

BAC NEWSLETTER

The Official Newsletter of the Barbados Arts Council



Photo by Rasheed Boodhoo

HAPPY NEW YEAR!

Welcome to our first newsletter of 2018! Official BAC Newsletters will be published every quarter and we invite our members and friends to participate in this new venture. Artists and friends of the BAC may write articles about their personal art experiences, or share art tips and ideas about the world of art. Each edition will feature a BAC member artist. If you are interested in contributing, please send us an e-mail at thebarbadosartscouncil@gmail.com.

We are also inviting members, past and present, to post photos of their artwork on our Facebook page, "Friends of Barbados Arts Council". We encourage more artists to show their work so as to make our page more vibrant and to give our artwork a larger audience.

BAC artists are also being asked to provide our office with a copy of their bios (one page or less) and passport sized photos which can be filed as hard copies as well as digitally. This will be useful for our records, since buyers often request information on artists whose paintings they are about to purchase

We look forward to hearing from you!

2018 BAC Gallery Schedule

The following schedule is subject to change. Please call the Gallery to confirm:

Jan 14 - Feb 09 Members Group show
 Feb 11 - Mar 09 All Bajan Group show
 Mar 11 - Apr 06 Rental
 Apr 08 - May 05 Members group show
 May 06 - May 19 Rental
 May 20 - Jun 16 Our Heritage (Group Show)
 Jun 17 - Aug 10 Crop Over Group Show
 Aug 12 - Aug 25 Plein Air Barbados
 Aug 26 - Sep 08 Rental
 Sept 09 - Oct 06 Little Gems Group Show
 Oct 07 - Oct 20 Rental
 Oct 21 - Nov 03 Simply Barbados Group Show
 Nov 04 - Jan 08, 2019 The Christmas Show

The Barbados Arts Council Gallery is available to rent at Bds \$150 per week (Non Members \$300). Please apply in writing to the President of the BAC, Barbados Arts Council Gallery, #20 Pelican Craft Village, Bridgetown, Barbados.

Whither the National Art Gallery?

submitted by Kathy Yearwood

It has been many years since the BAC asked Sir Hugh Springer and Karl Broodhagen to address the setting up of a National Gallery. And yet in 2018 we are no nearer than we were then. It is true that a National Art Gallery Act has been passed and a Board has been appointed but these are empty actions, perhaps to mislead you that it is about to happen.

Given the present financial situation and more pressing matters to be fixed it would be unrealistic to expect a National Gallery to be a priority.

A National Gallery has many functions, all of them important, but what is needed now is a space to show contemporary art; a space where not only visitors, but locals can see the best current work.

In 1998 the then Minister of Culture announced the formation of a National Art Gallery Committee and in 1999 the Committee was instructed to find a suitable site. Five sites were considered, but despite the fact that it was not on that list, the Committee chose Block A at the Garrison, even though it was occupied by CXC with no date for the CXC to vacate the building and subject to approval by Town Planning. It was over ten years before the building became available. No attempt was made to find temporary premises.



Kathy Yearwood



Lto r: Neville Legall, Prof. Henry Fraser, Kathy Yearwood

Nevertheless the Committee was extremely active, and included among a wide range of activities were workshops, exhibitions, conferences and overseas training. There should be a wealth of material available but with the lapse of so many years, one wonders if it will be relevant.

I first became involved in the quest for a National Gallery by the Art Collection Foundation which acquired a significant collection of art. The ACF became the Barbados Gallery of Art and moved to premises at the Turf Club at the Garrison. Regrettably, the building needed repairs and the collection was handed to the Barbados Museum & Historical Society and arrangements were made with the Ministry of Culture for storage at the Holetown Police Station. I understand part of the National Collection is also stored there. The conditions are far from satisfactory.

I would like the artists to address the need for a less formal, more artist-oriented space which would fulfil part of the functions of a National Gallery without the enormously burdensome costs attached thereto in the plans for the National Gallery. I know from my own experience that there is a lot of interest overseas in our art, I also know more and more Barbadians are buying art.

The art world is constantly changing and although the demand seems to be for abstract or experimental art, there is a growing interest in narrative art and portraits. Without a formal gallery we cannot advance, but we can move forward if the artists are prepared to come together to find a solution. Taking it in small steps and working to keep costs to a minimum, we may achieve what we so desperately need.

Featured Artist

Keith Blackett

Growing up in Massiah Street, St John, Keith Blackett was attracted to the art of painting from an early age.

Initially he was tutored for a brief period by Collis Bailey, another St John resident and accomplished painter who lived in the picturesque Martin's Bay. He also found much needed guidance and inspiration in the Walter Foster series Art Books available at that time.

