

# BAC NEWSLETTER

*The Official Newsletter of the Barbados Arts Council*



*Above: a Plein Air landscape by Steven Haynes*

## Plein Air Painting in Barbados

written by Neville Legall

There seems to be something magnetic about artists painting in open public spaces. Passersby seem unable to resist the urge to move in for a closer look and often find themselves in conversation with the artists.

The art of Plein Air painting has been around for centuries and is as popular today as ever before. In my early years as an avid art student I enjoyed reading about John Constable going out to paint the landscape around his home and his massive influence on later generations of artists in France. This led to the beloved Impressionists movement which shocked and challenged the static academic customs and revolutionized the art of outdoor painting.

Plein Air painting in Barbados has been popularized through the years by artists such as the legendary Fielding Babb, a master with the

palette knife who charmed many a curious onlooker with the ease in which he wielded his knife to quickly produce stunning results eagerly snapped up by art lovers. Ivan Payne, Briggs Clarke, Omowale Stewart, Vincent Waterman, Michael Bryan, Neville Crawford, Wayne Branch, Alison Chapman-Andrews, Clairmonte Mapp and Eric Stewart are just some of the many who ventured outdoors to capture the enchanting beauty of our fields and hills, rugged coastlines, streets and village scenes later to be exhibited in local galleries and sidewalk exhibitions. Several expatriate artists too lived and worked in Barbados at various times. Works by Robert McCloud and Hector Whistler are familiar. John Lyman, a very influential and controversial figure in the art scene in Montreal in the first half of the twentieth century also painted on the island.

*cont'd...*

## Plein Air Painting in Barbados (cont'd)

*written by Neville Legall*

*Photos below: Participants in the Plein Air Painting Workshop*

In recent years the National Cultural Foundation through the efforts of Cultural Officer for the Visual Arts, Rodney Ifill, has been hosting an annual Plein Air Painting Workshop.

Participants visit a number of locations around the island each week and paint for about four hours. This exciting program grew from inception under the tutelage of veteran artist Omowale Stewart who nurtured and stimulated interest. Since 2016, I held the responsibility of tutoring the participants and thoroughly enjoy observing at close range the development of several emerging artists. This year Wayne Branch came on board and Markley Clarke also took charge of one session when both Wayne and I were abroad. Mark Maynard, Denzil Mann and Fielding Babb, and Glenroy Jordan at various times shared of their vast experience with the participants. This year's edition of the workshop started in May and concluded in August and immediately following several of the pieces completed were on exhibition in the BAC gallery for two weeks. The show was well received but the opportunity to show off their new found passion to friends and family made the opening reception a very special occasion for most participants. They are eagerly looking forward to the next workshop and are especially motivated since some of the paintings were sold in the exhibition.

I envisage a heightened interest in Plein Air painting on the island in the years ahead. The Plein Air Barbados Facebook page has been created to highlight the activities of local artists and hopefully artists abroad will be



inspired to visit and paint side by side with locals. Our landscape abounds with exquisite views that continue to inspire creativity and cry out "come paint me."

# Portrait Photography

written by Dr. Raymond Maughan

For me, portrait photography is much more than a record of someone's face. In addition to getting the technical aspects of photography in place, I try to get to know the person or if I have recently met them I do a quick study of their facial expressions and try to analyse some aspect of their character. After that, the real work starts.

I try to capture an expression in such a way that anyone looking at the picture will identify with some aspects of their character. Perhaps this developed from looking at realistic paintings of the old realist masters (usually in movies in the Barbadian contexts). I was always fascinated by looking at a painting and whatever angle you looked at it, the eyes looked as if they were following you and watching you. Not that I always have the person look at me, far from it. Actually it is quite difficult to achieve.

Children are fantastic and spontaneous so they are just naturals. Adults on the other hand (particularly the ladies) as soon as they see a camera they take on some false expression and what is worse, wish you to hurry up and finish taking the pictures so that they can get on with their life. They say something like "I don't like taking pictures you know". To which I respond, "That is why I am taking them and not you". They are usually very difficult to get the character study that you are trying to produce. Having finished the first session of pictures and they find that they actually like some of the pictures they are more receptive to your instructions the next time.

When I first started taking photos almost 60 years ago, one exposure might take 15 minutes of preparation. I would be checking the technical features on the camera, the background, the lighting, the hair, and most important the expression. All those things that I would be doing mentally and physically which took 15 minutes, I can now do in a matter of seconds.



Back in the day we took great pride in using "God's Light" (normal light, no flash, no studio lights, etc). I am not knocking studio lights because in the hands of the experts the results are fantastic. Sometimes,

Photos above by Dr. Raymond Maughan however, they get lost in the light and shade and forget the expression. Here are a few examples of my portraits... all using God's Light.

