to ratify these amendments.

The executive committee looks forward to the support of the members of the BAC in making these necessary adjustments in order to ensure the future viability of the organization.

40 Years of Barbadian Landscapes...

submitted by Patricia Browne

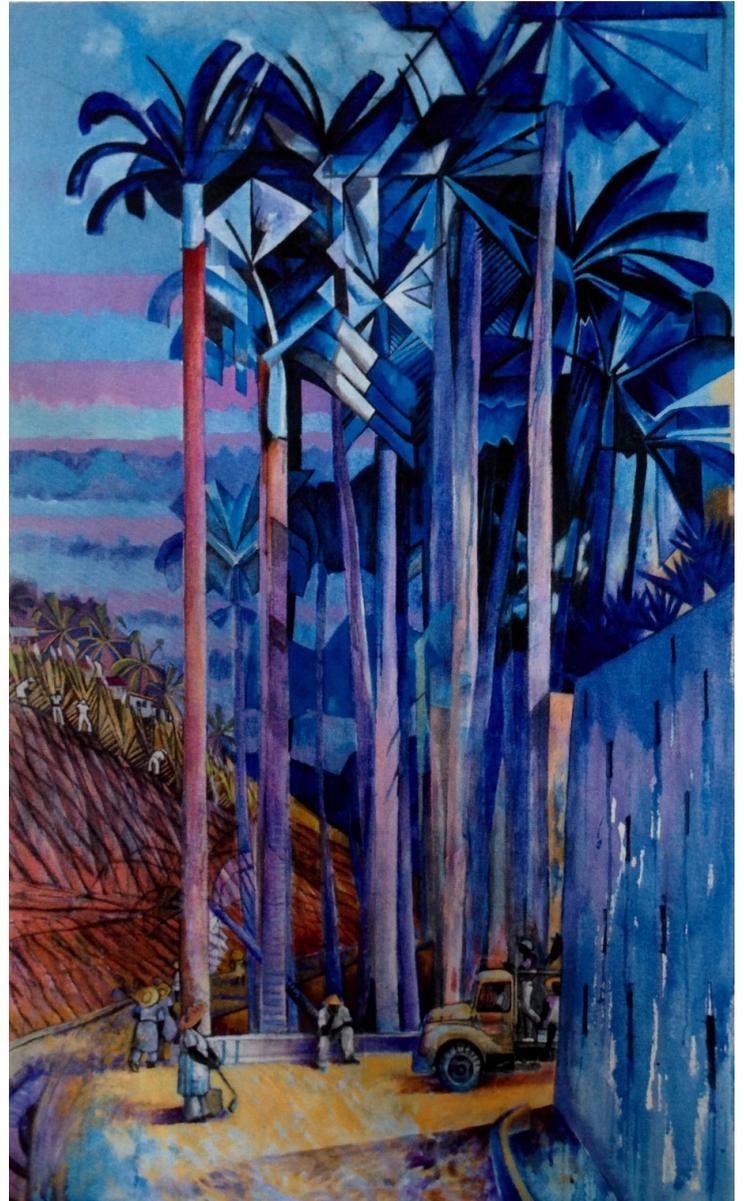
An exhibition titled "The Land" showing the works of **Alison Chapman-Andrews** and featuring her paintings from The Mark Hunte Bequest, was held at the Queens Park Gallery in Bridgetown from January 16 to February 24, 2018. The Mark Hunte Collection was left as a bequest in 1990 to the Art Collection Foundation. Mark Hunte was an executive chairman of Corbin Compton Advertising, a collector and seller of old maps, watercolours and engravings, and Honorary Secretary of the Museum Council, 1977 to 1987. The following is an introduction extracted from the Exhibition's official catalogue.

"I attended two art schools in London, Walthamstow and the Royal College of Art Painting School. During those 7 years, in the 60s, pop art collided with traditional realistic and academic teaching. I experienced the two worlds; learning to see was coupled with the new youth culture of fashion, music, and every day heroes. An exciting time.

Barbados was the quiet village I had always dreamt of moving to. No wonder its trees, countryside and sea became my subject matter. A recurring worry to artists is what to paint and here I had found my motifs. The magic and majesty of the land was coupled with an obsession with pattern in the natural world and mathematical composition in painting. Barbados through my eyes.