Also, visiting the annual Caribbean Art exhibitions at the Barbados Museum he absorbed as much as was possible from gazing at the many pieces on show.

Later Keith joined the Barbados Arts Council where he frequently exhibited his marvelous paintings of the sea as well as some brilliant still life pieces depicting local artifacts. By then his technique was solid and he was well respected among his fellow artist peers. His paintings reflect the changing face of Barbadian society as experienced during his lifetime. For instance, his brilliant seascapes depicting lighter men in small boats or views of commercial activity in and around the Carenage as boats were packed with sugar and other items as was the norm at that time. His keen eye for

detail is always evident. In the BAC Keith showed among master artists like Karl and Virgil Broodhagen, Gordon Parkinson, Basil Jones, Oscar Walkes, Kathleen Hawkins, Elaine Gunby and Fielding Babb.



Keith worked in the civil service and didn't depend on sales of his artwork for a livelihood. However, viewers connected with his work and his paintings grace many homes and offices locally and abroad.

A staunch supporter of the BAC, Keith served as Honorary Treasurer for more than twenty-five consecutive years. His gentle yet invaluable stewardship helped the organization to remain buoyant through some difficult periods along the way. Now in his late eighties, Keith remains accommodating and welcomes visits and conversation with any young aspiring artist.



My BAC Connection

submitted by Kathy Gabriel

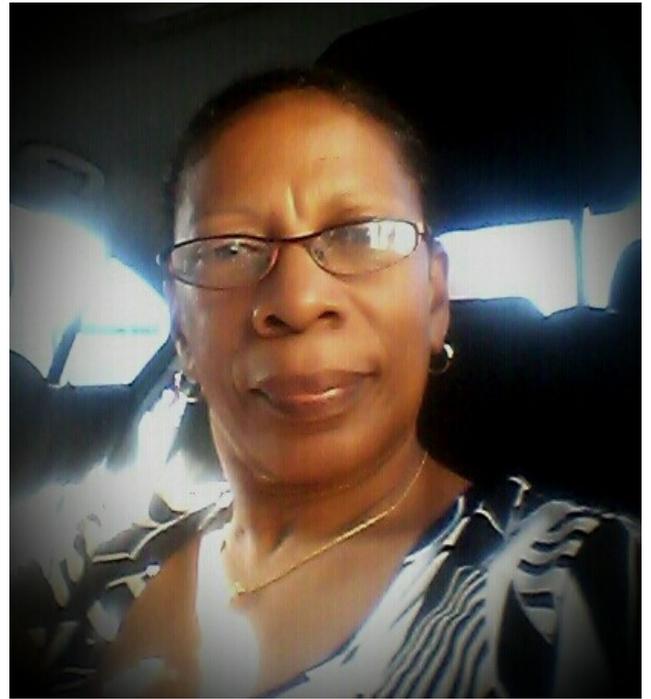
Some connections have their beginnings in events that occurred decades earlier.

I would like to think that my BAC connection began during my years as an undergraduate at The UWI St Augustine Campus, Trinidad. I was enrolled in the Faculty of Arts and Humanities, with Creative Arts as one of the major courses in my programme of study. There I would encounter the late Dr Pat Ismond, Mr Rawle Gibbons and Mr Ken Crichlow (Directors and Heads of Departments). During my experience there Rawle and Ken were the backbone of the Creative Arts Center (as it was called back then). My many roles in that all-encompassing program included Asst. Stage Manager, Props and Set Design Manager, Public Relations Officer, Asst. Playwright, Actress/Singer, Camp Manager/Instructor and just about anything else that required an extra pair of eyes, ears and hands.

The BAC connection that came into being so many years later, might well have occurred due to the fact that it was necessary for me to work with the Visual Arts Department at the Center. This Department, headed by Ken Crichlow, was usually responsible for the production sets that were needed as we presented plays that ranged from the works of Derek Walcott to Anton Chekov and others. As the manager for props and setting, I developed a deeper appreciation of the Visual Arts, that was already influential in how I perceived the environment... always with an artistic/creative slant.

I encountered Patricia Browne, Honorary Secretary of the BAC, a few years ago on social media. We became Facebook friends. After several posts and chats a connection was kindled and we agreed to collaborate on our first feature Arts project, which would be posted on my travel blog, TrailSpots(T-Spots!).

We put together a two-part feature for The Festival Art Gallery, with the blessing of Kathy Yearwood.



Kathy Gabriel

This was followed by features of a couple other exhibitions hosted by The BAC, which marked special occasions and milestones. All features were very popular and still are, according to blog statistics.