# Featured Artist #1: Neville "Oluyemi" Legall

submitted by Jill McIntyre

***"Today man is enslaved. Shackled by the pressure of survival and belonging in a materialistic society. Constant hustle and chaos precludes seeing; thus many people fail to observe and experience the treasures of nature.***

***When I paint I usually extract from the colour, rhythm and shapes of my environment, which I carefully observe. I am not concerned about current trends. My methods are set and simple.***

***I paint the things I like, and I paint however I want to.***

***Art for me is an expression of liberty. I will not submit to the Dictates of any Art Oligarchy."***

Neville "Oluyemi" Legall's artist's statement above, gives us tremendous insight into the mind of the man. I interviewed him to find out how he began his journey as an artist, and what motivates him to create. Here is Neville's story: *"My early years were spent in small villages in St. Thomas, surrounded by chattel houses and sugar cane fields. My boyhood experiences flying homemade kites, making toys, bringing water from the stand pipe, cutting grass for the bed... all these things remain etched in my memory and are cultural elements which I hope to express in my artwork. I am also motivated by the brilliant effects of sunlight on the Bajan landscape. Going to The Alleyne School in St. Andrew, I always adored the rustic scenes observed among the fields and hills. I have a fascination for the landscape.*



Artwork by Neville "Oluyemi" Legall



Artist Neville "Oluyemi" Legall

*"I became interested in art, specifically drawing, after seeing some drawings done by a childhood friend. My friend Eric had a sketchpad and one evening I saw his work and was hooked. I gave him money to buy me a similar sketch pad and started drawing and copying artwork from books and magazines. After a while I knew it was something I was destined to do.*

*"As a school boy I saw artwork by Fielding Babb and Oscar Walkes at NIFCA and was quite impressed by their work. My friend Eric Stewart and I painted side by side in the early days and Eric has a great appreciation for all forms of art. I particularly like the work of the French Impressionists especially Monet and Sisley. Vincent Van Gogh is also a favourite of mine. His use of colour is powerful and emotional while his flowing, loose and painterly technique is most enchanting. I have not patterned myself after any specific artists but studied their work*

**cont'd...**

# Featured Artist #1: Neville "Oluyemi" Legall (cont'd)

*through the years to learn the strengths and weaknesses if any. The English artist John Constable is particularly special. He pioneered outdoor painting and the impressionists took it further. I love to paint village scenes and landscapes especially in the rural districts. There is something about such scenes that stimulate my painting passions. I also like painting the coastlines of Barbados as they vary from calm to extremely rough and rugged. I particularly like the Bathsheba area but Bottom Bay is also special. Those places have a particular charm and I am always motivated when visiting. My wife and I made wedding plans at Bottom Bay and our honeymoon was spent in Bathsheba."*

I asked Neville for his thoughts on the local art scene and he responded: *"The art scene in Barbados is quite vibrant as so many talented artists live in this small space. There is however a shortage of galleries and support for visual art and artists is minimal. Art is still not given any real prominence in the schools and we have a public that does not appreciate and understand the importance of art and artists. Very few artists earn a living off the proceeds of their art."*

Finally, I asked him to share the best piece of advice he had ever received, and he recounted this story: *"Attending a summer workshop at the Detroit Jazz Center in 1987, my painting tutor Mr. Harold Neil asked me the difference between a reporter and an editor. Then he said to me that I am too skillful to be a reporter and I need to be an editor. After that I no longer focused so much on details but on making a definite statement and personal interpretation to the scene I am prompted to paint."*