The early work is now seen as a reminder of how things were and so often seems rather old fashioned. But it never set out as a record. Now grass for horses is grown instead of sugar cane at Claybury, and the old house in Georgetown where a Hindu family live at one end and black basket makers on the other, has no doubt collapsed and been replaced long ago.

Mark Hunte and others bought the early work. I am grateful. His choice has never been seen together since a week at the Museum in 1990



Above: **Plantation Door**, 1985
33in x 55in, acrylic on canvas
BIDC Collection, Barbados

just after it was left as a bequest to the Art Collection Foundation. Mark's brother Doug in Canada urged this showing as the family were upset that it was hidden, unseen for so long and not shown in the public National Gallery that we all envisioned in 1990. I gladly agreed and used this opportunity to add some early landscapes borrowed from collectors and some newer ones too to show how my technique and interest evolved over the years."

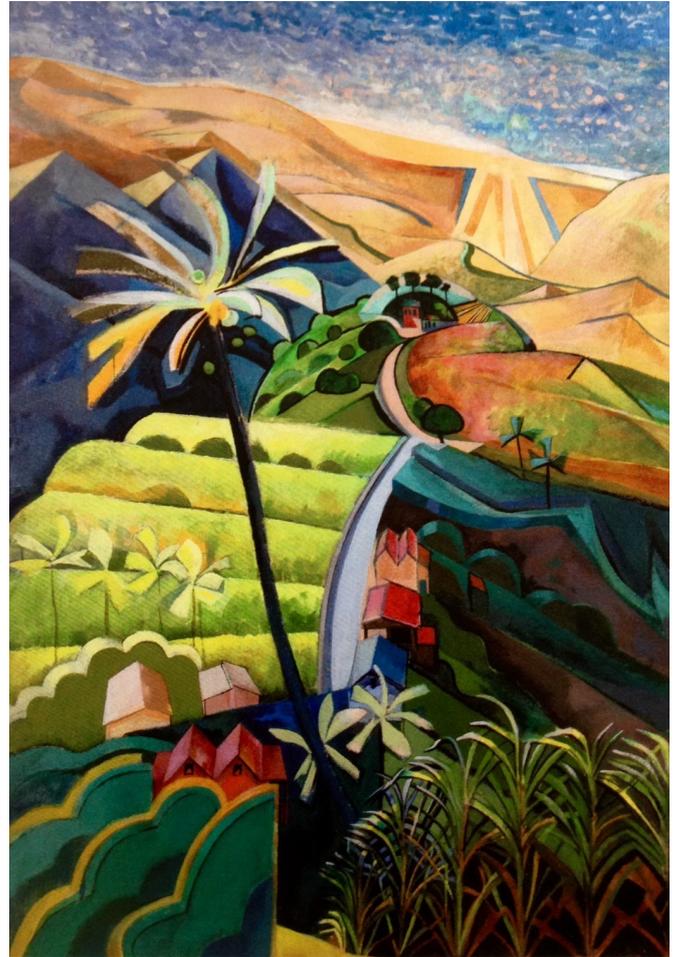
- **Alison Chapman-Andrews**, January 2018

cont'd...

40 Years of Barbadian Landscapes...



Above: **Below Codrington**, 1982
Sealy Hall Gully
40in x 30in, acrylic on canvas
The Mark Hunte Bequest
1990 Bequest to the Art Collection Foundation, Inc
(now the Barbados Gallery of Art Trust)



At Right: **The Village**, 1986
Whitehall
24in x 36in, acrylic on canvas
The Mark Hunte Bequest
1990 Bequest to the Art Collection Foundation, Inc
(now the Barbados Gallery of Art Trust)

Below: **Real, Ripe Mango**, 1982
34in x 34in, acrylic on canvas
The Mark Hunte Bequest
1990 Bequest to the Art Collection Foundation, Inc
(now the Barbados Gallery of Art Trust)



Above: **Last Day in The Country**, 1987
63in x 48in, Acrylic on canvas
The Mark Hunte Bequest
1990 Bequest to the Art Collection Foundation, Inc
(now the Barbados Gallery of Art Trust)

Featured Artist: Patricia Browne

Jhan Patricia Browne is a Barbadian-born artist who has been painting for approximately 20 years. Her oil paintings reflect beach scenes, landscapes and chattel houses.