Through Patricia I was introduced to others such as Dr Raymond Maughan, Corrie Scott, Lorna Wilson and Ahmad Boodhoo. The blog featured members of The Council and of course, the work of numerous artists who displayed visual and photographic pieces during exhibitions.

On a more personal level, I will add that my grandfather and great-grand parents on my mother's side, arrived in Trinidad from Barbados in the early 1900s. I was named after my Barbadian great-grand mother. The connections might be deeper than I know!

Kathy Gabriel is a Trinidadian writer and blogger who publishes about wellness and travelling; she is a nature enthusiast and sea glass collector. Kathy holds a BA in English and Post Graduate Diplomas in Curriculum Development, Implementation and Evaluation; Communication Studies; and Theater Arts.

Art for Art's Sake?

submitted by *Jill McIntyre*

My first solo art exhibition was held at Barclays Bank in Roseau, Dominica in 1991. I showed a collection of florals and botanicals in chalk and oil pastels. It was an exciting and momentous occasion for me; I was young, untrained, self-conscious and very nervous about announcing myself to the world as an artist. I knew absolutely nothing about exhibiting and was extremely lucky to have my then mother-in-law, Angela McIntyre (an event coordinator par excellence), and an experienced American water-colourist by the name of Loye Barnard, working together to organise the entire event on my behalf. They did an excellent job and the exhibition was quite successful. I will always be grateful to them both.

We had set up a guest book near the entrance of the exhibition, and invited visitors to write their comments about my work. Dominicans, being a very polite and gracious people, wrote some extremely complimentary and encouraging words, and I lapped them all up. Every comment made me feel like I had been lovingly hugged; all except one comment which I have never forgotten: ***“Is this art for art's sake? Or does it have a purpose?”***

At first, those words hurt and angered me. I couldn't forget them, those words haunted and challenged me for many years. I was a young, immature, unexposed artist back then, and had felt that the words were an unkind indictment meant to discourage me.

With maturity and the passage of time, I realised that the anonymous writer (there was no name attached to the comment) had actually done me a huge favour. He/she had opened a door in my mind and led me to think more deeply about art and purpose, and for this I will always be grateful to that unknown author.

It's a topic that I have revisited time and again, refining my opinions until I came to a conclusion on which I can comfortably stand.



Reef Warrior (2018) Acrylic on canvas by Jill McIntyre



Frolick (2017) Acrylic on canvas by Jill McIntyre

Art is capable of many purposes, many reasons for existence, depending on who creates it. However, I believe art has two principle functions – to record, and to inspire. Often, a work of art can accomplish both of these objectives at the same time.

There are some works that merely seek to capture a moment in time, to record it for posterity. My artwork, principally, is meant to inspire. That one question has moulded me as an artist and guided my artwork for many years. When I paint, I paint with intent. So now I pose the question to you, my colleagues, is your work art for art's sake, or does it have a purpose?



Photography is Art Too!

submitted by Dr Raymond Maughan

"Artists develop works from nothing ... NOTHING... plain canvases, lumps of clay, blocks of wood, sheets of paper ... keys on a piano, strings on a guitar, skins on a drum. Everyone is capable of witnessing the beauty of the world that they share with other human beings. It is an appreciation that is shared by us ALL. The camera captures that... a machine. Photographers help people to appreciate that beauty, that is all"

Someone made above comment on Facebook, and normally I would ignore such an opinion, however, this old and continuing debate needs to be exposed for what it is.

Perhaps the word "Artist" needs to be redefined. My definition of an artist is a person who can feel. What we refer to as Artist is someone who has been taught a mode of expression. That expression may be via a paint brush, a pen, pencil or crayon, a musical instrument, a camera, or just your own body or parts thereof.

Perhaps we need to acknowledge once and for all that there are many varying outlets for artist. (Mine happens to be violin, voice, dance and camera.)

Others have very different outlets for their God Given Creativity.

Technically speaking, the paintbrush is as much an instrument as a camera even though not as complex. The purest may claim that if you wish to be a painter that you should never use the modern creation of the paintbrush since that is not you and that you should use your God given hands since they look equally down on cameras. Compared to the hands and rock implements of the Stone Age

Artist, the paintbrush, crayons, ink and pencils are just as much all revolutionary artistic aids, as is the camera. Even within the Photographic Artistic group their artistic approach varies vastly.

At one extreme is the group that plans everything in their head and even draw it out on paper before they leave home. One may take a picture of a beautiful lady in a studio but he knows that that picture will end up with the lady posing in front of a beautiful sunset. The final product in the hands of experts would need a forensic criminologist to discover that it was not taken in one shot.