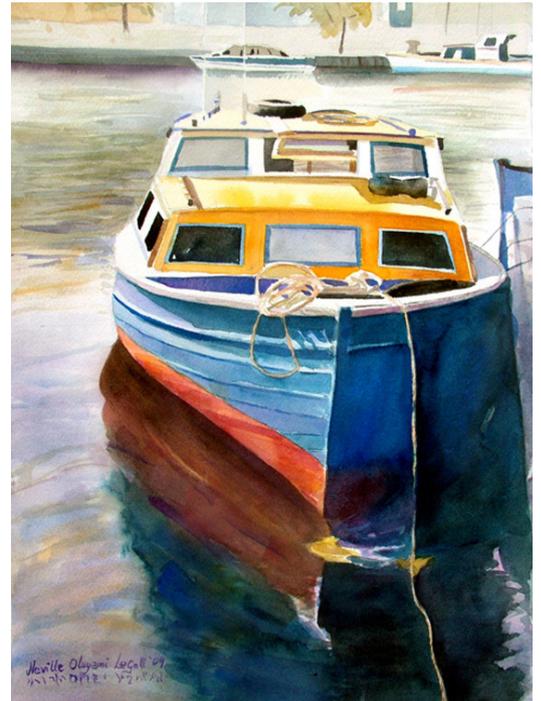
The Once Glorious, BARBADOS

Neville Oluyemi Legall



View of Whitehill, BARBADOS

Artwork by  
Neville "Oluyemi" Legall



# Featured Artist #2: Jill McIntyre

*submitted by Neville Legall*

When Jill McIntyre arrived at the conclusion that life is way too short to leave one's dreams on a shelf she made a conscious decision to unearth the talent buried many years ago. As a teen she hoped to study art formally but her mother's concern that art was only a pastime and could never pay the bills was a major discouragement.

Having stopped drawing and painting for decades, Jill felt that her talent was like an unused muscle that had regressed. As she started to create once more she thought her efforts looked childlike and unsophisticated so she was reluctant to show. However, she was determined to keep on developing her technique and with that her confidence also grew.



Above: "Journey" by Jill McIntyre

As a young girl Jill admired the works of Michelangelo and Rembrandt particularly their technique, attention to detail and their handling of light and shadow. Today she remains influenced by contemporary marine artist Guy Harvey whose works inspired her to combine her love of the sea with her passion for art. Beaches have always



Artist Jill McIntyre

been a locus of joy, peace and sanity for Jill and so she spends a lot of time on local beaches. She sees unlimited beauty in our marine life and coastal environments and tries to reflect that beauty in her artwork. She hopes that her art will inspire others to appreciate and support marine conservation and the protection of our underwater ecosystem.

Jill's medium of choice is acrylic because of its fast drying properties and the ease in which mistakes can be covered up. She usually works on one painting at a time but in recent times has experimented by working on two pieces simultaneously. The difficulty she encounters with this is moving from one mental zone to the next without having completed either. She compares that

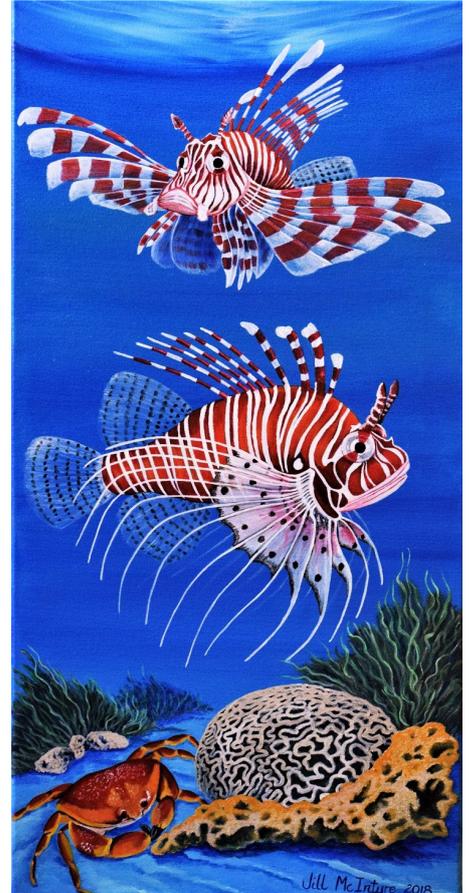
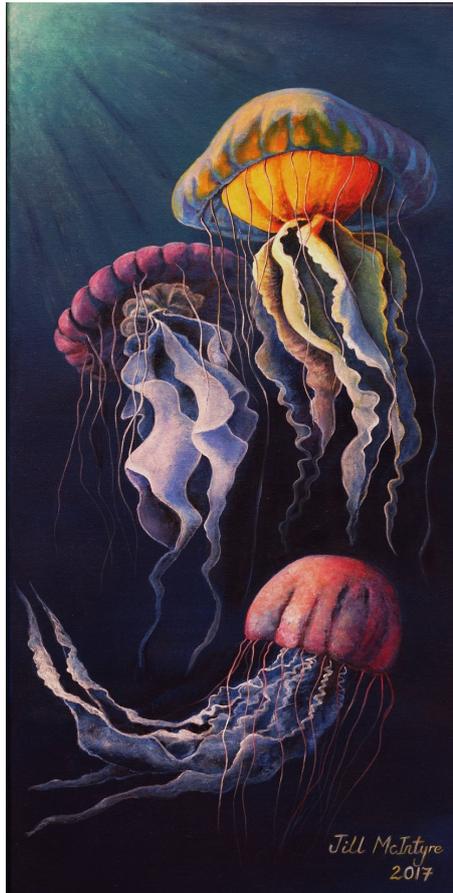