She has participated in group shows with the Crane Gallery, The Festival Art Gallery, The Barbados Arts Council, The New Comers Club, the Art Splash Gallery and the Bridgetown Gallery.

The winner of a Silver and two Bronze awards at NIFCA, she is presently the Honorable Secretary with the Barbados Arts Council and has been a member there for over 10 years.

I was introduced to art at my old school, St. Gabriel's Secondary School, where I studied art with Mrs. Wendy Donawa. Later I took a course with Mrs. Hartley Alleyne at the Barbados Community College. Years later I joined the "New Comers Art Group" under the tutelage of



Artist Patricia Browne

Mrs. Indrani Whittingham. I remained with her for about 10 years.

More than a decade ago, I joined the Barbados Arts Council and remained with the organization to this day. From the very beginning I was appointed to the Executive Board. I now hold the position of Honorary Secretary. I try to help the organization in any way possible.

For several years now I have helped Mrs. Kathy Gabriel run "The Festival Art Gallery". The Festival Art Gallery is a mobile gallery which participates in many festivals during the year. We represent several local artists who are only too happy to be able to show their work with us.



artwork by Patricia Browne

The only medium I use in my paintings is oil. I enjoy the feel of oil and the textures it can produce. Many artists have changed to other media. They complain that oil takes too long to dry. I however solve this problem by working on more than one painting at a time. This gives my work time to dry.

Featured Artist: Patricia Browne (cont'd)

I am inspired by the natural beauty of Barbados, by its bright blues and green hues and our incomparable colours.

The beauty of Barbados inspires me to paint our local beach and country scenes. I enjoy painting chattel houses which might one day be a thing of the past. It is a means of recording history.

I like the idea of people buying my paintings to enhance their walls. People are happy to have my work on their walls because of the bright happy colours that bring back memories of their childhood or being in Barbados.

I received two NIFCA awards – a silver and a bronze. My favourite paintings are one titled “On the way to Bathsheba” and another titled “Beautiful Bottom Bay” which my daughter never allowed me to sell. Those who know me know that Bottom Bay is my favourite scene to paint. It sells well and I enjoy painting it.

Like most artists I look forward to the return of the days when sales were much better. I hope when the worldwide economy revives and when things improve in Barbados, that people will again resume purchasing art. Our biggest challenge now is the lack of sales.



artwork by Patricia Browne



When I first joined the BAC my sales were extremely good. That gave me great motivation to paint more than I am painting now.

Like all Barbadians artists I also look forward to the day Barbados has its own National Art Gallery. A National Art Gallery would propel the local art to another level. It would increase sales and help to motivate artists to resume painting more again.

Art Issues

submitted by Sade Payne

As a young emerging Artist based in Barbados, it is very hard to pave your road. Not only are you competing for a space in galleries among established Artists, but the method of marketing oneself is challenging

For me one of the toughest challenges is having to educate people on the value of Art and demanding the respect you as an individual Artist really deserve.

I am fully aware Barbados is still ignorant and hasn't fully adjusted to the concept that Art is a worthy investment and also a necessity. However, I think there should still be some level of moral compass and common sense applied when interacting with Artists and their work.

Often when someone asks what you are studying and you say Art, the response we as Artists often receive is that's just a hobby, something to do. I guess I shouldn't really find that surprising since the educational system on the whole creates and pushes the ideology that Art is for the less academically inclined.

This ideology is even evident in secondary schools where resources are prioritized for sports, sciences and the likes putting creativity on the back burner. But it is even more so evident in the mindset of parents. Instead of insisting that your children give of their best in their approach to every subject, it is implied that it is okay to fail Art.



Artwork by Sade Payne

With that being said, society doesn't comprehend that Art can and should be given the same respect as any other business. You can't go to lawyer for free consultation, so why would you assume that it is okay to receive Art for free. You are not just buying a subject or object, you are buying a piece of the Artist. You are paying for the hours of self critiques until the Artist is fully satisfied within him/herself that the piece is finished. You are being privileged to the cycle of emotions.



Thinking of Hosting Your Own Exhibition?