The other extreme are people like me who walk around and allow ourselves to be moved to tears at all the beauty around us. Having appreciated God's beautiful world I just record it.

That may sound on the surface like a snapshot, however, my process of creating the Art involves:-

- My entire lifetime experience.
- What happened that day

cont'd...

Photography is Art Too!

submitted by Dr Raymond Maughan (cont'd from page 6)

- The angle of the sun
- The warmth of the sun
- The rain and particularly the aroma
- Smell of cut grass or other surroundings
- The wind
- Any sounds that you can hear including birds, etc
- The visual treat that is before me

When I produce Art I try to capture all of this in the image and try to do it in such a way that the observer would believe that they were actually standing where I stood and enjoying the moment frozen in time while experiencing all the sensory stimuli that were present when I took the picture. When all of the things are removed from my experience we are left with a picture. If this can still move someone then I have succeeded

All of the technical skills come into play at this point: Choice of lens, Filter, Composition, Capturing the moment particularly getting expressions and body language in the people, Utilizing the full capabilities of the camera.

The creation of the image does not stop at the point of pressing the shutter. In the olden days we then went to the darkroom and created its own brand of magic; mixing, straining and cooling down the chemicals to produce the finest grain. Sometimes having underexposed the film, then overexposing the negative to get a greater variation in tones. And that is just the film.

Printing includes dogging and burning, having selected the particular type of paper that would enhance the image. Then more magic happens at the time of developing the print. We could replace the Silver ion with Iron to produce blue monotonies; or with copper to produce green tones or create a Sulphide to produce Sepia finish. Solorization and many more things were done in the darkroom

Today the "Chemical Darkroom" has been replaced with a "Digital Darkroom" and the photographers who are well versed in Graphics have the edge on the final product.

What took days to achieve in the darkroom can now be done in seconds on the computer and much, much more.

Surprisingly, if you have the talent to paint then you may find photography much more difficult.

The same way that I call myself an Artist but cannot paint or draw, those who paint may not be able to create Art through dance nor music. That does not, however, make them less of an artist but just an Artist with a different mode of expression.



Photos by Dr Raymond Maughan



Minister of Culture, Hon Stephen Lashley at the opening of CaFA Fair Barbados 2017

8th CaFA Fair Barbados

The 8th CaFA Fair Barbados will be held from March 7-11, 2018 at the Courtney Blackman Grand Salle Gallery & Annex, Tom Adams Financial Center, Spry Street, Bridgetown.

Last year, the CaFA Fair Barbados 2017 was successfully hosted at this same location, and CaFA Fair Barbados promises to continue to present a unique look at the region's visual and performing arts including distinguished symposium presenters, fashion, spoken word, and film.

Interesting Facts from the World of Art

Leonardo da Vinci was a vegetarian and animal rights activist, he would buy caged birds and set them free. Leonardo left fewer than 30 paintings, and these aren't even all finished; however, he also left hundreds of drawings, sketches, and pages of notes.

In 1961, Henri Matisse's painting *Le Bateau* was hung upside down at New York's Museum of Modern Art for 46 days before anyone noticed.

When the *Mona Lisa* was stolen from the Louvre in 1911, the empty space it left on the wall attracted more visitors than the painting had.

An art collector was awarded £350,000 in damages after an art storage company mistook one piece of work by the Indian-born British sculptor Anish Kapoor, for rubbish and threw it away.

Georges Braque was the first living person to have art displayed in Louvre.

Salvador Dali believed he was his dead brother's reincarnation. There is a portrait or a silhouette of Dali in every one of his paintings. He produced over 1500 paintings, many of them regarded as masterpieces, and pretty much single handily kept the mainstream surrealist movement alive.

Edgar Degas was obsessed with ballet dancers. It is estimated Degas made approximately 1500 paintings, pastels, prints and drawings of dancers.

A Little Housekeeping...

BAC members are reminded to collect your membership card which will enable you to receive a 5% discount at Laurie Dash. Membership cards are given to all members when yearly dues are paid. Our financial year runs from April 1st to March 31st every year.

Gallery hours are 10 am to 5 pm Monday to Friday and on Saturdays from 9am to 1pm. The Gallery is closed on Sundays. Please note that during the week, the gallery is closed from 1pm – 1:30 pm to facilitate a lunch break for gallery attendants.

All artwork delivered for exhibition must be ready to be hung. Hooks should be placed at the top section of painting. Ask attendant for assistance in this matter.

All work should include the artist's name and the title of the piece at the back.

BAC Art Gallery hours: Mon-Fri 10am to 5pm, and Sat 10am to 1pm
#20 Pelican Craft Centre, Harbour Road, Bridgetown
(246) 426-4385