Above: Sea Garden #1 & #2 by Jill McIntyre

## Featured Artist #2: Jill McIntyre (cont'd)

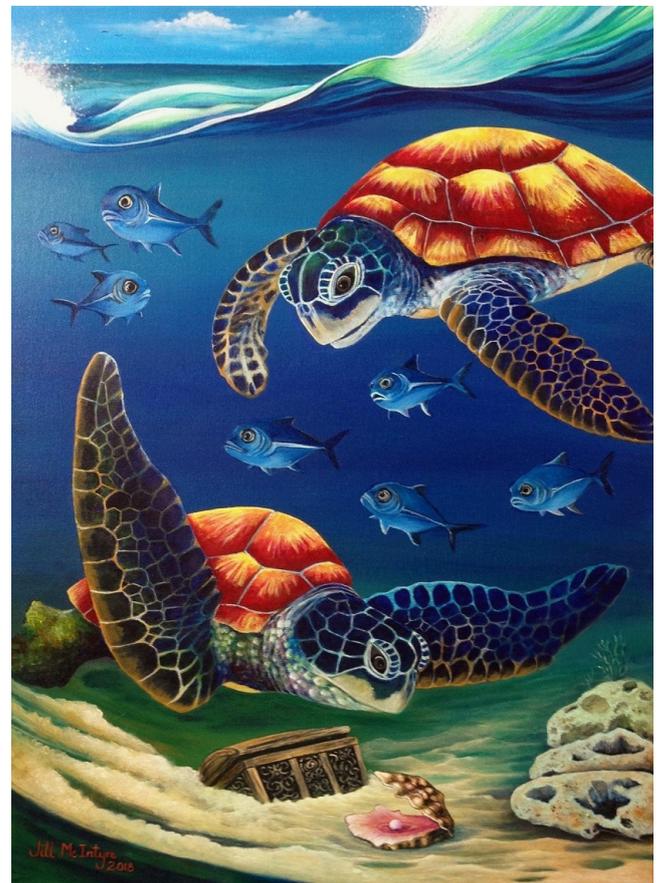
with trying to maintain several love affairs at once, with the conclusion that she is monogamous.

For Jill, the biggest challenge many local artists face is the pressure to restrict themselves to doing only commercially attractive subjects. The balance between the joy of painting and the need to sell is not easily accomplished. She noted that there is a massive amount of artistic talent in Barbados with the effect that the supply of artwork is far greater than the demand. She believes that traditionally Barbadians were not taught to appreciate art and value original works, thus many want cheap works and seldom consider the intellectual effort involved in the creation of art.



Above: "Sea Lanterns" & "Invaders #4" by Jill McIntyre

As a young woman, while preparing to leave Barbados to go live in Dominica, Jill was advised by an elderly lady to "Bloom wherever God plants you". Basically, she meant that no matter where you are or what circumstances you are in, you should do your best and be your best. The visual appeal and brilliance of her artwork is clear indication that Jill is striving for excellence and continues to do her very best.



Above: "Treasure" by Jill McIntyre  
Left: "Frolick" by Jill McIntyre



# Tribute to Mrs. Maureen Ifill

*written by Markley Clarke*

The Barbados Arts Council (BAC) bade farewell to Art Gallery Attendant, Mrs. Maureen Ifill, on Thursday August 30, 2018, her last day on the job. She retired to a well-deserved period of rest and relaxation after 23 years of service at the BAC Art Gallery and was treated to a send-off by the Executive Committee.

In offering thanks and paying tribute to Mrs. Ifill's contribution at the Art Gallery, members highlighted her pleasant personality, dedication and commitment as well as her interest in securing sales for the Council. Of her sojourn, President Neville Legall added that her Christian principles were demonstrated on the job, noting that she often went beyond the call of duty and could always be available when needed on special occasions; she has been an ambassador for the Gallery and artists and had the ability to relate to people, and in so doing made them feel comfortable and willing to patronize the Gallery.

Of Mrs. Ifill's dedication and loyalty to the Council, executive member Alexander Daniel wrote an original poem for her, entitled 'Queen of our Arts' saying that "the virtues you demonstrated to our world of art originated from the depth of your heart" and "you served our noble Council with quality and royalty".

Mrs. Ifill said that it was a pleasure and joy to have served the BAC. She imparted that it "taught me about patience, putting customers first, representing the BAC in a positive light and upholding the principles required for customer servicing". In addition to securing sales for the



*Above: Mrs. Maureen Ifill on her last day as Gallery Attendant at the Barbados Arts Council Art Gallery*

Gallery, Mrs. Ifill mentioned that some of the most memorable moments of her tenure were meeting people from various parts of the world especially the then Governor of Canada - Stokes Alexander; developing good relationships with the artists and their families who all displayed great respect for her; as well as assisting persons who frequently asked for directions to other shops in Pelican Craft Centre. Mrs. Ifill observed that members' association with the BAC benefited them over the years and hence she would be happy to see more persons giving back to the Council, attending meetings and contributing in various ways.