Remember, the Barbados Arts Council Gallery is available for rent to artists who want to host their own exhibitions, at an affordable rate of Bds \$150 per week (Non Members \$300 per week). Please apply in writing to the President of the BAC, Barbados Arts Council Gallery, #20 Pelican Craft Village, Bridgetown, Barbados.

Larrie Belgrave - capturing rural Barbados

The front page of this issue of the BAC Newsletter features a painting of Cherry Tree Hil, St. Andrew by Larrie Belgrave, one of the stalwarts of the Barbados Arts Council. He has served in various positions on the Executive Committee since 2003.

Larrie is a Visual Artist whose preferred media include water colour, oils and charcoal. Hailing from Douglin's Village in St. Andrew, he says his vision is to visually capture and preserve life and its environs through a multi-faceted approach for generations to come.

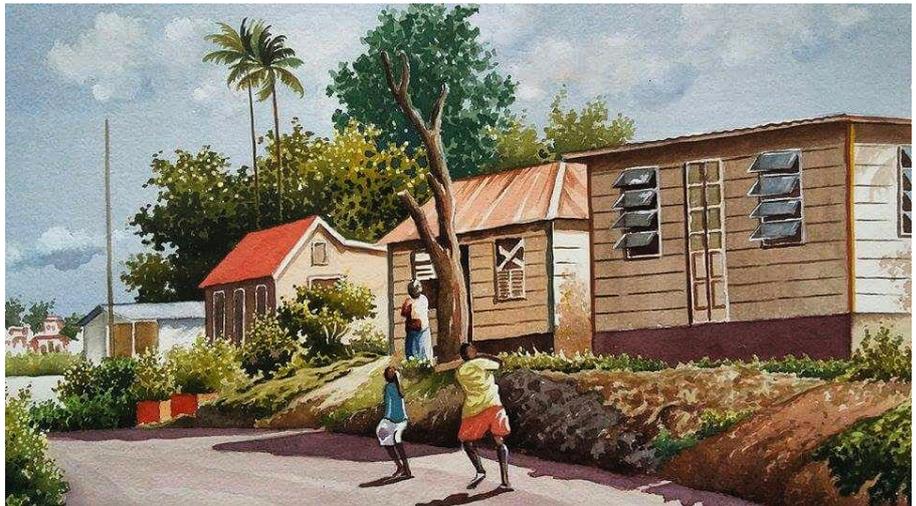
Larrie has been exhibiting since 1991, not only locally, but also in London, Quebec, France and Italy.

Larrie lists his other interests as reading, research, and writing social commentary for the print media.



Above: Tent Bay, Bathsheba (2016) 20in x16in by Larrie Belgrave

Below: Rock Hall, St. Thomas (2016) 20in x16in by Larrie Belgrave



Thanks to Ms. Judy Layne-Banks!

The BAC extends sincere thanks to Ms. Judy Layne-Banks in Kentucky, USA, who sent the BAC a beautiful floral arrangement to congratulate the Council on achieving its 60th anniversary in December 2017.

This attractive arrangement of fresh flowers (seen at left) was a lovely addition to the Gallery's decor, and very much appreciated by the Council members, Gallery Attendant and our many visitors to the gallery, who frequently made admiring comments.



Tribute to Franz Phillips

submitted by Sade Payne

Franz Phillips was a passionate landscape and seascape photographer, and avid hiker. He created images that depicted places and evoked emotions that were as unexpected as they were breathtaking.

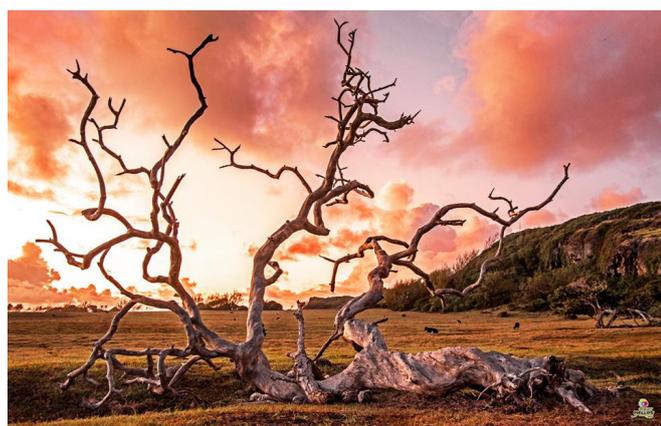
I remember first conversing with him in the middle of 2016. I kept being amazed by his breathtaking, unique photography and I approached him on Facebook Messenger expressing interest in using his photos as reference. He said, "Sure" and I told him I would contact him when I restocked on canvas. Unexpectedly, Franz said, "I will meet you in town and buy you a big, thick frame canvas. That 24in x 36in galleria canvas captured his beautiful sunset photography entitled "Splendiferious". Franz encouraged me to add my energetic touch to it instead of trying to paint it exactly like the photo. He critiqued me, explaining the rule of thirds and guided me with advice on how to fix the horizon line.