Mrs. Ifill's success on the job appeared to have been influenced by both her love for art, particularly photography which she practiced to a small extent, as well as experience gained in merchandising, in which she was engaged prior to employment at the Gallery. She now dabbles in acrylic painting and plans to pursue these genres during the course of her retirement. Additionally, she plans to sight-see, pursue missionary work and find ways of bringing groups to the BAC.

The Executive Committee and members of the BAC thank Mrs. Ifill for her long service to this 60-year old institution and wish her a happy and healthy retirement that is filled with God's richest blessings.

# Talent Abounds at BWA

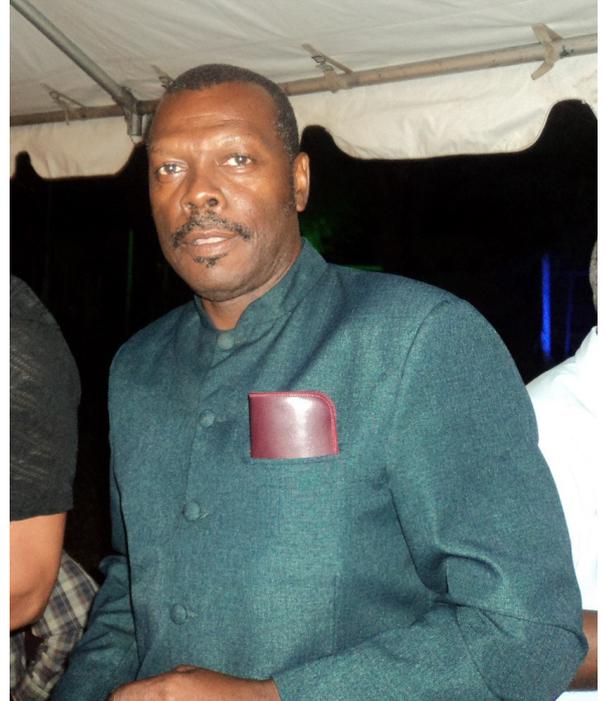
## Visual Artist Wayne Collymore Taylor

*Reprinted from the Barbados Water Authority Newsletter of June 2018*

By day, Wayne Collymore Taylor is an Engineering Assistant based at the BWA headquarters in the Pine, St. Michael but in his free time painting is his passion. For the last 35 years, since his days as a student at Society Primary where he was known for drawing TV characters, he has loved art.

However, he got into painting seriously when he first exhibited at the then Barbados National Bank, in Fairchild Street, in 1983. Wayne credits former Cultural Officer with the National Cultural Foundation (NCF) Omowale Stewart for helping him build his career in art via De PAM Art Movement. He said Stewart encourages him up to this day.

A costume designer and bandleader in the 1980s, Wayne also created backdrops for national calypso competitions. He also plays the guitar, most recently at an event for his alma mater Ellerslie Secondary.