It was a pleasure and honour to see some of his seascape photography exhibited at the "We Pledge Allegiance" Exhibition curated by Oneka Small in 2016. Franz was a man of greatness and the living proof of nature's beauty. His ability to make the dulllest subject explode is beyond extraordinary. Even through his discomfort, he remained brave and smiled. He even encouraged a photography challenge to capture some scenes of place that are unfamiliar.

Despite being deeply saddened by his loss, I still have a sense of joy inside my heart because I have had the pleasure of experiencing his presence. There are so many things that I can say, but there wouldn't be enough words to describe him as a person. In my eyes he will always be the greatest photographer. I am honoured to have used his photography to create lifelasting seascapes of this beautiful island Barbados. RIP. #livelike franz The photos below are some of Franz's creations...



Franz Phillips
1962 - 2018



The Anatomy of a Mural

submitted by Mark Maynard, Artist & Designer



Collage of the panels of the mural at the Barbados Port Inc.

The daunting task of painting at a monumental level is diminished in no way by how often it may have been accomplished by the artist. Each new attempt brings with it a new set of challenges, idiosyncrasies and personnel. It was no different last year when along with a coterie of highly talented fellow artists I ventured onto the compound of Barbados Port Inc. to wage war with another virgin canvas, as it were. The good thing about the battle of painting is that it is always, for me, a friendly battle.

I am not sure of the vetting process that was used to choose us, the blessed ones, from the myriad of talent that has somehow been able to be placed within the mere 166 square miles of this "island paradise", Barbados. However, a cursory scanning of those who were to spend the next five months together led me to believe that there was a consideration of age, gender and length of experience while maintaining a level of excellent mural production. I found myself, day after day, in the company of an awesome set of multi-talented, diverse and, sometimes rational, human beings whose common purpose was to slay the dragon of creativity and technical exactitude while having the most amazing time of camaraderie and sharing any artist would hope to have experienced.

When those who know the community of artists in Barbados discover the cadre of 'creatives' involved in this project it will be immediately and easily understood that as enjoyable and self-satisfying as this venture was, it was not without its trying times and, well let us justly say, opportunities for iron to sharpen iron.

We had the requisite bout of meeting after meeting for pre-production preparation without which no large effort, or, for that matter, small undertaking of public-intended work can be realised. The preparation of the staff and management of Barbados Port Inc. was creditable and allowed for a certainty of success to be retained throughout the exercise. It will be left to the critics to parse and assess the oeuvres collectively and individually but for us artists who participated in the business and busyness of this mural project it was an historic and unique occasion; which, I am sure, none of us would have traded for anything that I, certainly, can bring to mind.

Let me dispense with the sadness of the occasion upfront. For it is with a chagrined and saddened heart that I must reiterate that the beloved Fielding *cont'd...*

The Anatomy of a Mural (cont'd)

submitted by Mark Maynard, Artist & Designer

Babb who attended all of the preliminary business and was fully prepped and charged to move forward, passed into the realm of the 'Great Studio' and 'Pleine Aire' Elysium of Eternity a week prior to our start. Hopefully we shall meet him there when our brushes are fully washed and stashed away for the last time also. But it is an ill wind that blows nobody any good... and, as I go on, you will see how this dark cloud expressed its silver lining in the annals of Barbadian painting.

Nonetheless it would be remiss of me to continue without pausing to say a word on this colossus of spontaneous painting - a pixie-like, mercurial wizard of outdoor painting who loved life as much as he loved art. Fielding, as we all lovingly referred to him, was fanatical about painting Barbadiana – chattel houses, people going about the business of just living, the woof and warp of the island's culture. His body of work serves as an exciting and riveting example of local painting that skims the outskirts of craftsmanship and naiveté, landing solidly among the awesome array of Bajan masterpieces produced in the 20th and 21st centuries. He will be sorely missed.