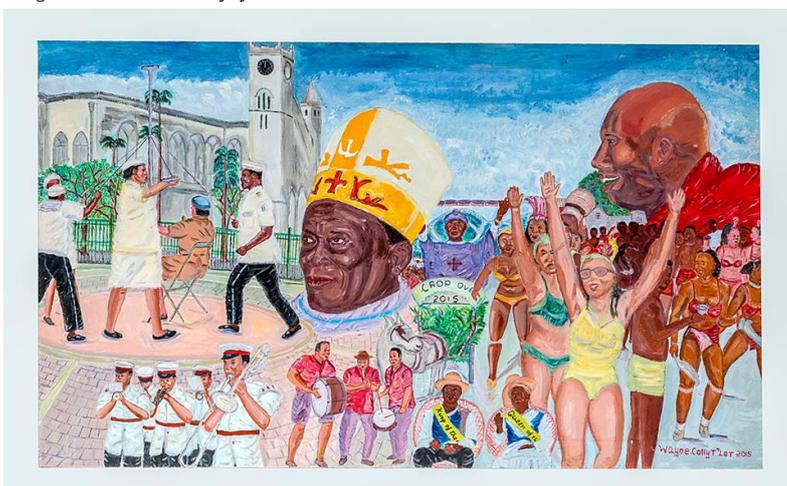
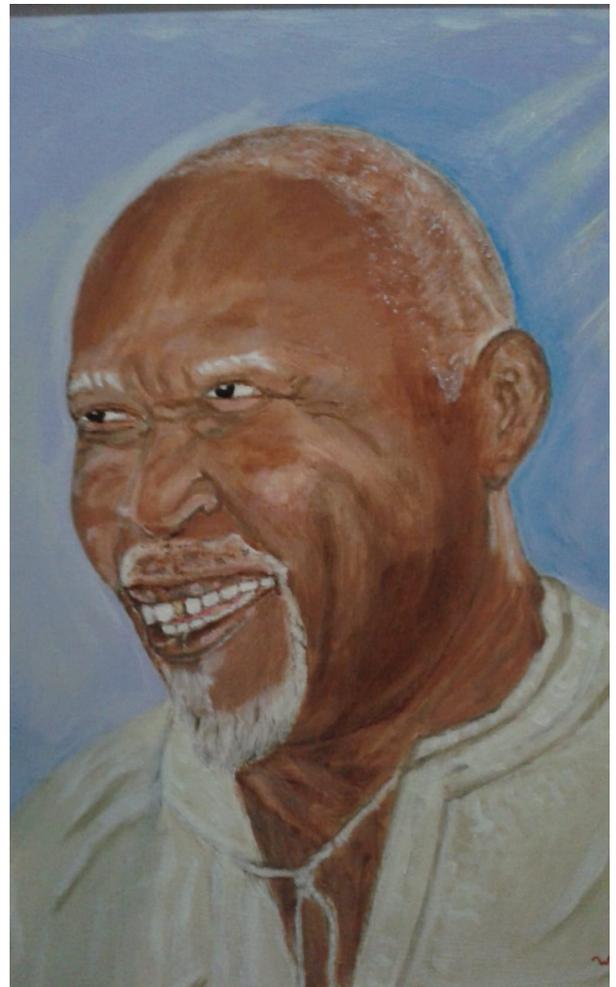
*Artist Wayne Collymore Taylor*



*Above: Parliament Buildings, Bridgetown*

*Below: Crop Over Celebrations 2015*

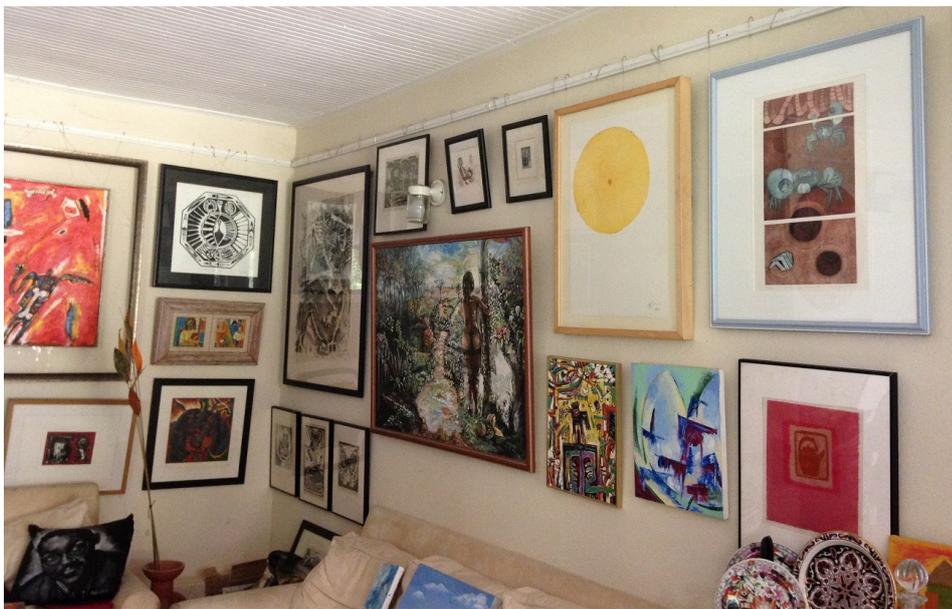
*Right: Portrait of former BWA Chairman, Dr. Atlee Brathwaite*



# A Peek at a Private Art Collection

Kathy Yearwood is an avid art collector. Her home is brimming with art by Barbadian artists, and she can tell you a fascinating story for each and every piece. Kathy graciously allowed us to feature some of her pieces, and we feel quite privileged to be able to share a peek at her private collection.