So there we were, sans Fielding - the garrulous and incomparable, bigger-than-life, Omowale Stuart who dubbed himself "The Art Boss" to keep his limitless self-esteem buoyant from day to day; the intermittent, yet magical David Alleyne who was accompanied by his son, Ethan on this occasion, whom I had the pleasure of teaching for a couple years previously- a shy and enigmatic fledgling artist. David, as usual, stood above the fray, focused laser like on the work at hand. He would come in between bouts of his studio painting to thrill with his esteemed economy of movement, knowledge of colour and flashing brushwork, mostly at night when we were packing up from a tiring day's toil.

The taciturn, statuesque, Nubian (and fast-maturing) female artist, Petra 'Toyin' Haynes, graced us with her presence. If this effort was a learning curve for us (and it was) then it was probably a Formula One experience for Petra. She took on a style and subject matter that taxed and brought out levels of effort and success which I suspect she had no previous affinity with, from deep within her being. Maurice Forde is a young, supremely skilled painter whose facility

sometimes outruns his ability to sit still. He was ready to start after our very first preliminary meeting and he kept the pace going from start to finish. He will be a titan in the future if all goes as he plans. Tracey Williams, an artist and teacher is an amalgam of talent and energy with a flair for the aesthetic. She managed to adeptly balance the management of her art supply store with an intentional sense of purpose that allowed for a level of detail in her work that can only be admired. - A classy lady with whom I shared coffee and tea times and lots and lots of talk on art, artists' technique.

Don 'Junior' Small, who came in famous for his work on the outstanding mural at Speightstown, chose to paint at home in the picturesque hills of Hillaby. He would keep us abreast of his travail by social media and visits from time to time until we neared our denouement. But, to get back to my old friend 'Omo': Omowale Stuart and I first met the morning after he arrived in Barbados with his twin artist brother Sundiata on a Saturday morning in Bridgetown. Born in St. John here, they had spent an early childhood in the inspiring Trinidad. He has fascinated me ever since not only with the concomitant hype which has become an integral aspect of his personality but also with a life dedicated to his art and the way he uniquely approaches it. Our formative years were spent pulling all-nighters at their home in Goodland and on the streets of Barbados when I was still a student at Pratt. He is a formidable talent who, unlike me, has been at painting all his life and it shows in both his approach and output. Sometimes he amazes and at other times he astounds. Aside from that he never stops talking, marketing, flammng, entertaining – always within the purview of artistic development and a superlative understanding of, especially, colour and composition - In other words, generally a pain in the butt. Being both vertically challenged we share an understanding of what is needed to keep unchecked talent in restraint. The Lord needed for us to be short since he gave us so much more we often joke.

I should mention that we each did a diptych (24 ft. wide by 12 ft. high) re-presenting a variety of aspects of Barbadian culture in its widest possible

cont'd...

The Anatomy of a Mural (cont'd)

interpretation. The varying approaches to design allowed for us to feed off of each other in the practical sense once we started without being plagiaristic, but rather with an interesting display of how shared subject matter can be interpreted in fresh and innovative ways.

And now for that afore-mentioned silver lining of which I spoke earlier: Fielding had presented as a design that was closer to his traditional approach to less monumental work than the accustomed muralistic approach, and we were tasked with re-interpreting it as a collaborative work between the seven artists. It was a life-altering and unprecedented experience for each and every one of us. Should we assign areas of spatial sharing? Should we break it down by skillset? Should we allow persons to choose what they wanted to do? How would we physically interact on the 'canvas' (which was not a canvas at all but treated and primed marine plywood encased in framing)? And above all, could a distinctive group of magnified egos such as we actually work together to a fine conclusion? Well it ultimately proved that we

did and we can; and realised such as has never been attempted much less achieved previously in Barbados. The eventual outcome was a sight to behold – all of Fielding's spirit seemed to have been embodied in a stupendous work of art that brought out the very best in us and the very worst, gelled us as a group of artists who will ever be friends and taught us to let ourselves be led by the art and not our skills, knowledge, confidence or egos. It is indeed mirabile visu – wonderful to behold.