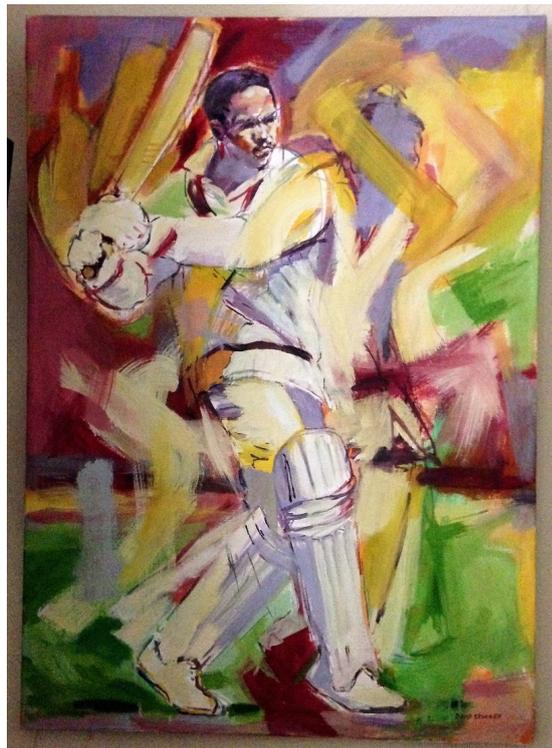
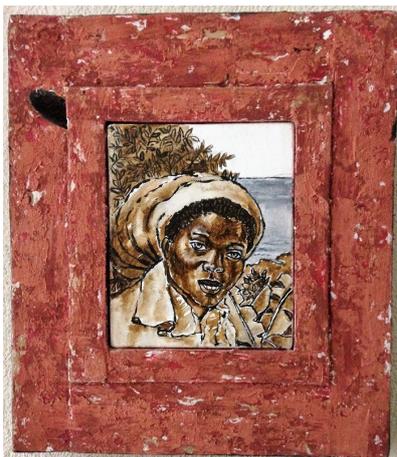
*Right: Walls filled with paintings*



*Below left; Painting by Alicia Daniel*

*Below middle: Portrait by Ras Ishi*

*Below right: Self portrait by Bill Grace*



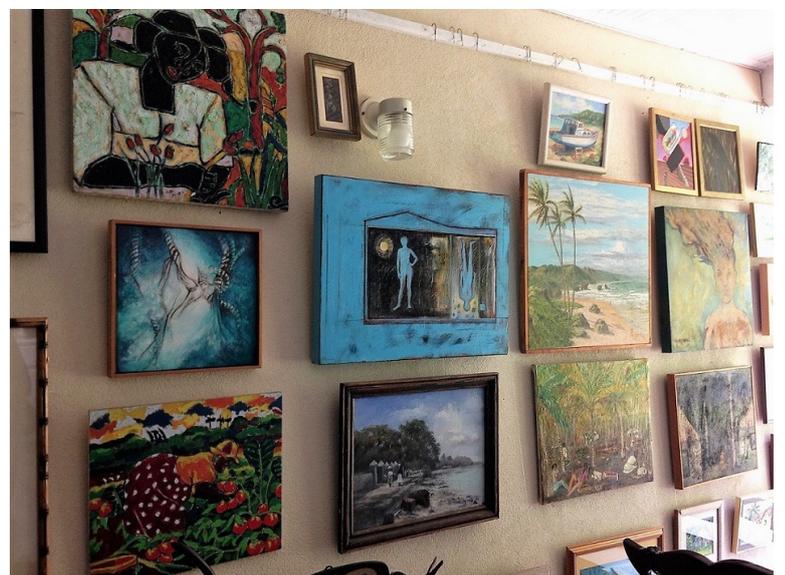
*Above: Painting by Wayne Branch*

*Right: Painting by David Skinner*

## A Peek at a Private Art Collection (cont'd)



Above: Pencil drawing by Karl Broodhagen  
Top right: An arrangement of paintings, wooden sculptures and ceramics  
Right: Painting by Margaret Herbert



At left: A painting by John Carter (son of Fielding Babb)  
Above: Another of Kathy Yearwood's art-filled walls!

# Summer Blockbusters in the UK

**Allison Chapman-Andrews visited England this summer, and toured several museums and art galleries. Following is a review of her experiences.**

London has a lot of large public galleries, and they all seem to have realized that the capital is full of tourists in the summer, and have changed their schedules to take advantage of this. Exhibitions of 'favourites' used to start in October but that has changed and now it's as if they all decided to put on a summer blockbuster. This was good for me spending a few days there in June.