These massive works, treated for weathering to some extent, (set apart or conjoined) are suspended on eight sturdy metal doors which are part of Shed #3, in the Port sitting smack dab in front of the ocean going Cruise Liners when they dock there. I have viewed them from ground zero and from high on the deck of one of the ships. Their vibrancy, creativity, excellence of execution and sheer Barbadian-ness is, and hopefully will be, an aesthetic point of reference and joy to those seeking to know who Barbados is far into the future. The only regret for me is that they are not generally available to other public eyes and appetites. Find a way to see and encounter them. It will be more than worth it.

Changes Coming to Boost Creative Sector

reprinted from The Barbados Advocate of 7th June 2018

"Meanwhile, on Tuesday during the Throne Speech, Governor General Dame Sandra Mason revealed Government's plan to create a new model for culture and the creative industries in this country. To start that process, she indicated that there will be a transformation of the NCF, the Crop Over Festival and the National Independence Festival for Creative Arts (NIFCA), but no details were given on what that would entail.

Speaking more to the work to be undertaken with respect to the creative economy, Dame Sandra announced that Government will also look to make changes to the recently established Barbados Cultural Industries Development Authority. She explained that the idea would be to further develop the Authority and put it at the forefront of nurturing, showcasing, marketing and exporting products made by local creative professionals, to the wider world. Additionally, that entity will facilitate the production and promotion of a 52-

week calendar for the arts, entertainment and sports including at least one world-class festival every two months.

Her comments came as she indicated that plans are on stream for Government to re-establish a National School for Dance, with an adjunct National Dance Company, as well as a National School for the Performing Arts, with a National Performing Arts Company. Furthermore, she disclosed that the National Film Commission will be equipped to play a prime role in putting Barbados on track to be a "welcoming jurisdiction" for not only film and video productions and strategic co-productions, but supporting the further development of a local film industry.

"...It will bring true life to a National Art Gallery that acquires, houses, protects and displays important works by Barbadians and provides workspace for collaborative activities," she said."

Plein Air Workshop

Mr. Rodney Ifill, Cultural Officer Visual Arts, from within the Cultural Development Department, has developed a workshop to provide opportunities for persons interested in learning to paint En Plein Air, to develop artistic skills within the Barbadian society, to encourage persons to appreciate the role of art and the artist in society, to record aspects of the tangible and intangible elements specific to Barbados, and provide opportunities for further skill development, fiscal stimulation amongst artists, collectors, art stores and exhibition opportunities at local, regional and international levels. This workshop is tutored by Mr. Neville Legall and Mr. Wayne Branch. The orientation session took place on Saturday, May 26th.



Photo above by artist Audrey Bryan

Have a Laugh...

An artist asked the gallery owner if there had been any interest in his paintings on display at that time.

"I have good news and bad news," the owner replied. "The good news is that a gentleman enquired about your work and wondered if it would appreciate in value after your death. When I told him it would, he bought all 15 of your paintings."

"That's wonderful," the artist exclaimed. "What's the bad news?"

"The guy was your doctor..."

National Cultural Foundation Barbados

MAY 26 TO AUG 04 2018

REGISTER FOR THE NCF

PLEIN AIR

(OUTDOOR PAINTING)

WORKSHOP

Come explore and paint Barbados

A unique outdoor-painting experience. No previous experience necessary! All levels welcomed!

Orientation Session:
Sat, May 26 from 10am-12pm
 National Cultural Foundation,
 West Terrace, St. James

PLEIN AIR LOCATIONS: Crop Over Xplosion, King George V Memorial Park; Oistins Hill; Cherry Tree Hill; Suttle Street; Queen's Park & Central Bank Greens; Dunscombe Hill; Cambridge; Bottom Bay; Little Bay; Six Men's. The Workshop will culminate with an Arts Council Exhibition.

Cost: \$100
 for the full 10-week session

Tutor: Neville Legall
Guest Tutor: Wayne Branch

To Register and for further information, contact
Rodney Ifill - rodney-ifill@ncf.bb

417-6627

BAC Art Gallery hours: Mon-Fri 10am to 5pm, and Sat 10am to 1pm

#20 Pelican Craft Centre, Harbour Road, Bridgetown

(246) 426-4385