Make no mistake, each of these exhibitions was commercial from timed tickets to the special shop that trapped you at the exit. Most commercial of all was "Frida Kahlo Making Herself Up", at the Victoria and Albert Museum. It was crowded and claustrophobic. I gave up on the first room, where the crowd shuffled slowly past photos, just above my wheelchair vision. But I knew her life story: childhood polio: trolley car accident; tempestuous marriage to Diego Rivera; all that made her suffer. It was this suffering the show was about. It even had mournful background music, the first time I had noticed any being used. Where was Frida the artist? In the last room a display of her recently discovered dresses and shawls was displayed with paintings, at last, on the walls which showed her self-portraits wearing them or wearing her jade Aztec jewellery. The show was over curated with her artificial leg, body casts to correct her broken spine, display cases in her bed shape, the shop with real Mexican weaving... but despite my being critical, I enjoyed it immensely.

Another big name and sure to draw the crowds was "Picasso 1932" at Tate Modern. It seemed crazy to choose one year in the artist's long life, but 1932 was fruitful and important. This, in contrast to Frida, was presented simply. In June of 1932 Picasso held a retrospective exhibition which gave the curator an excuse to include earlier works here. It was the year when he fell



Allison Chapman-Andrews



Right: Photo of Frida Kahlo 1939 by Nickolas Muray

Below: Frida Kahlo's prosthetic leg with leather boot, and one of her traditional Mexican dresses



Below: "Three Dancers" & "Woman in Yellow Armchair" by Picasso



## Summer Blockbuster in the UK (cont'd)



Above: Artworks by Paula Rego

for a girl, much younger than his wife and painted such languid pieces of her, like woman in yellow armchair.

When shown in Paris this show was called "Picasso 1932, The Erotic Year". No wonder. My favorite was "Three Dancers" but here, by November, December, the figures are spikey and jazzy, foreshadowing the war on the horizon and his well-known "Guernica" protesting the bombing by Nazi planes, of the small Spanish town.

The most popular artist featured in many blockbusters is Claude Monet. This year was no exception with "Monet and Architecture" at the National Gallery. Maybe because this artist was so prolific, collections are willing to lend a few "Houses of Parliament" or "Waterloo Bridge" in all sorts of misty and smoky conditions. As we know he painted about 100 canvases of these River Thames views, a few lent will not be missed. One thing I learnt from the wall text was, that to do the famous series of Rouen Cathedral Facade he rented a room, above a shop, opposite the cathedral. So this master of impressionism actually avoided working outside and found a good view in a hotel room in London, or above a shop in Rouen. But it's good to see old friends again, and familiar

paintings delight one too, in the same way.

Although not a blockbuster, the exhibition that made the most lasting impression was "All Too Human, Bacon, Freud and a Century of Painting Life" at Tate Britain. Francis Bacon, Lucian Freud the most prized of British masters, were surrounded by contemporaries, who painted figures, nudes mostly, usually from life. Every artist shown revelled in the use of oil paint. Paint that looked mixed with body fluids (to misquote a friend). This is coupled with intense looking at flesh, clothing and features. I had looked forward to seeing the work of Paula Rego, for the first time. They are huge pastels on paper of figures in all sorts of dark relationships; story telling at its best because your imagination goes into overdrive.

One painter who I didn't know before was Francis Newton Souza, very raw, incised paint, near religious in feeling very like the figure work by Barbadian artist Ras Akyem Ramsay.

- Allison Chapman Andrews

Right: "Crucifixion" by Francis Newton Souza



Above: "Leigh Boverly" by Lucian Freud



# Posthumous Award for Hubert Brathwaite

The 2018 Crop Over Stalwarts Award was posthumously awarded to Hubert Brathwaite for his sterling contribution to the Crop Over Festival in the sphere of Visual Arts.

Born in Barbados on July 19th 1930, Hubert Brathwaite was a self-taught artist. His preferred media included watercolours, textiles, drawings and photographs. Most of his works are like snapshots of Barbadian history depicting images of the Tuk band, the Steel Band and the traditional "Snow Cone Man".

On behalf of the NCF, the BAC presented the award to Hubert's son, Hubert Brathwaite Jr., at the opening of our Crop Over Group Exhibition in August.



The 2018 Crop Over Stalwarts Award



Above: "Time to Prayer" one of Hubert Brathwaite's iconic paintings



Right: Patricia Browne of the BAC presenting the award to Hubert Brathwaite Jr. on behalf of the NCF

## The Last Laugh...

Q: Why did Van Gogh become a painter?

A: Because he didn't have an ear for music.

Q: Did you hear about the artist who died?

A: Too many strokes.

Q: Where does a cow hang his paintings?

A: In a mooooseum

Q: How does Salvador Dali start his mornings?

A: With a bowl of "Surreal"

Q: Why was the painting arrested?

A: Because it was framed.

Q: What do you call someone hanging on a wall?

A: Art.

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

#20 Pelican Craft Centre, Harbour Road, Bridgetown

(246) 426-4385